

VOLUME 105 • NUMBER 7

# The Linking Ring

JULY 2025



**STEPHEN LEVINE**

INTERNATIONAL PRESIDENT

2025-2026



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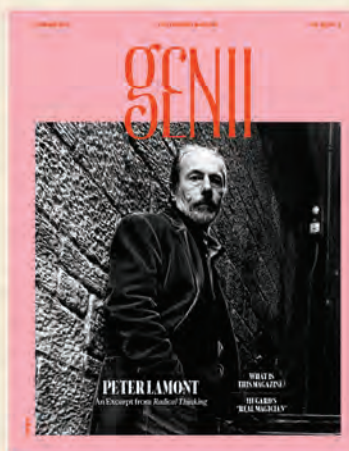
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# Feel the Power

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



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

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

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

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



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

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

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



## From the Editor

SAMUEL PATRICK SMITH

*The recent passing of the inimitable Trevor Lewis brings to mind the I.B.M. Convention where I first saw him lecture – and met other magical luminaries as well.*

The train pulled out of the station in Sanford, Florida, on a hot summer day in 1977, and we headed north toward Washington, D.C. I was fifteen going on sixteen, and the big excitement for me wasn't the train ride. It was my destination, the annual convention of the International Brotherhood of Magicians.

There were lots of passengers, but the only ones I knew were my brother Lee, my great-uncle Conrad, and our cousin Beecher who had arranged for our passage on the Auto Train.

By the time we reached the Washington Hilton, I was ready for the magic to begin, and I was not disappointed. In person were the famous personalities I had read about in *The Linking Ring*. John Braun (pronounced Brown, I learned), twice editor of this journal, was there, smiling, modest, and genial. We had corresponded, and although I was just a teenager, he introduced himself and seemed more interested in hearing about me than in telling me about himself.

Bill Severn, prolific author of magic books for young people, was just as cordial, and to my surprise he wanted my autograph on a copy of *The Edison of Magic* that my brother and I had published.

I remember Harold Rice, amiable and outgoing, leaning against his table in the dealer's room, visiting with anyone who wanted to talk. I asked for his autograph, and he cheerfully complied. "This won't happen again for a long time," he said grinning. He signed his name followed by the date, 7-7-77.

Uncle Conrad and I visited with the delightful Inez Blackstone Kitchen, whom we had met several years before at a Florida State Magic Convention.

I chatted with Jerry Menzter during a lull at his Magic Methods booth. I was interested in learning more about being a dealer. Brashly, I asked, "Do you make money at conventions?" He laughed and said, "Well, I'm not doing this for my health!"

One of the convention events was a lecture on children's magic. In my mind, I can still see the room – can still imagine the lecturer up front, making the crowd laugh. "Always be true to your teeth," he admonished, "and they'll never be false to you." His charming delivery doubled the impact of his jokes.

After the lecture, notes were available, and people rushed to buy them. I was one of the customers, and I still have my autographed copy. A magician from Chicago collected the money, freeing the lecturer to sign autographs, shake hands, and greet fans. The notes are in front of me as I write. Let's see – that name – ah, yes. Trevor Lewis. I later learned that his partner in crime – the man hawking his lecture notes – was Phil Willmarth.

It's fascinating what can happen in a few decades. In 2006, I published Trevor's collected writings on children's magic, and in 2007 Phil Willmarth turned over the editorship of this journal to me as he prepared to serve as International President.

The train ride to Washington was fun, but getting to know so many fascinating and wonderful magicians has been a better journey and longer lasting. With all due respect to the Auto Train, my hat's off to the I.B.M.

All aboard!



# President's Page

STEPHEN LEVINE



I am truly honored to be your International President for the 2025–2026 term of office. Thank you for your trust. I will sincerely do everything possible to help promote the I.B.M. and facilitate great magical experiences for all our members.

## Who Am I?

Some of you asked that very question when you saw this month's cover, and that is okay – I would, too, if I were you! If you are curious, take a few minutes to read the cover story in this issue. My sincere thanks to Simone Marron for the amazing job she did with it. Her article will give you a well-written history of the who, what, when, where, and why of me.

## How Can I Help?

That was the catchphrase of the television show *New Amsterdam*. The new medical director frequently asks this question to patients and staff, emphasizing his commitment to prioritize staff and patient needs and access to care, regardless of administrative hurdles. This is the same attitude I will bring to our members and our worldwide Rings during this coming year. How can we help?

The I.B.M. has always emphasized the importance of its members. With that being said, we are launching a new website that will provide more member resources, videos, publications, magic theater and magic lecture listings, links for I.B.M. members on tour, and so much more. Last month we started a new Virtual Lecture Series, with Ryan Pilling kicking it off by providing hidden gems from *The Linking Ring* archive.

Our local Rings are the heart of the I.B.M. and without these Rings, there is no interna-

tional organization. My immediate predecessors, Mike Dunagan and Chuck Arkin, did a phenomenal job of creating new programs and laying the foundation for the continued growth of both local and international Rings. Mike started our monthly Zoom gathering, known as the I.B.M. Ring Leaders Call, which has received rave reviews from attending Ring presidents, officers, and interested members. This has been a tremendous forum to ask questions, get advice, voice concerns, or offer suggestions on things like recruiting and retaining members, Ring accounting tips, and ideas for how to improve Ring meetings.

The I.B.M. is the world's largest magic organization, and we want to help you become better magicians. We also want to help your Rings grow and provide more benefits to our members. We have a terrific team on the I.B.M. Board of Trustees, committees, headquarters, and *Linking Ring* staff, and we are here to serve you. We have several strong committees to help publicize and grow our organization, but we also need your help. I encourage you to be ambassadors to inspire people to join the I.B.M. so they may benefit from enhanced learning experiences and connect with us, both in person and in the virtual environment.

If you have ideas, questions, or requests, please send them to us. We want to help!

## Final Thoughts

An important note to end on: A world of thanks to Mike Dunagan for his incredible work this past year as International President. He has been an inspiring leader, and I am thrilled he will remain part of the leadership team, serving on multiple committees.

(continued on page 13)



# Pictures from the Past

THE LINKING RING



Vol. 35  
No. 6

FRANK WERNER

AUGUST  
1955

## THE LINKING RING

When Frank Werner walked on stage and began pantomiming his “World’s Most Bewildered Magician” sketch, within moments he had his audience roaring with laughter. He designed his performance with the same advice he gave so many others who would ask him, “How do you start doing an act like this one?” His answer was simple: Come up with an idea you never saw before, or one that no one else is performing. Try something else! His involvement with the I.B.M., as well as other clubs, kept him busy in between having a career. To learn more, turn to page 144.



My wife Tina and I are excited to meet you at various magic events, including hosting an I.B.M. Presidential Lounge at Magic Live next month. I look forward to visiting with many of you virtually via Zoom meetings, including our I.B.M. Ring 2100 meetings and our Ring Leaders Calls. I am thrilled to serve this year as your International President as we work together to make the I.B.M. more valuable to our members and Rings.

---

## *A Magical Friendship that Lasted a Lifetime*



After meeting at the I.B.M. Convention in Washington, D.C., in 1977, Trevor Lewis (future President of the British Ring) and Phil Willmarth (future International President) became the best of friends. Two years later during Phil's visit to Trevor's homeland, the two posed at the train station in front of a sign for the reputedly longest-name place in Great Britain: Llanfairpwllgwyngyllgogerychwyrndrobwlllantysilio-gogogoch, a village in Northwest Wales. Translated, it means "St Mary's Church in the hollow of the white hazel near the rapid whirlpool of Llandysilio of the red cave." The length of this name forecast the length of their friendship, which began at an I.B.M. Convention. PHOTO BY MEL KIENTZ

# STEPHEN LEVINE

International President  
2025-2026

By Simone Marron

**I**ncoming International President Stephen Levine was nine years old when his mother, Marcia, took him to his first magic store: The Magic Shop at the Mid-Island Mall in Hicksville, New York.

"I would hang for an hour watching the magic demos, and then she would buy me a small trick – often something by Tenyo," Stephen reminisces. "I remember back then having the shrinking die and the ball and vase. I ended up with a Forgetful Freddie and a Sucker Die Box. And I still have my Zig-Zag Balloon.

Stephen was born in Queens, New York, on October 26, 1963, to parents Marcia and Sheldon. His father worked in a family-owned leather factory while his mother was a teacher who later worked for a bank. Stephen had one sibling, Rhonda, who sadly passed in 2019.

When Stephen was four-and-a-half years old, the Levine family made the move from Queens to Long Island, where he and his mother later made that life-changing journey to the magic shop.

Stephen was always an entrepreneur. In elementary school, he received detention after parents complained their kids didn't have any lunch money, because Stephen would sell leather scraps from his father's business to other students in exchange for elbow and jean patches. Fourteen-year-old Stephen even started his own comic book business and sold at conventions. "To this

day, I still have a storage unit with over ten thousand comic books, and autographed baseballs and cards – many of which are quite valuable," he said.

Stephen started performing paid shows when he was twelve. His parents took him to see Doug Henning on Broadway



*Stephen and Rev. Tina Salvaneschi, at their wedding at the Wynn hotel on Valentine's Day, 2021. Tina is currently the I.B.M. chaplain.*



*Combining both of his professions, Stephen is shown here representing The Judge Law Firm at the March 2025 legal symposium and exposition. He performed magic for property managers at his law firm's booth.*

and during the holiday season, his mother would take his sister to Macy's while his father would take him to Tannen's. His parents always encouraged and supported his magic.

Upon graduating high school, as many teen magicians do, seventeen-year-old Stephen put his magic away to focus on other activities, including college and his future law career.

"I was on Model UN, and was the advertising editor of the school newspaper,"



*In December 2023, Stephen presented a presidential citation on behalf of then-International President Chuck Arkin to Wendy Sobel, president of Ring 21 for the Ring's eighty-fifth anniversary. It was a full-circle moment, as it was Wendy who first introduced Stephen to the I.B.M.*

Stephen said. "I was on the math team and was the president of the Forensic Society, which was the debate team, and traveling to competitions almost every weekend. In high school I took fifth place in the nationals and in college, I was two-time Maryland State champion. In my senior year of college at Johns Hopkins, I was awarded third place in the world championships. Magic took a back seat."

At Johns Hopkins, Stephen began as pre-med/pre-law, but his passion for debate decided his career as a lawyer. He attended the NYU School of Law, but his love for magic never died. Stephen kept going to magic shows anytime a magician was performing locally.

He moved to California for a job after law school. His parents soon followed, as they had a lot of family that settled out west.

In 1991, Stephen moved from Los Angeles to the San Francisco area before eventually moving back to Los Angeles in 2001 after his mother was diagnosed with cancer. His daughter Melanie was born in 1999 and his son Matthew was born four years later. Both children are from a previous marriage.

Ultimately, it was his children who got Stephen back into magic. When silly faces failed to soothe a crying, two-year-old Melanie, Stephen performed a French drop with a coin for her. Noticing her fascination and how magic had connected them, Stephen made a return to magic. He'd gotten rid of most of his magic props years earlier, but immediately went online and purchased a Gertrude the Card Picking Duck, a Run-Rabbit-Run, a Forgetful Freddie, and a plethora of other magic props. By the time Melanie was four years old, her father was performing at her pre-school.

"Around 2005, I was at a deposition and the court reporter was Wendy Sobel," Stephen said. "Wendy has been the head of the Castle Knights at the Magic Castle since the early 2000s. At a break in the deposition, this came up in conversation,





*A packed room of children and their parents respond to Stephen the Spectacular at the Agoura Hills Library in 2009.*



*Stephen was a "Magic Castle Knight," a docent at the Magic Castle from 2011 until the facility closed during the pandemic. Here he is waiting in the lobby for his shift to start in October 2016.*



*Left: Performing a straitjacket escape at the Agoura Hills Library in 2008. Right: Stephen and Matthew pose together before a gig in 2013.*

along with the fact that she was active in I.B.M. Ring 21 in Hollywood. I didn't know what the I.B.M. was, as I had been out of magic for ages, and back in the seventies it wasn't as easy to find magic connections, as we didn't have social media."

As president of the Men's Club at his temple, Stephen negotiated an opportunity for the Ring to do a split-ticket magic show, which he both emceed and performed in. Soon, Stephen was regularly attending Ring 21 and meeting many magicians who were Magic Castle members. He eventually became a frequent Castle attendee and a founding member of his local Society of American Magicians assembly. When Stephen's son Matthew turned five, he started attending Ring 21 meetings and weekend brunches at the Castle with his dad.

In 2013, Stephen became the CFO of the Pacific Coast Association of Magicians (PCAM) Convention in Burbank, booking talent and negotiating on their behalf. What started out as a financial risk ended up making seventeen thousand dollars.

In 2011, Stephen was able to get a last-minute audition for membership with the

Academy of Magical Arts. "There I was in front of Max Maven and Jack Goldfinger and other people I recognized," he said. "Although it was a little traumatizing, I passed and made it in as a member on my first audition."

Stephen met Past International President Shawn Farquhar at the PCAM. When Past International President Bill Evans stepped down as the I.B.M. Legal Advisor, Shawn advised then-International President Alex Zander to offer Stephen the position. Today, he's also a member of the I.B.M. Ethics and Grievance committees, serves as president of Tucson, Arizona's Ring 172, and is the Territorial Vice President for the State of Arizona.

Stephen is a member of the Magic Castle's Outreach Committee and the Dai Vernon Foundation, the latter of which helps magicians in need. In 2018, he became the foundation's second president and helped establish emergency funds for magicians and Magic Castle employees during the Covid pandemic. After serving as president for four years, Stephen continues his involvement with the Magic Castle as a Castle Knight.



*Stephen performs for Team Dubai at the Special Olympics before the opening ceremony in 2015, as part of a program by the Academy of Magical Arts Outreach Committee.*

In 2014, Stephen was featured in the January issue of *Jewish Journal* as one of the ten people you would be proud to know. The article focused on his generosity in giving back to the community with his magic. He has done many charity events, and his son often accompanied him in his younger years.

When Stephen's son Matthew was ten years old, he competed in the PCAM convention's Under Thirteen category and took home the silver medal in close-up and stage. Father and son would often perform at Stephen's father's assisted living home, where they loved giving back to the residents. Sadly, Matthew eased out of performing magic soon after.

"Being an attorney gives me the liberty of not having to do paid gigs," Stephen said. "I love to give back, and don't mind doing charity events – especially ones that are near and dear to my heart, like children's hospitals and the VA."

Stephen's work giving back to the community has also given back to him. He met his wonderful wife, Tina, while working an event for the Academy of Magical Arts Outreach Committee.

"The Thomas Fire outside of Santa Barbara happened at the end of 2017,

along with the Montecito mudslides. Tina had a church at the time called The Artists Outlet, outside of her regular church, which was composed mainly of musicians and artists and they were arranging a benefit for those suffering from the floods and fires," Stephen said. "Through this event, I was introduced to Pastor Tina. Our first date was at the Magic Castle, and since then, Tina has always been a wonderful supporter of my magic."

As president of the Friends of the Agoura Hills Library, Stephen ran a bookstore for them during the weekdays, raising tens of thousand of dollars for the



*Performing at an American Cancer Society charity event at the Westlake Village Inn in August 2015.*





*Performing at a charity event in Tucson, Arizona, November 2024.*



*With Magic Castle cofounder Milt Larson, 2019.*

organization. He spent seven years performing for them, including a performance where Dick Van Dyke was in attendance. He worked many charity events, many of which are listed on his website, [www.manofmagic.net](http://www.manofmagic.net).

In 2009, Stephen was performing at his temple's comedy magic night while Don Stark from *That 70's Show* was the emcee.

"Don asked me what my magic name was, and I told him Stephen Levine," he said. "He told me that wasn't a magic name and renamed me Stephen the Spectacular, and it has stuck to this day."

Stephen is known for carrying small strings of beads in his pocket so that he can make little poodle dogs for kids and adults. He has photos doing this with celebri-

*Stephen performing Zigzag Balloon at his sister's ninth birthday party in 1975. Note the Strat-o-sphere, Forgetful Freddy, Die box, and Square Circle on the table behind him.*



ties like Rachel McAdams, Chadwick Boseman, and Stan Lee.

"It is wonderful when you can give back, although when you tell someone you are a magician, I often hear, 'What instrument do you play?'" Stephen said. "They hear 'musician' instead of 'magician,' as meeting a magician is quite rare, and many have never met a magician."

Stephen is utterly passionate about magic. He has forty-five plastic crates of magic props in his garage, with three tall bookcases full of magic books inside his office. Everything is arranged by category.

Stephen has great respect for magic and its secrets. He thinks of it in terms of an analogy: Once the Wizard of Oz's true identity has been revealed, he's no more than a little man pushing buttons. Magic, he said, is not as impressive to lay people if they see how it's done.

"You see a magic effect demonstrated, and it seems to be the best thing since sliced bread," Stephen said. "Then we learn the secret, and we realize that the demonstrator was a great marketer, and we just bought something that is not for us." It's why so many of us end up with draw-

ers, tubs, and rooms full of magic stuff we'll never use, he added.

Stephen's magic inspirations include David Copperfield and Doug Henning.

"They obviously both had different styles, and their television specials were amazing," he said. "We didn't have computers and internet back then, so TV shows like *The World's Greatest Magic* were what we had." Stephen said he was hugely inspired by Lance Burton after seeing him perform in Las Vegas in the early nineties.

After his wife Tina was offered a job as pastor of the Holy Way church in Tucson, they relocated to Tucson where Stephen became involved with the local SAM assembly and resurrected I.B.M. Ring 172. Attendance numbers increased and Stephen performed in the *Stars of Magic* show for four years before he and Tina moved to Las Vegas last year. Stephen still regularly travels to Tucson for magic-related business.

During Covid, Stephen and Tina got married at the Wynn Hotel. They had a minister and their friend Rob as their only in-person guest, while their family and friends watched the livestream online. A





*Stephen joins his son Matthew, daughter Melanie, and wife Tina Salvaneschi (I.B.M. Chaplain and Convention Registration Chair) for a family photo.*

photographer followed them around the Wynn to capture their special day.

Stephen is excited about his upcoming term as I.B.M. International President.

"Mike Dunagan has done an outstanding job this year and has laid an amazing groundwork and foundation for us to take it into the future," Stephen said. "We have an amazing board right now and I am excited about where the future will take us and the resources we can use to help our members."

Stephen's advice to magicians starting out today would be to get involved with the local magic community.

"Practice and show your peers what you are doing," he said. "A lot of magic clubs have a 'Fix a Trick Night' where you can get feedback from professionals or semi-professionals on something you are working on."

He also recommends Jeff McBride's book *Show Doctor*, Ken Weber's *Maximum Entertainment 2.0*, and Pete McCabe's *Scripting Magic I and II*.

"It's not just about the technique. Can you do the patter with it, and can you present it well?" Stephen said. "Listen to your peers. Don't think you can do everything just because you can do a move. Perhaps approach potential mentors that can help you, and don't be afraid to ask the hard questions. Depending on your end goals,

talk to the right people. Also, be willing to take constructive criticism and listen to your audience. Make sure you do appropriate tricks in your show. Know your audience.

"Fifteen years ago at one of my first library shows, I did a strait jacket escape. Why? Because I had one and I had perfected it. There were one hundred and forty people in the audience. The parents loved it, but the kids didn't understand it and started getting squirmy. That was the last time I ever did a strait jacket escape for a family show," he said.

Stephen currently works for a law firm in California, where he practices general civil and commercial litigation with a specialty in real estate and homeowner associations. He has received several nominations and awards from the law community over the years, including the Southern California Super-Lawyer Award (2013-2016, 2020-2022). In 2006, he received an Outstanding Service Award from the American Bar Association.

He hopes to eventually retire from the law or at least reduce his legal load. He is currently working seven-to-twelve-hour days as a lawyer while juggling his many I.B.M. obligations, including his role as co-chair of the annual convention.

Stephen's dream is to be a retired lawyer and a full-time magician. He says performing at the Magic Castle is still on his bucket list and that he'd love to do the weekend brunch parlor show for kids. He'd also love to get involved in performing at some of the Vegas trade shows.

The Levines love their life in Vegas and anticipate it will be their last stop on the road. In the future, Stephen wants to perform more and get involved in more local charity shows and community events.

*Simone Marron is a frequent contributor to The Linking Ring. She serves as International Secretary for the I.B.M. Board of Trustees and webmaster at [www.magician.org](http://www.magician.org). You may reach her by email at [ibmsecretary@magician.org](mailto:ibmsecretary@magician.org).*



# Ring Events

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

## Jeff Hinchliffe Lecture at Ring 17 (Toronto, Ontario, Canada)

Like many Toronto magicians, I first became aware of Jeff Hinchliffe while he was working at the Browser's Den of Magic. I had heard rumours of his technical proficiency with cards, but it wasn't until I attended his lecture for Ring 17 (Toronto, Ontario, Canada) in September 2022 that I understood the depth of his knowledge of magic history. Jeff digs into the old texts and when he finds a piece that intrigues him, he works through permutations of the effect and method in an effort to clarify and strengthen the plot and simplify the handling.

I recall being impressed by his determination to extract the most value from each method and his judgment to not take advantage of every effect possible within a given routine since, as he pointed out, some tricks have ended up getting worse over time due to so-called improvements.

The lecture was jam packed with strong material, and I was floored to find out he had assembled it in under forty-eight hours after being asked to fill in for a lecturer who had to cancel at the last minute. I remember thinking, "If this is what he came up with at the eleventh hour, imagine if he was given ample time to prepare!" With that in mind, in September 2024 I was excited to see his one-man show *Stepping into the Impossible* (co-produced by Mahdi Gilbert). In my opinion, it was perfectly crafted from start to finish. I saw it again in April and, one week later, Jeff visited Ring 17 to lecture on the work that went into creating the show.

The show explores Jeff's life in magic over the past thirty years. He begins by talking about the moment he stepped into the impossible at Canada's Wonderland in August 1996 where he was amazed by the performance of the Svengali Deck. He's in



*Jeff Hinchliffe lectures.*

good company since the same trick also hooked Channing Pollack. Although he can perform Mark Lewis's entire pitch for the deck verbatim, in his show the routine includes just the highlights. As mentioned, Jeff puts a lot of thought and consideration into his work, and he explained the certain scripting choices he made to allow him to be in the moment during each performance. Again, always considering possible improvements, Jeff explained the features and benefits of the deck he uses for his routine which may fool magicians who are familiar with the standard Svengali Deck.

Jeff showed the wooden nickel that was given to him at the Wonderland shop which would lead him to step into Browser's Den, at that time located at the southwest corner of Bathurst Street and Eglinton Avenue. His love of sleight of hand started after that first visit to the shop where he witnessed Poney Chiang perform Darwin Ortiz's "Hitchcock Aces." In the show, Jeff recounts an amusing anecdote about the question he asked Poney immediately after seeing the trick. At the lecture, Jeff let us in on some of the changes he made to the effect both in script and handling to strengthen the trick's internal logic.

The next segment of the show is devoted





(1 to 4): Jeff discusses mentalism. • Jeff performs with knives and forks.  
• Jeff works with a memorized deck. • Jeff works with cards.

to Jeff's mentors and the knowledge they shared that nurtured his growing in the art of magic. We hear about the late Thomas Baxter who would drive from Oakville to Brower's every Saturday to spend time with Jeff. We learn about Sorcerer's Safari and how formative it was in his development as a magician. Jeff would attend as both a camper and a counselor and got to spend a lot of time with magicians like Aaron Fisher, Lee Asher and many more notables. The audience is introduced to Juan and Jeff explains how the book *Mnemonica* would open up a whole new world for him in terms of card magic. (And no, he did not speak about the book's contents!) His gratefulness to all of them shines through.

Jeff explained that he felt it important to perform pieces that complimented each of his teachers. For Thomas Baxter, the chosen effect was something he calls "Hofzinser Meets Ascanio," wherein the aces turn face down one at a time and the last ace turns into a previously selected card. Jeff showed us his work on this routine and then demonstrated the Howie Schwarzman subtlety of sliding a double (or two) across the surface of a table without them splitting. This received an audible gasp from the gathering of magicians.

For Sorcerer's Safari, Jeff took the routine "Child's Play" from Simon Aronson's *Art Decko*, changed some of the props, and turned it into a game that would be played at camp, renaming it "Rock, Paper, Scissors." Andrew Sutherland would assist Jeff with this during the lecture. For Juan, Jeff performs "Mnemoniosis."

Following this, Jeff talked about his time working in restaurants and said that doing this was the key to really improving the per-



Jeff and Artemus,  
a coffee  
thank you.

formance of close-up magic. During this portion, Jeff used a couple of standard props that typically look out of place but made perfect sense in a restaurant setting. I was also happy to see him incorporate a Jim Steinmeyer effect, "The Great Silverware Scam," that I had only read about in *The Conjuring Anthology*. Again, a logical choice with this framing.

It was interesting to learn that Jeff stepped away from magic for a number of years and then shortly upon returning to it in 2020, along came ... well, you know. How did Jeff spend his time during the pandemic? He learned a very different rising card effect. This got a great reaction at both the show and the lecture. His finale was a Dani DaOrtiz creation that blew everyone away.

Jeff Hinchliffe has been in love with magic for thirty years; after watching *Stepping Into The Impossible* you'll understand why. By the time you read this, *Stepping into the Impossible* will have played at The Red Sandcastle Theatre on May 22, so keep your eyes open for future performances from Jeff! You can follow Jeff on Instagram (@hinchliffejeff) or visit his website at [www.jhmagic.ca](http://www.jhmagic.ca).

David Sutherland

## 2025 Cavalcade of Magic – Ring 75 (Fort Smith, Arkansas)

The 2025 Cavalcade of Magic was held on March 28 and 29, with a night-before auction on March 27. This event, sponsored by I.B.M. Ring 75 (Fort Smith, Arkansas), has been going on for more than fifty years. Although it is a small convention, it is one of Ring 75's highlights of the year.

This year featured lectures by Larry Bean, Steve Tine, Duane Laflin, and Adam Rose, along with Friday and Saturday evening shows featuring performers Ron Ingram, Larry Bean, Russell Turner, Rod Barrett, Joey Williams, Duane Laflin, Dane Dover, Blayk Puckett, Jody Birchfield and Adam Rose, and matinee performers Ken Zelnick, Don

Moravitz, Patrick Kelly, and Chris Beck, not to mention the Red Hat Magicians Larry Bean and Ron Ingram. The evening shows likely had the most visitors in the audience in Cavalcade history. The performers did not disappoint and were happy to have many lay people in the audience.

The dealer room was a popular gathering place not only for shopping for new effects, but also for the exchange of ideas and testing of new routines. Several new attendees were present, and this was a good place for them to meet some of the “old-timers.” We hope they enjoyed themselves enough to become “old-timers,” too!

*Ken Zelnick*



*(top row l to r): Adam Rose attends the Cavalcade of Magic to lecture on psychology and perform. • Blayk Puckett showcases his incredible juggling skills. • Chris Beck performs an inspiring gospel routine. • Russell Turner with a magical cup and ball.*

*(middle row l to r): Dane Dover works with two “volunteers” from the audience. • Clyde Hayre. • Duane Laflin and the mutilated parasol. • The always entertaining Jody Birchfield. • Steve Snediker emcees the Friday evening show.*

*(bottom row l to r): Ken Zelnick wraps up a Miser’s Dream with a coin flight. • Larry Bean with a mind-blowing prediction. • Patrick Kelly with his version of coin flight. • Ron Ingram pulls several colored silks from a black one. • Paul Carlon emcees the Saturday evening show.*

PHOTOS BY MARTIN HAUGHN

## Tri-State Magic Club's Magic Show – Ring 93 (Dubuque, Iowa)

On April 4, six members from Ring 93 (Dubuque, Iowa), representing three different states, traveled to Peosta, Iowa and performed for one hundred spectators at the Peosta Community Center. Club members were Bob Beardsley from Peosta, Margaret Bussan of Lancaster, Chris Westemeier from Dubuque, Jim McCrea from Galena, Phyllis Fishnick from Asbury, and Mark Pepelea from Dodgeville.

Chris and Mark started off the evening of magic with a very entertaining “Passe Bottle” routine. Mark kept explaining that the bottle and glass would change places. Chris playing the role of the villain, kept stealing away the bottles hoping to confuse Mark. The performance continued in a comical fashion, but in the end the bottle and the glass ended right where Mark predicted.

Margaret Bussan, an elementary teacher from Lancaster, was the emcee for the evening as she told stories about Elias the Enchanted, and gave glowing introductions for each member, making them sound as talented as David Copperfield.

Walking Magic Bob performed several

classic effects: “Forgetful Yogi,” “Linking Rings,” and “Cut and Restored Rope” into “Professor’s Nightmare.” Forgetful Yogi received quite a reaction, when the balloon popped, and Yogi found his head and the correct card. In the classic Linking Rings performance, Bob included several silent links which seemed very impossible. Bob closed his ring routine with a dedication to the late Rob Gomoll with a short poem. Unfortunately, Bob, unlike his late friend, only learned the following four lines and credited *The Book of Destiny* by Larry Barnowsky as a source: *Now these rings were enchanted and under a spell / That made them link together and ring like a bell / But now the spell is broken, a thing of the past / With three rings of silver, separate at last.*

Mark Pepelea performed two more classics, “Silk to Egg” and the “Vanishing Bandana.” It was quite a reaction when he ended the routine by breaking a real egg into a glass. The audience chuckled a number of times when Mark kept trying to fold a real banana in half when the directions kept saying bandana.



*The stars of the Ring 93 magic show.*



Phyllis Fishnick wowed the audience with her “Color Changing Feathers” and “Three Rabbits and No Hats.” At the start of the second half of the show, Phyllis asked six younger kids to come up on stage and learn how to spin plates. This was a very popular routine and most of the kids were not only able to spin the plates but also passed the plates to each other.

Right before intermission, Chris Westemeier, performed his own original “Wonder Ropes” routine. In this fast-paced performance, Chris had colored ropes going in every direction, knots appearing and disappearing, and even a ring linking and unlinking. He closed this act with, “now a word from our sponsor.” Chris also performed a monte effect with very large cards. This was a good example of the spectator not being able to beat the street hustler.

Margaret, besides being a terrific emcee, also performed a hilarious routine called “Dirty Laundry” and got plenty of laughs when she blindfolded herself with a pair of colorful underwear. She also helped with directions to Walking Magic Bob’s rope routine. The routine was a “Cut and Restored to Professor’s Nightmare” with a cute story of three polar bears trying to get home. Bob then challenged Margaret to perform some more magic as he pulled a number of props from a large wooden box. The box was finally empty, and none were to her liking.

Bob was kind of disappointed, but then Margaret came to the front and pulled out three large plastic boxes containing flowers and fifty-dollar bills. Bob was sort of impressed, but Margaret saved the best for last as she continued to produce three large bird cages with fake doves. All of this came from what appeared to be a large empty wooden box.

Jim McCrea performed another classic, “Zen’s Ten Card Miracle.” With the help of two spectators, cards were counted and selected in the fairest possible manner. In the end, the three selected cards traveled from one spectator to the other standing twenty feet away silently and invisibly much to the amazement of the audience. Jim also performed the “Guillotine,” which really looked to be very dangerous to the spectator. When the blade came crashing down, there was dead silence but maybe a few gasps from the audience as they feared for the volunteer. All ended well as no harm was done to the daring spectator, although at times he looked very nervous.

Jim closed the show with the “Gypsy Balloon” as he kept breaking the string into small pieces. He ended the performance by restoring the string and talking about the connection that was made between Ring 93 and the spectators in attendance. The magic of Ring 93 was well received by both young and old and a good time was had by all.

*Bob Beardsley*

## ***Submitting Ring Events***

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

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

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

**Please note:** Write-ups of your monthly Ring meetings are considered Ring Reports and should also be e-mailed to Dr. Steven Schlanger at [RingReports@magician.org](mailto:RingReports@magician.org).

# Did You Know?

By Joe Hernandez



In 1962, Frank Garcia took a significant step in his career by publishing *Marked Cards and Loaded Dice*, his first book, which quickly gained national attention. Major newspapers featured advertisements for the book, and Garcia found himself in the spotlight, receiving coverage in notable magazines and journals. His insights into gambling tricks and strategies captivated both magicians and gambling enthusiasts, leading to a strong interest in his work. However, Garcia's claim that his book was "one of the more important tomes ever written on the subject" has been met with skepticism.

The authorship of the book raised questions about whether Garcia wrote it independently or with the assistance of key figures, particularly Henry Lee. Lee, a dear friend of Garcia's, served as an influential editor at the *Daily News* in New York City, which played a crucial role in shaping the book's narrative. Furthermore, Lee's son-in-law, a statistician, contributed significantly to the numerical data presented in the book, adding complexity to the narrative and creating concerns regarding intellectual ownership.

Amidst this backdrop of uncertainty, a key revelation emerged during this author's investigation: a legal document indicated Henry Lee sold his rights to Frank Garcia for just one dollar. This shocking finding not only resolved questions about authorship and ownership but also emphasized the complexity of the authorship debate surrounding the book.

Additionally, Henry Lee was known for his thorough and meticulous journalism. On December 8, 1968, he published an exposé titled "The Big Gin Rummy Gyp," detailing how five Hollywood hustlers defrauded prominent figures in show business out of one million dollars through a sophisticated scheme involving a peephole above the cardroom at the Friar's Club. This coverage report further exemplified Lee's investigative prowess and contributed to his legacy in the field of journalism.

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Joe Hernandez is the author of the book *Magic Babylon: 1,001 Strange Conjuring Facts, Fallacies, and Tales*, *Houdini: The Ultimate Trivia Compendium*, and *Houdini, Reflections*. This fall, he will release a biography of Frank Garcia from which the above summary is drawn. The book will be available at [www.conjurerswisdom.com](http://www.conjurerswisdom.com) or [www.booksbyjoe.com](http://www.booksbyjoe.com).

# Hosting a Magic Convention

## *Part Six: That's All, Folks!*

By Johnny New York

EDITOR'S NOTE: *This is the final article submitted by I.B.M. Ring 22 (The Detroit Magic Club) describing their journey as they successfully host Michigan Magic Day 2025, an annual major magic convention held on May 16-17, 2025.*



*A final bow concluding Michigan Magic Day 2025!  
(From l to r: Lady Sarah Fields, Howard Mincone, Steve Valentine, David Parr, and Keith Fields.)*

“We’ve Only Just Begun”: The well-known title of a classic Carpenters song is also the new battle cry of Ring 22, as we wrapped up our recent and highly successful magic convention last May! Facing several management and administrative challenges, everyone – and I mean *everyone* – stepped up to make real magic happen for our Ring and the two-day event. The event was an artistic and financial success and the feedback we’ve received has been nothing short of tremendous. Best of all, we not only survived the ordeal, but we also gained what feels like a lifetime of experience throughout every step of the production.

Now it’s time to share some of the more significant lessons we’ve learned. Hopefully, other Rings considering hosting similar events will find them helpful.

Wait until your Ring members and fellow officers are ready, financially and otherwise. You’ll need total commitment. Once in, there’s no turning back. **GO FOR IT!**

Networking is key. Use your Ring’s resources and connections (every Ring has them!). You’ll be surprised to learn some Ring members also work as chefs, printers, tech developers, lawyers, and a wide range of other professions. They can help you make personal contacts that can open many doors.



Find the ideal venue, location, and date for your event. The classic cinematic line “If you build it, they will come” rings true. Design and tailor your convention to fit your venue, and find a venue that’s suitable for the convention you have in mind.

Spend time creating an enticing schedule that’s potentially flexible and appeals to a wide audience. Eliminate dead time, plan smooth transitions from one segment to the next, and pace the event exactly the way you would like to experience a magic convention.

Establish a reasonable price and give your potential crowd the biggest bang for their buck possible. You’ll need a volunteer workforce to accomplish this. We established an “everyone pays” philosophy: our Ring’s primary objective was to pay it forward and simply promote magic within our greater Michigan community.

Publicize as much and in as many ways as you can. Make personal presentations to other Rings, local print media establishments, and area TV and radio stations. Ask everyone to spread the word via social media, and don’t forget that word-of-mouth promotions are still very effective.

Leave no stone unturned and don’t forget the smallest of details. Make your event comfortable for everyone. Foster a welcoming, friendly atmosphere that encourages attendees to converse and have fun with others, including the performers, staff, and crew. The magic family can be larger than you think.

Be smart and plan on potential cost overruns, which are unavoidable (but you already knew that!).

Monitor and keep close track of everything. Your Ring members (especially your treasurer!) will feel better if event records are backed by solid and accurate bookkeeping.

To sum up: Organize, organize, *organize*! Make sure your support teams have a strong communication plan while adhering to a concrete timeline throughout the planning and preparation processes. Strategic, periodic deadlines are very helpful for ensuring your Ring’s efforts are always on target.

In our situation, everything ran exactly as planned (unusual as that may seem!). We had a record turnout for our “Night Before” party, as well as our full-day main event. Our closing Gala Spectacular Public Show needed extra seating for a larger-than-expected turnout. With all bills paid and a profit to boot, our Ring has garnered well-deserved recognition and appreciation from almost everyone who participated. It was a perfect challenge for our Ring, and fortunately our Ring members, friends, and supporters met that challenge head on, making the convention a truly magical experience.

With a little luck, things will go your way, too! Best wishes to you with your future magic event, and thanks for helping make our Michigan Magic Day 2025 a memorable success!

## Moving?

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



# *A Portrait of the Professional*

DALE SALWAK

## **Magic Conventions**

*A refuge for a civilizing element in short supply  
in the contemporary world. – Anonymous*

Magic conventions are the lifeblood of our profession. From the International Brotherhood of Magicians (celebrating 96 years of conventions) to Abbott's Magic Get-Together (87 years), from the Society of American Magicians (97 years) to Magic Live (24 years), from the British Ring (94 years), the Fédération Internationale des Sociétés Magiques (FISM, 86 years), and Blackpool (72 years), to countless regional conventions throughout the Western and Asian worlds, and beyond, there has been over the years an explosion of such assemblies – a thriving nexus of all things magical, many of them with governmental support.

Why do professionals attend? Beyond the obvious – to delight in great magic and lectures, network, see the latest in product lines and competitions, help to cultivate the art among the young, be surprised by uncharted mysteries and, above all, have fun – they do so with boundless gratitude to give back to an industry that has been so good, so kind to them.

Neil Foster helps to sharpen this picture when he wrote, shrewdly, in 1971, “I wouldn’t be where I am today had it not been for the experiences I enjoyed, the indispensable lessons I learned, and the encouraging friends I made at so many of these.”

His seismic leap onto the national stage, for example, came when he appeared in 1951 at the combined SAM-I.B.M. Convention in New York City and then again the following year at the I.B.M. Convention in St. Louis. He was thirty-one.

Each time he brought down the house with an immediate standing ovation accompanied by wave upon wave of sustained applause. Many bookings followed, including a long list of conventions both here and abroad spanning a thirty-five-year career.

Gay Blackstone also brings us closer to an answer to the question – “Why do professionals attend?” – as she recounted, with feeling, a lifetime of experiences at Abbott’s Magic Get-Together in Colon, Michigan, “The Magic Capital of the World,” and realized it was for both herself and Harry “the magical version of Camelot” – synonymous with romance, chivalry, and the unattainable but noble pursuit of perfection.



*Harry and Gay Blackstone performed for many years at Abbott's Magic Get-Together.*

There in 1971, when Harry decided to try magic as a full-time career, they debuted their meticulously imagined, perfect from the first effect *Magical Mystery Review*, a show that they would take a few weeks later to Harrah's casino in Lake Tahoe.

With few exceptions, every year (since 1974 as Mr. and Mrs.) they came "home" to Colon. Harry's death in 1997 represented a tragedy not only for his immediate family but also for the global magic community.

Perhaps I can add to the picture. Without hesitation I can also say that everything I have done, magically speaking, is a result of my early years attending and performing at the Get-Together.

In 1964 I went for one reason: to see the luminous Neil Foster perform. His fifteen minutes onstage motivated and inspired me over the next twelve months and kept bringing me back year after year as I sought my own identity. (Whatever talent I have was of the slow-germinating kind.) I also got to see all the greats and near-greats, made lifelong friends, and learned what it means to be a magician in love with his art.

Most important, in 1966, thanks to Neil's invitation (and the sponsorship of my close friend, Lafayette, Indiana's Bob Hurt), I performed on Abbott's Magic Talent Scouts show along with (in order of appearance) Allen Ackerman, Jim Arnold, Tom Mullica, Gene Lee & Co., Dennis Loomis & Bonnie, The Sleepwalkers (a rock band featuring Gary and Barry Gross, John Wagner, Bob Brant), Claire Manley, Dick Cady and, as emcee, Gordon Miller.



*An appearance in 1966 on Abbott's never-to-be-repeated Magic Talent Scouts became a significant turning point in several performers' careers.*

Knowing that (at the time) the Colon high school auditorium was not air conditioned in spite of 102 degrees heat and 90% humidity, I prepared by rehearsing in full dress every afternoon for three months in my home-

town's stifling theater. That Colon appearance – so fresh, not a distant memory – launched my career. (Someone filmed my performance: how I'd love to have a copy.)



*Ryan Salwak joins his father onstage at Abbott's Magic Get-Together, 1997.*

Along with all this, professionals want to spend time among what the Stella Adler-trained actor and teacher, Academy and Emmy Award-winning producer, and first-rate theatrical thinker, Milton Justice, said could easily be any magician's epitaph: *One of the happiest people on the planet.*

In life and work, most professionals, matured in the hard, sometimes agonizing school of experience, are doing exactly that for which they were born; and the gifts they receive from attending conventions go well beyond the monetary.

At events such as those with which I opened, it is impossible to feel anything but buoyant optimism about the future of our beloved art.

For a few days both professionals and amateurs alike escape our fast-paced, attention-starved digital age, put aside any political differences, spend time with some of the world's most interesting and iconic people, and as the distinguished Eliot A. Cohen wrote in the August 18, 2018 issue of *The Atlantic*, become "pop-eyed 11-year-old kid[s] again, to experience joyful amazement, a particularly potent balm and restorative in these troubled times."

*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.*



# Youth Trivia Contest



**July's question:** At one time, this influential magician sought to make his or her entire performance using beautiful glass. *Who was this conjuror?*

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

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

A small handful of Youth Members responded to April's question, but unfortunately, none of those Youth members sent us the correct answer. Here's the gist of what we were hoping you'd tell us...

*Some of the most notable magicians in history were introduced to our craft when they discovered a magic book. And of all of the books that sparked interest for these new magicians, one of the most frequently cited titles has been Modern Magic, by Professor Hoffmann.*

Angelo John Lewis was born in 1839, the first of four boys, about half of a mile north of the current location of The Magic Circle headquarters in London, England. In school, he excelled in language and composition. At the ages of fourteen and fifteen, he was lauded by his school for being the best student of the French language. Also when he was fifteen, a patriotic poem that he composed appeared in a newspaper and became his first published work. He continued to be noticed for his language skills, and was praised for his accomplishments in his French examinations. At sixteen, he was recognized for being the top language student in his school, and began studying at University of Oxford. During his time at Oxford, he received still more honors and accolades for his skills in French, and eventually

*earned his Master's Degree. What a showoff...*

*Young Angelo Lewis worked through Lincoln's Inn (in the UK's "Inns of Court" system) and was "called to the bar" in 1861. That's fancy, proper jargon that means Angelo went through formal training and became a barrister – a type of lawyer who specializes in courtroom proceedings. He had a pretty successful career in courtroom law, but he also had some interests outside of the law.*

Back in Angelo Lewis's early school days, one of the instructors who helped him to become proficient in the French language was also a passionate magician. Some time when Angelo was between the age of eleven and his early teens, this teacher apparently showed Angelo a few simple magic tricks. The boy was captivated. He enthusiastically pursued magic as a pastime, and eventually as an avocation.

In the early 1870s, Angelo Lewis began writing a piece in a popular monthly magazine that taught magic to the readers, who were mostly boys and young men. After four years of monthly installments, the columns were gathered together and released in a single volume. The compendium was titled Modern Magic, and while it was viewed by a few as a betrayal to the magic community – because it exposed and explained the methods behind the effects – it was a landmark in magic literature.



Angelo Lewis, a.k.a. Professor Hoffmann.

Angelo Lewis became concerned that his career as an esteemed barrister might be negatively affected if he were to be seen as someone who was an expert and an instructor in the art of deception. As a result, he decided to use a different name for his writings when the subject matter might not mix well with his law business. He chose Professor Louis Hoffmann as his pseudonym.

Professor Hoffmann's magic writings, beginning with those serialized magazine

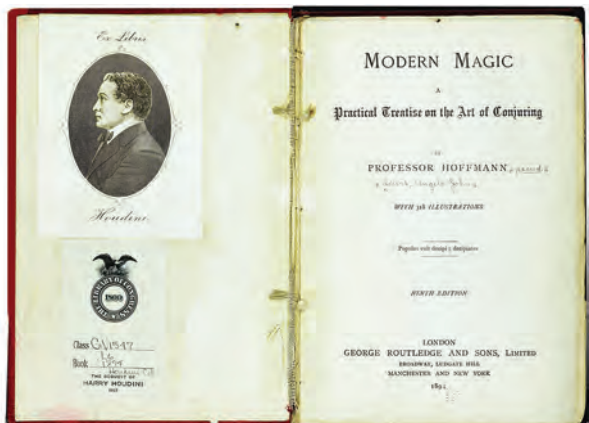
columns, always sought to teach **how to perform** the effect, not just explain the secrets behind the trick. He stated this intent clearly and plainly at the beginning of *Modern Magic*. It's generally believed that *Modern Magic* was the first book in English to take this educational approach. His well-written instructions accompanied by excellent illustrations have become a magical textbook for generations of conjurors. The book is about one and a half centuries old, and it has inspired and influenced almost every magician during that time, from Chung Ling Soo, to Houdini, to David Copperfield. In fact, Houdini hailed Professor Hoffmann as "the brightest star in the firmament of magic literature." David Copperfield stated in his **own** book that *Modern Magic* "may have acted as a catalyst for the entire golden age of magic." That's pretty profound praise from prominent prestidigitators.

*Modern Magic* merited sequels, so Professor Hoffmann followed up with *More Magic* in 1890, *Later Magic* in 1903, and *Latest Magic* in 1918. All of them have become classics, and essential volumes on every magician's bookshelf.

It may be surprising to learn that Professor Hoffmann wrote instructional books



Inside the cover of Houdini's well-used copy is his bookplate, and an annotation in Houdini's handwriting identifying Professor Hoffmann as "pseud. Lewis, Angelo John."



Houdini's ninth-edition copy of *Modern Magic* is one of more than 10,000 items in the Harry Houdini Collection in the Library of Congress in Washington, D.C.

on several other subjects – very non-magical subjects. He authored material to help people who wanted to get better at riding tricycles, and folks who were interested in gymnastics as a form of exercise. These were early self-help books, and his style always focused on instruction and improvement in the task. He also penned several books on solitaire, bridge, and other card and table games.

You can learn more about the life and magic of Angelo Lewis in books, including the previously mentioned *Modern Magic*, *More Magic*, *Later Magic*, and *Latest Magic*, all by Professor Hoffmann. There's also information in back issues of periodical publications like *Gibecière* (especially

the Winter 2021 issue), *The Magic Circular*, and *The Linking Ring*.

Angelo John Lewis died in 1919.

If you sent us an answer to this month's question, but you didn't submit the *correct* answer, please... keep trying! These questions can be difficult and obscure. They aren't intended to be easily answered using Internet search engines like Google or Archie. Take your copy of *The Linking Ring* to your local Ring meeting and ask the senior members to help you find the answer. Show the whole world how much you know, get your name published in *The Linking Ring*, and win some great stuff from one of our finest brick-and-mortar magic shops!

## Attention, All Youth Members!

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

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

Make sure that you include a few references. If we *do* use your question, we'll send you either a full, ninety-pound square of asphalt roofing shingles or a *really* cool magic book – our choice.

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

Answers must be postmarked by August 20, 2025.



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

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



# From Our UK Correspondent

BRIAN LEAD



It is always rewarding when articles stimulate follow-ups from readers. I was pleased to receive the following item from my Northern Magic Circle friend Tony Noon, extending the theme of magic in early film comedy which I recently pursued in this column with reference to Laurel and Hardy and Dante. Tony says:

*The element of surprise was captured to great effect in the Buster Keaton silent movie Sherlock Junior in 1924. It would probably be deemed unremarkable by modern audiences familiar with special effects and CGI, but apart from one possible film stop to make a behind-the-scenes adjustment, the effect looks like the real deal from a magical perspective.*

*What happens is that Buster is being pursued down an alleyway and spots a lady holding a tray full of ties standing with her back to a wall. He runs towards her and jumps through her tray and vanishes while the pursuers rush on. All over in seconds, but the principle is familiar. The lady is wearing a long dress and the 'wall' is effectively a curtain, which hides the fact that the vendor is lying on a shelf above the tray while the rest of her body is just padded out clothing. The tray itself is a trapdoor, which Buster jumps through into a space behind the wall. A great illusion, made all the better by the lady walking away from the wall after the pursuers have gone by. The last part, I believe, was the bit where they stopped and started filming, but it just added that extra surprise to audiences still new to moving pictures.*

*Unless any movie buffs know differently, this early example of magic in the movies, rather than of them, was uncredited. Someone involved had some knowledge of stage magic and illusions, but their name did not go up in lights.*



*Stunts were attributed to Ernie Orsatti, who had joined Buster Keaton's studio two years earlier as a props guy. His main claim to fame came later as a professional baseball player. He would not have had the technical expertise to create this special effect.*

*Keaton himself had grown up in a vaudeville family. Much of his physical comedy derived from being thrown around on*

stage as part of the act. In fact, popular mythology has it that he was named "Buster" by Houdini, who picked him up after one bout of rough-and-tumble. His early pals in the movie industry were former vaudevillians too, so I can imagine that he may have picked up some insider knowledge of magic techniques as well. He apparently attributed the illusion to his father, and reprised it on *The Ed Sullivan Show* on American TV in 1957 to demonstrate it wasn't camera trickery. I believe its origins are much older. After all, his father also sold medicines in a travelling show.

Keaton dabbled with magic again in his short talkie *Mixed Magic* in 1936. This time, as a magician's assistant, the laughs come from his getting it all wrong. The Great Spumoni, decked out in full top hat and tails, waves his cape to produce a goose, but Buster pushes the goose up through the wrong trap door and soon Spumoni is in a flap himself, chasing geese around the stage...which also lets the audience see the goldfish bowl hanging from the back of his coat.

He levitates his glamorous assistant, only for Buster to blow the method by messing up the ropes in the wings which are attached to the wires which hold the tray which the audience is not supposed to know about.

We know, of course, that there are better ways to levitate without wires, but the tray for the assistant to lie on still needs to stay out of sight, so the assistant (typically female, but not necessarily so), had to wear a loose-fitting outfit which would drape over the edges.

Another levitation effect, in which the assistant was left suspended at a right angle to an upright broom in an apparent trance, required the assistant to wear a hefty harness which had to be hidden under very loose clothing.

My thanks to Tony for those thoughts and observations.

The eminent television producer and magic historian John Fisher has said: 'It is a truism that no book is ever completed to its writer's total satisfaction. No sooner has the

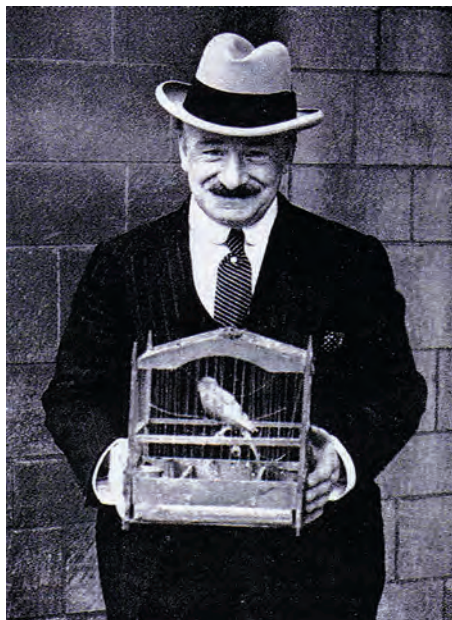


printer's ink dried on the page than the author will discover that stray fact . . .'

And so it is, even with columns such as this. When I wrote about Carl Hertz and his vanishing cage and canary a while ago, I

would have loved to have included this contemporary description of a Hertz performance by Lionel Myles, which has recently come to light, buried in an article from *The Magic Circular* of May, 1969:

Anxious to see this marvel, I booked a good seat at the theatre. It must have been around 1920 when, through the influence of Devant, De Biere and those of similar style, things had become very smart and sophisticated. Imagine my surprise when the curtain rose on a typical Mid-Victorian drawing room, with sturdy apparatus, such as was used by Professor Anderson, and heavy furniture weighed down with drapes and deception. But my surprise turned to astonishment when Hertz himself appeared, clad in 'tails' of two generations earlier, with a lovely 'U' opening black waistcoat and black bow tie. I do not recall whether he had a coloured handkerchief thrust into the waistcoat, but he certainly sported a waxed moustache and a quiff of hair, draped carefully over his bald pate. He might have stepped straight out of the books of Lang Neil or Professor Hoffmann. Sadly, the entire performance was in the same vein, and when the keenly awaited vanishing bird cage arrived, I really received a shock. After vanishing the birdcage, (which turned out to be the same trick as Devant's vanish of the silk from the lampglass), Hertz actually walked off, and left a



*Carl Hertz with canary.*

bare stage for a full minute, re-appearing in the obvious act of adjusting his coat. To this day I can hardly believe it, but it is nevertheless true. I have tried to make excuses on the grounds that he must have been a very old man, but it seems that he was only about 48 when I witnessed this astonishing performance.

Better late than never.

## Moving?

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



# Magic and

# Memories

David Ginn



## Ian Adair Prolific Magic Creator

Ian Adair mentored me before I'd ever met him as a friend. How? By writing one dove book after another in the early 1960s and therefore helping me "think magic."

When I got involved with dove magic in 1963, Ian had already written four or five "dove books" – twenty- to thirty-page pamphlets, eight by ten inches in dimension – published by Supreme in England. At two dollars per book, how could I help but buy them all?

For me, the dove thing probably started when I saw Channing Pollock on TV in the early 1960s. He was the King of Dove Workers, though others such as Fantasio, ChenKai, Shimada, and Johnny Hart (who added parakeets) followed.

Edwin Hooper, founder of Supreme, saw the market need for information on how to do dove magic. So, he turned to Ian, who at seventeen had won the SAMS award in Scotland for his dove act at the annual convention. Who better to write about making live birds appear and disappear?

Ian put his creative mind to work, consulted other dove magicians, and went on to write dozens of two-dollar dove booklets, which finally evolved into five volumes of *The Encyclopedia of Dove Magic* with more than three hundred pages each.

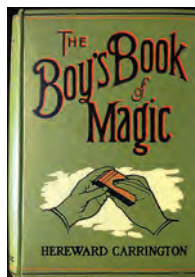
But Ian's writing was not limited to dove magic. Before he died on January 14, 2025, at the age of eighty-four, Ian Adair went on to write more than three hundred books about magic and the kindred arts.

Where did this all begin?

Ian Adair was born on December 20, 1940, in Kilmarnock, Ayrshire, Scotland. Since our daughter Autumn was born on the same day thirty-eight years later, we always wished her and Ian a happy birthday on the same day shortly before Christmas.

Somewhere around age seven or eight, Ian obtained a box of magic tricks and a copy of *The Boys' Book of Magic*. Those things started him on a lifelong love of the magical arts.

By the time Ian was ten years old, he was doing magic shows at every opportunity. At age fourteen, he was actually selling magic tricks he invented out of his Scotland home.



*Ian at sixteen years of age. Even then he was producing rabbits out of hats!*

When Ian finished school at age seventeen, his mother asked him what he wanted to do for a living. "She expected a grown-up answer," Ian told me, so my answer surprised her:

"I want to be a magic dealer," he said.

"What kind of job is that?" asked his mother, who considered what he'd done as a teenager just "playing around."

Ian told her with great pride: "It's someone who invents magic tricks, makes them, and tries to sell them to other magicians."

His mother said, "That's not a real job. It sounds crazy to me!"

Crazy or not, the simple fact is that along with Edwin Hooper, that's exactly what Ian Adair did during his entire career for more than sixty years!

The first time I met Ian was during his 1968 trip to the Chattanooga I.B.M. Convention. Due to his fear of flying, it was Ian's only ever trip to the United States. Along with Edwin Hooper, he came to lecture and operate the Supreme Magic booth at the Convention.



*(l to r) : Duke Stern, Edwin Hooper, Karrell Fox, and Ian Adair at the 1968 Chattanooga IBM, Supreme Magic booth.*

Duke Stern and others met Ian and Edwin at the airport. Once Ian recovered from his "dreadful experience of flying," they had a wonderful time. Above is a photo of Edwin and Ian joined by Duke and Karrell Fox at the Supreme booth in Chattanooga. The amount of magic props the pair brought filled four dealer booths, and after the first two days they sold out completely!

It was amazing and magicians talked about it for years. Edwin, without Ian, re-

turned to the I.B.M. three years later in 1971 and had a similar "sold out" sign on his booth by the third day of the Convention.

So, how did Ian get to Supreme in the first place? By the time he was a teenager, Ian was running three magic companies, doing hundreds of shows, writing articles and tricks for many magic magazines, and finishing school.

He was constantly writing to Edwin Hooper, who had started Supreme magic in Bideford, Devon, nearly five hundred miles away in the southwest corner of England. Ian lived far to the northwest, in Scotland. Today it would take about eight-and-a-half hours of driving time, but this was the 1950s.

Early on, Ian sent Edwin a trick called "Crazy Crooks," which Supreme marketed. It became the first trick Supreme sold with Ian's name on it. "Since 'Crazy Crooks' was not a good seller," Ian told me, "I've always claimed that my first Supreme trick was 'Dressing Doll,' which did sell well."

After much correspondence back and forth, and knowing Ian was about to finish the United States equivalent of high school, Edwin wrote Ian a letter that changed his life. It said, "Do you want a job at Supreme?"

Ian told me he was in shock. He read the rest of Edwin's words: "Do you want to come down to Bideford and work with me to build up the company? We are doing very well, but I need someone like you to make this work even better."

Ian discussed this with his mother again. It was such a golden opportunity, but it meant leaving home and traveling far to the south. She still didn't understand Ian's dream of being a magic dealer, but gave him her blessing.

"One moment I was in Kilmarnock, Scotland, the next in Bideford. It feels like it happened so quickly," Ian told me. He gave away his doves and said goodbye to his girlfriend at the train station, never hearing from her again. He packed two large suitcases and the family saw him off for what turned into a sixteen-hour journey by train and bus, with many changes, only to arrive in Bideford

early on a Saturday morning in the spring of 1959. Ian was eighteen years old at the time.

After walking a half mile carrying his two suitcases, Ian arrived at 64 High Street, climbed the front steps, and rang the bell. Moments later, Edwin Hooper himself opened the door and said, "Ian, lovely to see you. I'm just getting the Saturday morning's post off. Come give me a hand!"

He didn't ask how the journey was or how long it took. "He was dashing here and there," said Ian, "like a human dynamo." Despite Ian being disheveled from the trip, Edwin put him right to work, packing parcels and taking them together to the post office.

That was his introduction to working at Supreme, and contrary to what you might think, eighteen-year-old Ian Adair loved it. Before the day was over, he was installed nearby as a lodger of Edwin's mother, who cooked him wonderful breakfasts each day.

While getting settled, Ian showed Edwin the prototype of "Dressing Doll," which Edwin liked immediately.



Edwin said, "We'll have to have it ready for the British I.B.M. Ring convention in September!" It was April at the time, and that's exactly what they did. The trick became Ian's first best-seller in the magic market. Years later, Supreme remade the trick using the same principle with a playing card theme, I believe, and they sold even more.

After that jump start, Ian became a full-fledged part of Supreme Magic, the up-and-coming biggest magic company in the

world. Not only did Ian help Edwin run the business, but he also invented new magic and props that Supreme could manufacture. He wrote books and instructions for tricks. He did newsletters and magazines. And he worked dozens of yearly conventions with the Supreme stand or dealer booth.



*A selection of Ian's books.*

In fact, just two weeks after he joined Supreme, Edwin sent Ian back to Scotland by train to man the Supreme Magic stand at the annual SAMS convention in Ayr, Scotland. He carried five bins of merchandise and sold out of nearly everything. This was the convention Ian grew up attending, you



understand, so most conventioners knew him as the young man who had won contests with his dove act.

“Magicians kept saying ‘Isn’t that Ian Adair behind the Supreme stand? Where’s Edwin Hooper?’ but my first Supreme convention went well,” Ian said. “And instead of paying to attend, I was getting *paid* to attend and work! I loved it!”

When I saw Ian again at the 1991 clown convention in Bognor Regis, England, he was working the Supreme booth and doing a dealer demo/lecture for four hundred clowns. During that presentation, Ian brought out a trick I’d never seen performed. It was called “Man in the Moon.” Part of it was like a flat die box (like the latter-day “Pizza Oven” trick), and you vanished a four-inch yellow disc, the man in the moon. Next, Ian picked up a wooden cloud cabinet and showed it empty, but when he looked away, the yellow moon peeped up from behind it. This happened repeatedly, making kids shout “We see him!” and finally, when Ian spotted him, the moon popped up into the air, where Ian deftly caught it.

That catch really impressed me, so after the lecture, I headed for the Supreme booth and laid down the British equivalent of eighty US dollars. I proceeded to use the trick in shows over the next several years, but unlike Ian, I could never consistently pop up the moon and catch it! Ian had a knack that made it work for him.

One published blurb I read about Ian described him as an “Inventor or improver of more than three thousand effects, all marketed. Prolific author with some three hundred books and booklets on magic and allied arts, including the popular five-volume *Encyclopedia of Dove Magic* (1968-87) and *The Encyclopedia of Children’s Magic* (1991, 414pp). Editor of *Trixigram* and *Magical Express* (1994-96, ten issues). Many articles in *Genii*, *Abra*, *Magigram*, *New Pentagram*, *Wizard*, *Magic Wand*, *Magical Digest*, *Budget*, *MUM*, and four *Linking Ring* awards for his numerous Parades, which were twenty to thirty-page booklets in themselves.”



*Young Ian with The Linking Ring Trophy.*

When I read this list of credits years ago, I said to myself as a writer, “How can I ever catch up with him?” The answer was *I could not*. Ian was himself, with one set of life experiences growing up; and David Ginn came from another place and time, and I could only be me. Plus, while Ian was doing all that writing and creating, I was still working two hundred to three hundred shows a year.

At the same time, Ian and I had that “book writing” thing in common, and he encouraged me as I encouraged him.

When he asked me to contribute to one of his books, I said yes, and he did the same for me.

Funny story: At least ten years ago, I asked Ian for a trick for my animal book, plus some advice for dove workers. He shared with me a great routine, and I asked him where he got the idea for it.

“From one of your books, *Live Kidbiz 2*,” he replied, and I was impressed that Ian Adair, a magical mentor of mine, had read and used something from me.

“By the way,” Ian told me, “I never used the word *abracadabra* in my kid magic shows. Instead, I had the children say *abrac-ADAIR*, using my last name as part of the magic word. It worked well for me to reinforce my name.”

At some point, Ian started sending us a yearly Christmas card, usually designed by Ian himself. It was always magical and very

clever. We often wished him a happy birthday the same day as Autumn, December 20, which added fun to our friendship.

In the early 2000s when my landline with AT&T offered free international long distance as part of the plan, I took advantage of it, sometimes calling Jeremy at Practical Magic in Ellesmere, and Ian, who was still living in Bideford. Ian and I talked magic tricks and magical history and Supreme, and Jeremy and I talked magic and Bob Dylan!

One year during the pandemic, Mark Daniel coaxed Ian into making a Zoom appearance at the Kidabra convention. In ninety minutes, Mark interviewed Ian about his career, Supreme, and his involvement in magic for children. As a surprise, Mark had me “waiting in the wings” to surprise Ian about an hour into the interview. Indeed, he was pleasantly surprised, and we chatted about magic and friendship for some ten minutes, with me bringing up the “Man in the Moon” trick that Ian could catch every time, but David Ginn could not.



*Ian in 2024.*

Our email correspondence over the years often asked for help from each other. For example, Ian was working on yet another *Linking Ring* One-Man Parade (I think he did at least twenty), and he was describing a trick with a picture of a door.

He wanted to know if this joke worked in the US:

***When is a DOOR not a door?  
Answer: When it is ajar!***

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

Another time, he wrote to me:

***I am continuing to enjoy reading your articles. Have you ever thought of publishing this material as an autobiography. It would certainly make a superb book.***

By the time Ian was in his seventies and eighties, he was a walking encyclopedia of magic, especially from a British point of view. He could easily answer or find the answer to almost any question I posed to him. This became quite valuable for my book writing and later *Linking Ring* columns.

My last email from Ian arrived only two weeks before he died in January. It read:

***Hi David: Just to thank you for your lovely Christmas card which arrived here in the UK this morning (31st Dec). Postal services from all parts are very poor. None of the IBM members here in the UK have yet to receive their NOVEMBER issue of the Linking Ring magazine, nor the December one. May I wish you, Lynne, and Autumn a Happy New Year.***

***Best Regards, Ian***

Two weeks later, without any warning, Ian was gone. I am still sadly missing him. I can look back at our relationship and be thankful for many things. Here are a few of them:

I was fortunate to get Ian’s “Chinese Folding Box” some thirty years ago and used it to produce silks in more than eight hundred school shows. It packs flat, plays big, and after showing it empty, will produce a fifty-foot silk streamer followed by a thirty-six-inch “Thank You” silk. Boy, were my school show audiences impressed with that!

I got Ian’s Snow White dove production book too late for my dove days, but with Ian’s permission it appears in the dove chapter of my *Children Love Animals* book.

On the other hand, I loved his “Butterfly Boomerangs” – a mass-produced pocket trick – and used an enlarged version of it in hundreds of library shows and lectures.



David with Ian's "Butterfly Boomerang" trick.

At the top of my thankful list is Ian's trick "Spikes Supreme," a simple but effective Spikes Through Arm illusion that is portable and well made in wood. Seriously, I have presented this trick in well over one thousand live shows and lectures, always to great response. Nearby you can see Supreme's first ad for "Spikes Supreme," which became one of my all-time favorite tricks to present.

When Ian passed away last January, we in the magic community lost a library of knowledge and an elder of the tribe. We must stop overlooking these gifted, experienced people! We need to talk to them, *listen to them*, and record what they have learned the hard way for future generations of magicians.

They have, will, and can make a difference in the future of magic around the world.

*Above right: Original ad for Spikes Supreme.  
Below right: 1988 British IBM convention where  
Ian presented the effect for the first time.*

IAN ADAIR'S

## SPIKES SUPREME



**Ian and Lyn Adair presents SPIKES SUPREME** in front of thousands of magicians at the British Ring, I.B.M. Convention.

Our first batch made last September went as fast as lightning. Jack Bridwell, magical entertainer and author, of U.S.A. said "It's one of our most favourite small illusions, and is constantly being used by us in our shows".


Just listen to the description of the effect.

The performer requests a lady from the audience to assist in his latest experiment, and gets her to place her arm through the holes at each end of a small, slender decorative square cabinet. The front door of the cabinet is opened and the interior of the cabinet shown to be empty.

**THE CABINET IS SHOWN AT ALL ANGLES - IT IS SEEN THAT THE SPECTATOR'S ARM REALLY DOES FILL IT.**

Attention is drawn towards five holes bored into the wooden top of the cabinet, these being arranged in an arc. Five long, white wooden spikes, each with a sharpened end, are displayed and examined, if

wished, and one by one are thrust through the holes, through the spectator's arm and out through the corresponding holes at the base of the cabinet. The penetration of each spike is magic on its own. ALL FIVE going through makes it a miracle. The spikes can be seen on top and bottom. No faked spikes used.



But wait a moment - after the miracle of penetrating the five sharpened spikes through the spectator's arm, a sensational climax occurs - **SUDDENLY AND DRAMATICALLY, THE PERFORMER OPENS THE FRONT OF THE CABINET TO SHOW THAT THE INTERIOR IS EMPTY EXCEPT FOR THE FIVE SPIKES.** - the spectator's arm has **VANISHED COMPLETELY.**

The door is closed, the spikes are removed singly and the spectator's arm is removed quite undamaged.

The outfit we supply is beautifully manufactured in the best wooden materials, finished to the very high standard our customers expect from Supreme.

This will become a classic in the small illusion style of magic and we at Supreme, after making several prototypes, are confident that it will become a winner in the shows of all purchasers.

A limited supply is available at first - it's first come - first served.

**Price, U.S.A. \$95.00, £48.50.**



## Sign Up a New Member

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





# Marketing Magic

KENT CUMMINS

## Eponymous Entrepreneurial Entertainers

*"We demonstrate that eponymy – firms being named after their owners – is linked to superior firm performance, but is relatively uncommon (about 19 percent of firms in our data)."*

American Economic Review, Vol. 107, No. 6, June 2017

I typically describe my readers as "entrepreneurial entertainers," because most entertainers are entrepreneurs in every sense of the word. (Also, I just like the way that expression sounds!)

But while reading about entrepreneurs today in a completely different context, I realized I had not written a column specifically on entrepreneurship – although just about all of the columns are relevant to that topic. And for some reason, the phrase "Eponymous Entrepreneurs" came unbidden into my head.

So, of course I Googled the phrase and immediately found the quote at the top of this month's column.

What does it all mean?

Firms named after their founders include fast food restaurants such as McDonald's. True, it was Ray Kroc who actually led the franchise into its worldwide dominance, but it was the McDonald brothers who started the restaurant. And McDonald's is important for entrepreneurial entertainers because the chain created and promoted Ronald McDonald, a character that provided an excellent living to many magicians who we are not supposed to name (look for their rings).

We think of some classic companies like the Ford Motor Company, named after Henry Ford, and Kellogg's, named after Will

Keith Kellogg. The Ford Company was important to Karrell Fox, who created "The Magic World of Ford," a wonderful magic extravaganza held in parking lots around the country to promote Ford automobiles. (I remember the Abbott's Giant Guillotine and Arrowhead the year I saw it.) Kellogg's was important to Mark Wilson, who promoted the cereals as sponsors of his groundbreaking television show, *The Magic Land of Al-lakazam*.



When I mentioned the theme of this column to my wife, Margot, she said, "Dell Computers." Well, of course! I have done

lots of magic for Dell, and my book *The Magic of Change*, co-written with Tom Britton, was inspired by a Michael Dell quotation about change being mostly an illusion. (I think my friend Ray Anderson, the wonderful magician at Ester's Follies in Austin, Texas, was once supposed to magically change Michael Dell into a tiger.)



Also, my first-ever \$10,000 event was a half-day customer service workshop for Dell. It was particularly memorable because I chopped off the head of Tom Meridith, the CFO, in my Delben French Guillotine.

Abbott Laboratories was named for Wallace Calvin Abbott. I don't think there is any connection to Abbott's Magic Company in Colon, Michigan, which was named for Percy Abbott.

However, for many years Abbott Labs hired me to provide entertainment at their employee Christmas party, which was a big deal for them – and for me and the other entertainers I provided each year.

But speaking of eponymous entrepreneurs who matter to me: What about A.C. Gilbert? If it were not for his love of magic, there would never have been the Mysto Magic set for Christmas in 1949, and I probably would not have become a magician. (Bill Larson once told me I was by no means the only “Mysto the Magician” who subscribed to *Genii, the Conjurers' Magazine*.)



Other companies named after their founders include all of the Walt Disney enterprises, which tried unsuccessfully to grab “magic” as a protected trademark (or so I've heard). But they also include Dolly Parton's Dollywood. All of the theme parks have featured magic shops and magic shows.



## Famous Eponymous Magicians

Most of the famous magicians of the twentieth century were known by some form of their real names. James Mark Wilson and William Lance Burton just dropped their first names. Howard Franklin Thurston dropped his middle name. David Blaine White dropped his last name. Douglas James Henning shortened his name a bit. (Mac King apparently just used his real name.)

Harry Kellar (born Heinrich Keller) apparently changed the spelling of his last name to avoid confusion with the nineteenth century magician Robert Heller.

But lots of magicians who used their personal names as their business names actually changed their names completely: Eric Weisz became Houdini, Harry Boughton became Blackstone, David Seth Kotkin became David Copperfield, Christopher Nicholas Sarantakos became Cris Angel, and Siegfried Tyron Fischbacher and Uwe Ludwig Horn became Siegfried & Roy.

Blackstone Junior's real name was Harry Bouton Blackstone Jr. Bob Gurtler used his name while he was known primarily as an inventor of magic (I remember his ads for the Helicopter Cups, and other wonders that I couldn't afford, in *Genii, the Conjurers' Magazine*). But he didn't really become famous

until he changed his name to Andre Kole and started touring the world for the Campus Crusade for Christ.

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## A Not-So-Famous Eponymous Magician

I called myself "Mysto the Magician" for nearly a decade, in honor of the A.C. Gilbert Mysto Magic Exhibition set from my dad that inspired me to become a magician. But a magic dealer my Dad met during a business trip wrote me a letter, urging me to drop the "Mysto" and just use my actual name. I loved "Mysto" but I compromised, changing my business cards to say "Kent MYSTO Cummins." After a while, I let go and changed them again, this time to say "Kent Cummins, Magician and Juggler."

While I was at Louisiana State University, a theater advertised me as "The Fantastic Kent Cummins" and that is still my stage name today.

*Kent "Mysto" Cummins*



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**MAGICIAN & JUGGLER**

The whole name on my birth certificate is Kent Carter Radley Cummins. So, I have been an eponymous entertainer for most of my adult life.

## Eponymous Magic Dealers

Most of my favorite magic dealers when I was still learning how to become a magician were named after their founders: D. Robbins, Abbott's, Louis Tannen, Kanter's, UF Grant, Joe Berg, Russ Walsh, and so many more. I didn't list Stephens Magic, only because it wasn't available when I was a teenage magician. (It didn't open until 1975 when I was thirty-two years old.) When I was on active duty with the United States Army, I often visited Al's Magic Shop, run by Al Cohen, in Washington, DC.

But my mentor, Lou Berkie, called his magic business the Fun N Magic Shop, not "Berkie's." (Although he did eventually have his friend Rivera create a cartoon logo, "El Beebo," named for his initials, L.B.)



## Magic Camps

When I started Magic Camp in 1993, the year I turned fifty, my graphic designer wanted me to put my name on it. I refused, saying the camp was not about promoting me or my business but about helping kids. So, the original logo just said “Magic Camp.”



The granddaddy of all magic camps, Tannen’s Magic Camp, was named for Louis Tannen. Dave Goodsell’s West Coast Wizards magic camp included the founder’s name. But my magic day camp was just called “Magic Camp.”

But a few years after my camp started, I started getting some complaints about the camp. When I asked about the complaints, it turned out that they were from YMCA and other camps that had started teaching magic (undoubtedly because of the success of my own camp, in my humble opinion). The Jewish Community Center even started a magic camp, advertising a similar curriculum. When I asked them who would teach the camp, they said they would send their counselors to the library to learn how to do magic, juggling, and puppetry!

I am a great believer in learning from libraries, but our curriculum was so much more than what they would have been able to provide. We compromised by having our staff take over their “Magic Camp.” It turned out okay for everyone, but I realized I had to put my name on my camp. It became “The

Kent Cummins Magic Camp” to distinguish it from the copycat camps.

After running the camp for seventeen years, I decided it was time to turn it over to a group of younger enthusiasts. (I would say when your kids turn eighteen, it’s time to let them go!) So, a new group started operating as “The Kent Cummins Magic Camp.” But when they bounced a few checks, my book-keeper wife told me they needed to take my name off the camp.

They asked me if they could call it “The Fantastic Magic Camp” in my honor. I was delighted and said I would have given it that name when I started it, if I’d thought about it! ([www.magiccamp.com](http://www.magiccamp.com))

## Marketing Magic

People often tell me they saw a magician perform some fantastic trick. I ask them the name of the magician, but they don’t remember. I find this frustrating! People remember David Copperfield and Siegfried and Roy. They even remember the name Houdini, who died long before they were born.

They remember the name of the band they danced to last weekend. They remember the name of the last movie they enjoyed, and probably the names of the main actors. They remember the name of their favorite comedian (even if they were drunk when they last saw them). Why don’t they remember the name of the magician who amazed them at their recent corporate event?

Too often, they consider the person to be a generic magician.

So, if eponymous companies tend to be more successful than other companies, what should you call yourself as an entertainer?

Probably your name. But you have to find a way to make your name memorable. Literally!

Think about David Seth Kotkin. I don’t completely understand why he changed his name to a Dickens character, but “David Copperfield” is memorable. Houdini is more memorable than “Eric the Great”! And if my name was “Christopher Nicholas Sarantakos,” I think I would change it to something easier to remember (and pronounce).

So, if you have a given name that works, like Mac King, by all means use it. If not, come up with something people can remember.

When my brother and I were performing our Bungling Jugglers act, we each had a large suitcase with our names in huge white block letters. Those letters were displayed when each of us entered, and again when we opened the suitcases to remove our juggling props. We left them open so the audience would constantly be reminded of our names. Any photos of the act were likely to show our names.



In my current magic show, I have two banner stands with my name, plus a sign on my Leffler table with my name and logo. That means my name is always in sight in multiple places.

When I was doing children's birthday parties, each child would get a magical souvenir *with my name on it*. When I was doing corporate speaking and training, each member of the audience would get a handout and/or my business card.

## Magic Hotline

I said I've been mostly an eponymous entrepreneurial entertainer, so why did I call my business Magic Hotline? Here's the story:

Several decades ago, Peter Hinrichs (who calls himself "Peter the Adequate") and I teamed up to operate a trade show booth selling magic services at a large community event. Peter had started using the term "magic hotline" to distinguish his magic shows from other ventures in which he was then engaged.



We agreed that it would just confuse people if we each tried to sell our entertainment services in the same booth, so we decided to market the booth as the Magic Hotline.

Decades later, we still use that as a business name that can cover multiple magicians with multiple services. But when I am selling my specific talents and abilities, I use "The Fantastic Kent Cummins."

## The Bottom Line

I love being an eponymous entrepreneurial entertainer! Share *your* stories: [kent@kentcummins.com](mailto:kent@kentcummins.com).

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

## Sign up 1!

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

# INSURANCE FOR ENTERTAINERS

By Skip Way

**Disclaimer:** I am not an insurance professional, nor have I ever played one on TV. This general overview of various types of insurance applicable to entertainers is based on my personal experience and research. Some may apply to you. Some may not. In the immortal words of Douglas Adams, “Don’t panic!” If you believe that something here applies to you, consult an insurance professional to get the facts!

To insure or not to insure. Do we risk the whims of fickle fate or seek peace of mind? As entertainers mingling with the public, sidestepping insurance coverage means we’re gambling that the inevitable catastrophe will pass us by. Understanding the various types of insurance plans and how they can protect us becomes an important foundation for this decision.

## **“Come on. Do I really need insurance?”**

Stuff happens! We are, by nature, imperfect beings. The simplest and most unavoidable accident may incur extensive out-of-pocket legal fees, court costs, medical expenses, property repair, or replacement costs. If you’re not incorporated and insured, these unexpected expenses could drain your savings, take your house, your car, a percentage of your next ten years’ income, everything that you’ve worked so hard to build.

Paid performer or kind-hearted volunteer, your fault or their fault, it doesn’t matter. Repairing a stained carpet or scorched upholstery will suck hundreds of dollars from your wallet. The average emergency room visit may run into the thousands. What would it cost to replace your stolen or damaged sound system? Con artists may stage an accident seeking an easy payday. The uninsured entertainer is gambling with very high stakes.

**“Paying for insurance I never use is like**

**tossing money out the window.”**

I get it. But we can’t look at insurance premiums as a wasted expense. They are an investment in peace of mind, sound client service, and common-sense protection. Reliable insurance policies transfer potentially catastrophic business risks to the insurer. They provide a practical safeguard against unforeseen expenses and losses including accidents, property theft or damage, liability claims, stressful lawsuits, and disabling illness or injury.

## **“Fine, but I have a small, simple act. Do I really need liability insurance?”**

Do you use live animals, birds, fire, or volunteers in your act? Do you use heavy speakers or lights on tippable tripod stands? Does your act employ water or staining liquids? Do you blend topical humor or comedic observations with your patter? Do you paint faces, twist balloons, or juggle? Do you perform on a raised stage, in a client’s living room, on the street, or through a streaming service? Do you perform dangerous escapes or illusions that could traumatize a child or sensitive adult if something goes wrong? Do you work with kids, vulnerable adults, or inebriated corporate types? If you answered yes to any of these questions – and these just barely scratch the surface – then you need performer general liability coverage. The best plans protect the



performer and their valued clients against claims including:

**Medical expenses** if an audience member trips over a stage wire, a malfunctioning prop causes an injury, your docile rabbit bites a child's finger, etc.

**Repair, cleaning, or replacement expenses** should you lose, stain, or damage a client or volunteer's clothing, carpet, furniture, jewelry, etc. during a performance.

**Legal representation and penalties** should you say or write something that offends or slanders a client, audience member, or competitor.

**Legal representation and penalties** should you infringe on someone else's copyrighted or trademarked material.

**Medical and legal expenses** if a product you gift or sell causes injury or damage.

Even performers who stream shows from the comfort and security of their homes aren't safe from potential mishaps. They could face costly legal action should a side comment cause offense or a child's attempt to duplicate an effect end in an injury. It doesn't matter if you open with the old "*Don't try this at home*" disclaimer or had absolutely no control over the incident. Defending against false, baseless, or fully legit legal actions all result in the same costly legal fees, irreparable damage to your reputation, and potential bankruptcy. If you think you can't afford insurance, consider the potential cost of performing without it.

**"Wait! Someone can sue me for offending them?"**

Yup! According to a recent *New York Times* article, the United States is the most litigious society in the world. Americans spend roughly \$310 billion a year, around \$1,000 for each American, on civil lawsuits. Nearly half of this money goes toward transaction costs such as court and lawyer fees.

This means that anyone can drag us kicking and screaming into a costly lawsuit for anything at any time. Consider the child's emotional trauma lawsuit recently processed by the Specialty Insurance Agency. Why? A fire juggler asked a heckling child, chaper-

oned by the parents, to be quiet during a particularly dangerous part of his show. Read that again. An annoying kid heard "*Be quiet.*" His parents heard "*Ka-ching! Pay-day!*" Ridiculous? Sure! Expensive. You bet! Think you're immune? Think again!

During my early comedy club days, I shut hecklers down hard. I tried to keep things good natured, but every now and then some inebriated hothead would take offense, throw a bottle, or rush the stage. This was before the volcanic political environment we're living in today. Today's hotheads and emotional sensitives are far more likely to either harm you, destroy your gear, or file a lawsuit. Mull that over.

**"Fine! So, how much insurance coverage do I really need?"**

As of this writing, many school, government, and commercial venues in my area require the following minimum liability coverage:

**General Aggregate**

\$2,000,000

**Personal & Advertising Injury**

\$1,000,000

**Medical Expenses**

\$ 5,000

**Each Occurrence Limit**

\$1,000,000

**Products-Completed Operations**

\$1,000,000

**Damage to Premises Rented to You**

\$ 300,000

**A Note about Aggregates.** A policy's aggregate limit is the maximum amount the policy will pay for losses during the annual policy period. Cheaper liability policies may offer a group aggregate, a pool of money shared by multiple policyholders. If you purchase a \$1,000,000 group policy and yours is the eleventh \$100,000 claim submitted, you're out of luck, Chuck! The group pool is empty and guess who's stuck paying useless premiums and out-of-pocket costs. Glance into the nearest mirror, then wave and mumble, "Hello, loser." Group policies are cheaper, but the risk is considerable for

everyone sharing them. Some schools, corporate, and government venues will not accept group aggregate policies.

Individual aggregate policies assign the full coverage amount to one policyholder. The entire max coverage is available to cover your claims. Policies may include a per-occurrence limit setting the maximum amount the policy will pay for any one incident or claim and a cumulative deductible for the policy setting an out-of-pocket limit for the policyholder. Know what you're getting!

### **“Does a general liability policy cover my show gear?”**

No, it doesn't. General liability compensates harm caused to others during your performance. General liability policies do not cover lost, stolen, or damaged business-use gear. For example, the destruction of your uninsured magic gear by a theater fire, or a theft from your car in a hotel parking lot, may result in a near-total loss. An inland marine policy protects your magic equipment, stage and sound equipment, and other professional gear from loss, damage, or theft as you travel. It also covers gear temporarily used or stored at a third-party location, such as your performance site or hotel room. Note that inland marine coverage protects your gear in transit to and from gigs. It does not protect gear stored in your home or business location.

Policies vary on reimbursing full replacement value or only the current depreciated cash value. You don't need the hassle of a cheap, depreciated-value policy when you're trying to get your income-producing show back on the road. Know what you're getting! A \$10,000 inland marine policy with a \$500 deductible runs a few hundred dollars per year.

This seems a good spot to mention that insurance does not release us from preventing potential claims through common sense precautions. Maintaining a safe workspace and securing our gear is our responsibility, not the venue's. If a venue feels unsafe, keep the more expensive pieces in your possession or

securely locked up. Never leave expensive gear in your car or van overnight. Protect trailers with alarms and common-sense anti-theft devices. If you have a fragile prop or table, don't leave it in an area where people may knock it over or set heavy objects on it. Insurance protects us, but filing multiple preventable claims may result in higher premiums or the cancellation of your policy.

### **“Okay, but my car insurance covers accidents and thefts from my car, right?”**

Again, no. Most of us use our personal vehicles to travel and transport equipment to performance sites. Most insurance carriers view this as commercial use of a personal vehicle. In their view, “*business use*” usually means higher mileage and more time spent in our cars increasing our potential risk for accidents, property theft, or damage. Your personal auto policy may limit or exclude regular business use. Without business coverage, your insurer could refuse to cover accidents while en route to a gig or the theft of professional gear from your car.

Going cheap and insuring a dedicated business vehicle or trailer under a personal policy may result in hefty commerce fines or impoundment when crossing state borders. An insurance adjuster may summarily dismiss business-related claims on an improperly insured vehicle or trailer. Don't cut corners! Every state is different. Check with your insurance agent to ensure that your policy covers your business and personal vehicle use.

### **“Yeah, I see that now. Thank goodness my homeowner's insurance covers my stuff.”**

Well, it does and it doesn't. Standard homeowner policies offer limited coverage for a business operated out of your home or attached garage. Most policies limit business asset coverage to \$2,500 and define these assets as things like computers, printers, desks, chairs, libraries, magic props, etc. Frankly, \$2,500 barely covers the cost of replacing my business computer. Anything above that limit may be a total loss. Your policy's defi-

nition of business assets may not include inventory, consumables, merchandise, and collections. Read the fine print!

Most standard policies exclude home business coverage for outbuildings such as a detached garage, shed, or rental storage space. Consult your insurance agent for a home business endorsement or separate policy that protects the full replacement value of your business-related property. The average homeowner business endorsement runs around \$50 per \$2,500 coverage per year.

**“I work out of my apartment. My lease covers me.”**

That may not be the case. If you run your business from a rented home or apartment, check your lease. Your landlord’s insurance typically covers the building itself leaving your personal or business assets unprotected. Chances are that you need your own renters’ insurance policy to cover your possessions.

Standard renters’ coverage protects your personal property and liability. It rarely includes business liability or assets. If it does, the coverage limit is usually ridiculously low. You may need separate business renters’ coverage for your home business. Commercial renters’ policies may cover your business assets yet exclude consumable and merchandise inventory. Ensure that your policy firmly recognizes your inventory, library, gaffed coins, costumes, and assorted props as protected business assets. Once again, read that fine print. Renters’ insurance is very affordable depending on the level of protection needed.

**“Books, coins, props? That’s a lot to track!”**

It is! But you maintain a home and business inventory record, right? A reimbursable claim requires a comprehensive list of everything you lost. How much would you remember? Try it on a small scale with just the items in your home office. I came up with thirty-eight items and discovered another twenty-two costly items I overlooked. All the stuff we collect over the years can add up to hundreds of thousands of dollars. Re-

membering all those little things during an emotional crisis is impossible.

A complete home and business inventory helps your insurance agent set sufficient protection for your investment. It also makes it easier and faster to file your claim.

Digital spreadsheets recording each item’s description, make, model, serial number, date of purchase, purchase price, condition, and location are best. Photos are a huge plus. Focus on the more expensive and important pieces.

An easier time-saving alternative is to walk through each room with a video or smartphone camera. Narrate as you go. Zoom in on the labels, serial numbers, and a 360-degree view of high-value items. Open drawers and cabinet doors to show what’s inside. Aside from being faster than a written record, videos offer a way for your insurance company to see the quality of your items.

Smartphone apps like *Itemtopia*, *NAIC Home Inventory*, and *Encircle* allow you to save images and inventory data. The consumer advocacy group United Policyholders offers a comprehensive Excel spreadsheet for inventorying hundreds of items divided by room. Microsoft and Apple offer practical inventory apps. Save a copy of these inventories to your personal cloud or other safe off-site storage. These inventory lists also make it easier for families to process a departed magician or collector’s estate.

**“Okay. So will a general liability policy cover me in case of illness or accident?”**

Yeah, no. Again, general liability compensates harm to others, not the performer. We working pros rely heavily on our performance income. The loss of this income can be devastating should we fall seriously ill, face hospitalization, or develop a physical disability. Protecting this income falls heavily on our own shoulders.

Let’s touch briefly on the tremendous security found through sound money management principles. The best advice I ever received came from Henry Aldrich, my earliest mentor five decades back. He told me to keep personal and business debt low and



religiously park ten percent – a mere ten cents – of every dollar I earned into savings and investments beyond my temptation-crazed reach. Henry’s advice meant that I often had to bypass the latest new effect, skip a desired convention, or choose Mel’s Diner over Ruth’s Chris, but it kept me afloat during the COVID fiasco and serves me now as I prepare to retire.

Maintaining quality health insurance runs a close second to wise money management. The smartest plan is sticking to that day job with its strong employer-subsidized health plan. Coverage under a working spouse’s plan also works. Choose a day job that extends health coverage and a pension into retirement. If these options are not available, the Affordable Care Act’s Health Insurance Marketplace offers easy comparison and pricing of competing plans. Health savings accounts (HSAs) paired with high-deductible health plans (HDHPs) offer another option. Professional associations may also provide access to group health plans for members.

If you’re self-employed with a net profit for the year, you may be able to deduct up to 100 percent of your health insurance premiums and a portion of long-term care premiums for yourself, your spouse, and your dependents from taxes. If an employer-subsidized health plan covers either you or your spouse, you cannot claim this self-employment adjustment. Your adjustment amount cannot exceed the earned income you collect from your business.

### **“Will health insurance cover my lost income during recovery?”**

In most cases, no. Health insurance covers your most costly medical expenses. It rarely includes lost income compensation. Companies like AFLAC, Pro Financial Services, and Annuity Experts offer income protection services for any disabling event. Fees are based on the level and length of disability benefits, the applicant’s age, and general health. On average, you can expect to pay 1 to 3 percent of your annual income for

this coverage. Your state’s workers’ compensation coverage may offer a more affordable path for sole proprietors.

### **“Tell me more about this workers’ compensation insurance?”**

Most states require this coverage for any business with three or more employees. Yes, this includes our employed assistants, stagehands, and tech crew. Workers’ comp provides benefits to workers injured through a work-related accident. It covers medical costs, healthcare benefits, income for lost wages, educational retraining, and disability pay. This coverage runs around \$1 per \$100 in payroll.

If you are a lone wolf with no employees, workers’ comp insurance is optional. Laws vary so check with your local department of labor to be sure. However, even lone wolves can benefit from workers’ comp coverage. Sole operators can secure affordable workers’ comp coverage for medical bills and lost income if injured during a gig. Understand that companies like AFLAC and Pro Financial provide income protection for most disabling injuries or illnesses while workers’ comp covers only work-related injuries or illnesses.

### **“A client asked me for an additional insured certificate. What is that?”**

Your general liability policy protects you. Many schools, corporations, and government clients request an additional insured certificate which adds their name and venue as an insured party to your policy. This protects your client against potential claims and losses for incidents resulting from your performance at their venue.

Read that fine print! Some agencies tack on an additional charge for each additional insured certificate. Find an agency that offers no-charge certificates and a quick response time. Don’t underestimate the powerful market benefit of extending this complimentary and efficient response to your clients’ requests.

### **“My client added a primary non-con-**

**tributory clause to my contract. What the heck is that?"**

The primary non-contributory endorsement assigns a primary or first-pay obligation to a specific insurance policy. It clarifies the policy's obligations to avoid future disputes over claims. If your contract establishes your policy as primary, then it must pay out its full benefit before submitting claims through other policies. The non-contributory aspect restricts your insurance carrier from seeking claim reimbursement from other policies or sources.

**"I heard an event planner mention event cancellation insurance. What is that?"**

The event host usually purchases this coverage. Not all do. Event cancellation coverage covers the client's financial losses should they need to cancel the event for reasons beyond their control. As professionals, we block a large chunk of time for these large-scale events. Many of us count on this income. Including a play-or-pay clause in your contract obligates your clients to pay your full fee should they cancel your performance for any reason. Event cancellation insurance protects the client and covers this expense. Always confirm event cancellation coverage when negotiating high value contracts.

**"What if I work hospitality suites and weddings offering alcohol?"**

If you regularly perform at weddings, corporate retreats, adult parties, nightclubs, or any event that includes alcoholic beverages, ensure that the event planner or venue carries a liquor liability policy that covers your participation. Cheap general liability policies may reject injury or property damage claims from an event serving liquor, beer, or wine. Should an intoxicated audience volunteer trip or fall during your performance, you could pay out of pocket for medical expenses and property damage. Remember the inebriated hothead storming my comedy club stage? If the venue does not carry this mandatory coverage, your best option is to refuse the gig. If that is not an option, you may be able to obtain your own coverage at an average cost of \$70 to \$150 per event. Sim-

ply tack the cost onto your performance fee.

**"Several corporate clients have begun asking for sexual abuse and molestation coverage. Do I need it?"**

Illicit sexual conduct and harassment, especially where minors and vulnerable adults are involved, is a growing concern. Many schools, libraries, hospitals, nursing homes, senior centers, and preschools are requiring additional insured certificates from performer's Sexual Abuse and Molestation (SAM) policies.

Now, this is important. The average general liability policy does not offer this protection. It is also important to note that a SAM policy may not cover your defense costs if you're accused of sexual molestation or abuse. Read the fine print! This policy protects your client if something happens within a group under your direct supervision such as summer magic camps, school and library assemblies, afterschool programs, hospital visits, and so on. If your club sponsors a youth magic program, you may want to consider SAM coverage for adult leaders.

Regardless of SAM coverage, your contract should require at least one client-appointed adult chaperone to remain with you while on client property, especially if you work with children or vulnerable adults. Strictly enforce this requirement. Prevention is the best protection. SAM coverage runs around two hundred dollars per year. Most schools and other government venues require a minimum \$100,000 coverage.

**"Okay, my business needs insurance. What about my club?"**

Okay. Let's evaluate that particular room-crowding pachyderm. Should we, as members, require our clubs to maintain liability protection? That question receives a resounding YES! Consider this. Under most state laws, each registered and dues-paying member of an unincorporated not-for-profit club shares equal liability for any contract, debt, or legal action incurred in the name of the club. Suppose a member or visitor incurs medical and rehab expenses after tripping over

an errantly placed cable at a meeting or a novice fails to set the safety gimmick on their wrist chopper or spike effect. Suppose a club officer signs a costly theater rental contract on the club's behalf, then embezzles the show's receipts? Depending on regional laws, courts may hold every registered member of an unincorporated and uninsured club legally accountable for these debts and any legal fees or penalties supporting their recovery. Any portion of these debts that a fellow member can't pay may fall back on those who can. Club liability coverage protects the members from these issues for a few hundred dollars per year.

### **“Holy liability nightmare, Batman! What else?”**

Well, since you asked, there's this whole rising cybercrime thing. Think cybercrime can't happen to you? A fellow club member recently had his professional domain stolen. His highly respected domain now redirects potential clients to an online gambling site. Another had his email hijacked and the thief posed as the magician to solicit deposits, event payments, and extra fees from clients. Today, it's no longer a question of “if” you're hacked but “when.”

If you accept online credit card payments or store your clients' personal information (name, address, phone number, email, etc.) in a computer data file, a hacked computer could result in multiple costly lawsuits. Cyber liability insurance covers the cost of data and client privacy protection and compensation. The best policies cover the cost of recovering your stolen business identity as well as tracking and removing client information from the Dark Web. A strong policy may cover the costs associated with cyber extortion when a cybercriminal holds site access and sensitive data for ransom. Average cyber liability policies run around a few hundred dollars per year.

### **“Okay, fine. Is there common insurance coverage that I can skip?”**

Yes! Your personal car insurance usually covers rental car damage. You can probably skip the rental agency's added coverage. Most travel credit cards include rental car

coverage if you pay with that card. Read the fine print. US-based auto insurance may not cover cars rented abroad.

Using a travel credit card for your reservations will usually cover your trip interruption, delay, cancellation, and lost luggage. You can skip the added travel insurance. Your health insurance should cover medical treatment within your home country but may not extend beyond the border. Again, read that fine print and compare coverage carefully.

Those extended retail warranties on electronic gear and hardware are generally a waste of money. The standard warranty is usually sufficient for a decent quality product from a reputable company. The same holds true for insurance policies for your smartphone and other devices. You may pay more for the coverage than you'd get back in a payout. Again, most major credit cards provide complimentary theft or damage coverage. Register the product, staple the receipt to your warranty, and file it all in a safe location.

**Buyer Beware!** You get what you pay for! A quick online search will call up countless cheap insurance offers. These companies cut premiums by charging for additional insured certificates, setting high deductibles, raising premiums after the first year, and simply finding ways around paying your claims. Stick with the agencies that you and your closest peers trust!

Insurance premiums can be a burden. We may find ourselves tempted to challenge fate and save a buck. It all boils down to how much you value your business, your family, and your peace of mind. Insurance premiums are simply the cost of securing our businesses and our lives in a professional and responsible manner. They are an expense that we need to consider as we set our performance fees. Providing a public or private professional service without proper coverage is quite literally a risky gamble.

*A huge thank-you to John Tudor, my State Farm insurance agent, and Libby Ulm from Specialty Insurance Agency for their guidance and support in researching this article.*



# How I Script a Routine

By Thomas Henry

Every performance art demands mastery of certain ancillaries long before the curtain rises. Dancers sweat through strength training, singers focus on becoming better listeners, instrumentalists slave over scales, and actors devote hours to licking various dialects. Magic, too, has its behind-the-scenes prerequisites which are just as rigorous and wide-ranging.

Jean-Eugène Robert-Houdin opined that you and I are actors. True, but unlike those of the legitimate stage, we magicians additionally must wear the hats of director and playwright. This article focuses upon that latter role. In particular, let me share with you how I approach the creation of a worthy script, with an emphasis upon practicalities.

## My First Script

From the get-go I've always considered scripting to be the foundation of compelling magic. It's hard for me to credit it, but my very first paid performance took place almost sixty years ago. It was for a local fraternal organization which shelled out ten bucks for a twenty-minute show. At age thirteen, this princely paycheck (almost a hundred smackers in today's spending power) seemed beyond belief. I instinctively sensed that having joined the "big time," my presentations better be worth it!

A couple weeks beforehand I wrote out the entire act to steer me through rehearsals. My mother kindly typed up the results, and I still have that one-page script from 1966 in my scrapbook.

It's a bit sketchy in places, but does lay out the important tag lines, key phrases for the introduction and conclusion, as well as the comedy bits personalized especially for my audience. Nowadays that write-up

would swell to twenty pages and also include blocking instructions, motivations, and prompts. Still, as a first stab, it served this junior high kid just fine. More importantly, it instilled the ambition to shoot for performances of consistent caliber. To my mind, a well-learned script is central to such.

Moreover, saving old scripts from decommissioned routines provides an excellent record of one's progress in the craft. I've got a stack perhaps three inches deep now. Some of the earlier renditions are cringe-worthy, but on the bright side I'll never make those mistakes again! In a way, a binder preserving retired scripts is one of the best teachers imaginable.

Here follows, then, a few scripting pointers garnered through personal experience which have served me well. I hope you may find a strategy or two useful in your own work.

## Organizational Details

I promised to keep this pragmatic, so let's jump right in and examine the first page of a script from an actual routine in my current repertoire. Refer to the **Figure**. Obviously, this was created with a word processor, and in a moment we'll see how a computer can automate a fair amount of the fiddly bits. For now, let's just examine the twelve key features, called out by circled numbers and designated in the following explanations with bold print.

The first six entries provide basic information concerning the routine and its purpose. You'll refer to these when assembling an entire act from what's in your stable. So, at the very top, **(1)**, is the title of the piece in bold print.

On the next line at the left, **(2)**, the basic

②  
UltraMental Deck

①  
**Date with a Deck**  
Precognition ← ③

④  
2:45

⑤ **Props:** birthday datebook, UltraMental Deck; both of these are specially arranged for this routine; notepad and pen.

⑥ **Setup:** none.

⑦ Perhaps the deepest mystery in the world is time. It inexorably flows day to day, month to month, year to year, yet we understand it little, and seldom pause to ponder its true meaning.

⑧ *Bring forth the cased deck, datebook, pad and pen.*

Well, an accident last night got me thinking about the nature of time. Something transpired then which may actually connect with what you're about to do now. Let's see.

*Push the pad and pen to the participant.*

I want you to think of some person special to you, someone I've never met but whose birthday you know.

*Pause while the participant thinks.*

Now don't tell me who it is, but just say their birthday aloud.

*Wait for that.*

Jot that birthday down so you don't go changing your mind later.

*Wait for the participant to do so. You now know the birthday, from which you compute the Bilton number and target card. Pick up the cased deck. The Bilton number tells you how to hold it when you withdraw the deck in just a moment.*

Now about these cards. I always keep them on a nightstand by my bed, and last night in the dark accidentally knocked them to the floor, scattering them all about. However, when I woke up today I couldn't help but notice every card had landed face-up...except for a single face-down one. I thought to myself, "maybe this means something." So I scooped them up, exactly as they fell, and here they are.

*Withdraw the deck from the case, and fan to the target card.*

Why don't you remove that lone card, but don't look at it just yet. Set it face-down, right here, and we'll see if it means anything in just a moment.

⑩

The coding scheme here comes from Tony Griffith's "The Bilton Diary," *The Linking Ring*, Volume 80, Number 1, January 2000, pp. 106-108. This also appeared in Steve Beam's *Semi-Automatic Card Tricks*, Volume 3, (Raleigh, North Carolina: Trapdoor Productions, 2000), pp. 110-112.

Using the UltraMental Deck, and disguising how to connect the target and listed cards are my ideas.

I use the Si Stebbins stack with the Three of Spades as Number 1 for the memorized deck.

The focus here is on the special person, but that's just a red herring.

So, the birthday you have to ask for seems incidental and unimportant.

Causing the participant to jot the birthday down gives you time to compute the Bilton number and target. It also conveys that the date is inconsequential, as opposed to the special person's name.

The Bilton number (2-22 or 23-43) tells you which side of the case to hold upwards when withdrawing the pack. And the target card based upon the Bilton number tells you which card to fan to.

Here's where the meaning comes from.

So, the card gets withdrawn very early on. The audience may push that even further into the past.

⑨

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⑩

Created: 06/21/2024 — This Draft: 07/21/2024

⑪

Date with a Deck.odt: 1 of 2

method is categorized. Here the UltraMental Deck is the modus operandi. Other common examples might be one-ahead billets, memorized deck, thumbtip, gaffed padlock, Elmsley Count, and so forth. The purpose of this reminder is to ensure methods behind consecutive routines don't clash or repeat.

The essential effect as perceived by the

audience is summarized in (3). Precognition, telepathy, clairvoyance, appearance, disappearance, transposition, color change, telekinesis, etc., are among the possibilities here. While (2) helps you select routines whose methods don't conflict, (3) guards against boring audiences by the same power endlessly exhibited.

Then the running time is listed in (4). Obviously, you won't know this with certainty until after initial rehearsals. And of course, it could change later based upon real-world experience. So be prepared to update this value as needed. But once the routine is shaken out, retain it as a target.

The next area, (5), itemizes the required accouterments. This not only serves as a packing list for a performance, but also aids in avoiding "prop fatigue." Unless you're mounting a specialty act, a diversity of eye-catchers is probably most welcomed by crowds.

Next comes any required setup, (6). In this example, there is none, meaning the routine could conceivably spotlight at any time. Obviously, others may have rigorous requirements: the four Aces must be atop the deck, an electronic receiver is turned on in the pocket, a coin to be Bobo switched is already in the palm, etc.

### Words and Actions

And now we come to the script proper, that is, a comprehensive chronicle of all on-stage activity. (7) delineates the speech, denominated in the past by that somewhat odious term "patter."

(8) describes the actions to be coordinated with those words. Essentially, this is a brief overview of what the sleights, facial expressions, or body language are up to.

You'll note the latter is italicized, and the spoken lines not so. Providentially, word processors let you set up templates to account for these font changes on the fly. To wit, the software understands that a carriage return terminating a segment of speech in ordinary print, also triggers italics for the statement of actions in the following paragraph. And vice versa. It's all rather slick.

Obviously, the words and actions alternate throughout, on up to the denouement.

### A Bit of Bookkeeping

Moving to the bottom now, (9) affirms your copyright ownership. Then in (10) is the date of the very first draft, followed by that of the current revision. Observe that word processors typically sport a feature (called

"fields") to supply these two dates automatically. So, work them into your template and you'll never look at a calendar again.

(11) records the name of the file the script will be saved under, with the page number and total page count. These too are fields the software conveniently manages without assistance.

### Enter the Director

Here's where it really gets interesting. The entire sidebar, (12), at the right of the script, fleshes out the motivations underlying the words and actions. Think of these comments as originating from a sharp-eyed stage director.

Knowing what to say and what to do is but the start. Both should be propelled by an internal logic your character believes in. The cues in the sidebar go a long way in forging that link. Moreover, if resurrecting a routine after an abeyance of several years, these directorial notes can ease getting back into the swing of things.

You can also document a "silent script" in the sidebar as well. This powerful theatrical technique delineates what the performer is thinking when not actually speaking. As Henning Nelms explains it, the primary script dictates conscious actions, and the silent script the subconscious counterpoint. See his evergreen, *Magic and Showmanship: A Handbook for Conjurers*, (New York: Dover Publications, Inc., 1969), pp. 163-167.

The sidebar is also a good place to cite any bibliographic details of sources drawn upon. So in this example, I've credited the coding scheme exploited as springing from an article by Tony Griffith in *The Linking Ring*.

### Fire Up the Computer

The format just sketched out would no doubt be torture if one were restricted to pencil and paper, or even a typewriter. Thank heavens for word processors, though! With a computer and software, it's a snap to personalize a versatile template for new scripts thereafter.

Word processors generally include all manner of cunning shortcuts and customization tools. Take advantage of them when



stitching together a template. Among other things, you can establish prefab font styles (normal and italics), date and page number fields, and include dummy text as placeholders to be replaced later.

As for the sidebar, this is fashioned from what's known as a "text box." A sequence of these is chained across pages. In effect, you'll wind up with a distinct text area flowing in parallel to the words and actions of the primary script.

Believe me: you won't regret devoting an hour to investigating the help menu of your word processor. Remember, this is a one-off endeavor since the fruits of your labor become a permanent part of a master template henceforth.

### **Red Ink is Your Friend**

With a template at the ready, populate it with the specifics of your newest brainstorm. Then what? Well, it's time for some editing, naturally. I recommend a two-pronged approach.

Every routine is a bit different, but as a rule I begin by proofreading a script on the computer for a week or so, refining spoken lines or clarifying actions. During that spell, the first dozen drafts are generally pretty miserable, peppered with repetitive phrases, lousy grammar, hackneyed clichés, too much stating-the-obvious, and so forth. That's okay! I've learned over the years not to become discouraged. Just stick to it day after day with a positive attitude and soon the bumps smooth out.

You might be tempted to consider the script complete then. But hang on ... there's one final step I've found indispensable. Best of all, you can carry it out while sprawled upon the sofa!

In short, run the whole shebang through the wringer again, but this time with a clipboard, hard copy, and red pen in hand. Yup: do it the old-fashioned way and surprise yourself at how many redundancies, inconsistencies, and dramatic weaknesses escaped you earlier.

It's my belief we humans have evolved a distinctly new way of reading, peculiar to

our electronic age. What's viewed on a computer monitor is parsed quite differently from how it is on the printed page. For that matter, merely brandishing an editor's red pen encourages a more analytical state of mind. So, to really perfect the script, waste some paper. I typically go through five or six printouts before being satisfied.

In any event, I always edit aloud, reciting each and every word; this forces me to slow down and detect the difference between what I wrote and what I intended. Apart from spotting deficiencies, there's a concomitant benefit, too. Repeatedly viewing an internal "mental movie" of a routine is a form of positive reinforcement which lingers within the subconscious. Students, athletes, and public figures have long profited from this mind-body strategy, expounded by Maxwell Maltz in his 1960 bestseller, *Psycho-Cybernetics*.

### **Put It into Practice**

Now it's time to learn the script before taking it for a test drive. Many no doubt dread this task and throw their hands up in despair needlessly. I was a foot-dragger at one time, too, until stumbling upon a magnificent technique for almost effortlessly mastering a script by heart. Check out my article, "Slick Trick to Lick a Script," *The Linking Ring*, Volume 103, Number 12, December 2023, pp. 66-68, 93.

After running through the routine a couple dozen times, there will remain certain passages which still trip up the tongue, could be clearer, or not infrequently beg to be shortened. However, that's nothing a "wordectomy" can't resolve!

But then one day something truly magical transpires. Out of the blue, during yet another rehearsal, those carefully crafted words, learned so well, finally leap convincingly from the lips as though expressed extemporaneously. That's when you'll know it's showtime.

**Send comments and appreciations to:**

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# Polishing the Rings

SKIP WAY

Challenge coins. We've all seen them. Many military members, first responders, and veterans carry or collect them. What is the story behind these unique coins and what role might they play in our magic clubs?

Challenge coins are coin-size medallions bearing an organization's insignia or emblem. World War I flying squadron commanders presented their pilots with bronze medallions stamped with their unit's insignia. The pilots considered it bad luck to pierce or modify these coins, so they generally carried the coins in a leather pouch around their neck.

Today, these coins recognize significant milestones, achievements, and unit pride. Units may exchange coins as a memento of official visits between members or agencies. Many senior ranking military leaders, including the Secretary of Defense and the President of the United States, carry and present personalized challenge coins.

Challenge coins offer a strong fundraising tool providing contributors with a meaningful token in return. Trading them at conferences and meetings opens new network and cross promotion channels.

Presenters traditionally pass challenge coins through a handshake with the recipient. It is a point of professional pride for military members or first responders to always carry their unit's challenge coin on their person. Any coin holder may initiate a "coin challenge" at any time. Generally, the challenger draws his or her coin, slaps it on the table, and describes the challenge. Challenges may include a round of recreational beverages, paying for meals, push-ups, reciting the general orders, or similar morale-boosting stunts.

Challenged members must immediately

produce their unit coin with a flourish and a rousing cry – usually the unit or branch's battle cry. For example, soldiers shout "Hoo-Ah!" Marines shout "Oo-Rah!" Sailors and coasties shout "Hoo-Yah!" Anyone failing to produce their coin must complete the challenge. If everyone produces their unit's coin, the challenger is on the hook.

Accidentally dropping a challenge coin is a serious slight obligating the coin's owner to complete a challenge. If someone can steal another's challenge coin, the stolen coin's owner must ransom it by completing the coin-napper's challenge.

General protocol obligates the challenger to pay for a drink or meal for the holder of the highest-ranking coin. A coin's rank is determined by the rank of the giver of the challenge coin. A coin received from a general officer outranks a coin received from a captain. Holders may also rank their coins by the degree of difficulty in attaining them. A Navy SEAL coin outranks most other naval coins. This makes decorations like the Presidential challenge coin and the Congressional Medal of Honor the most desirable, for obvious reasons. Coin challenge rules vary between organizations and only apply to those members formally presented with a coin by their unit.

So, what does this have to do with magic clubs? Every challenge coin tells a story. They serve as ice breakers when meeting a new peer or group. Some coins capture a unique moment in time, a memory that re-plays each time we look upon it. Receiving such a coin connects us to these collective stories through the giver. They are a memorable symbol of shared experiences and values.

We earn the most coveted challenge coins

through personal accomplishments in support of a unit's mission. Possessing an earned coin greatly boosts personal pride. Displaying our coin during a challenge strengthens the unifying bond of fellowship.

At one time the I.B.M. offered an exclusive member challenge coin. It may be time to bring it back! A unique coin recognizing volunteer service to its international mission would be a cherished collectible. Imagine shaking the hand of the international president and finding his or her personal challenge coin pressed into your palm. Would this not be a treasured token? Past International President Charles Arkin (2023-24) created just such a coin during his tenure.

National challenge coins could recognize milestone years of membership. Order of Merlin coins would certainly outrank all but a national officer's coin. Past Territorial Vice President and Ring president coins might recognize years of voluntary service.

What if your Ring created its own unique challenge coin? Members might earn these through some unique service to the club. Exchanging these coins with visitors from other clubs would encourage cross-club interaction. Imagine the challenge of collecting these coins from each international Ring!

Start each meeting with your club's unique coin challenge! Anyone caught without their coin must perform a spontaneous effect, toss a dollar into a collection jar, teach a trick, or draw a random challenge from a

hat. You may task members without their coins to provide the next meeting's refreshments, present a brief lecture, or bring a guest. Allow holders of the highest-ranking coin the privilege of first choice or prime event seating.

If you choose to collect these coins, document the history and significance of each coin in your collection. Write down the stories behind the coins, including who gave them to you and the circumstances of their presentation. These stories transform a mere collectible into a family heirloom.

Passing and receiving a challenge coin is an honor. Always present a challenge coin with respect. Acknowledge the recipient's achievements. Accept a coin graciously, as it signifies recognition and respect. Protect your coins and never drill holes or modify them. The best way to carry one is in a protective leather pouch or acrylic holder.

Challenge coins are part of a time-honored tradition inspiring camaraderie and group pride. Every challenge coin tells a story. Add yours.

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

## Sign Up a New Member

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





# Conjurer's Foolosophy

JOE HERNANDEZ

I've learned the only time I need to look back is to learn from my past experiences.

I've learned being persistent helps create possibilities.

I've learned things get easier with practice.

I've learned that in magic, there is the 10/90 rule: if the spectator thinks he's figured out ten percent of a trick, then ninety percent of it didn't fool him.

I've learned, and find it intriguing, that while many individuals may logically grapple with the concept of impossibility, on an emotional level, there's a deep-seated longing to embrace the extraordinary and the unattainable. This emotional pull often drives people to seek out narratives and experiences that actively challenge the boundaries of reality, offering them a temporary escape from the constraints of their daily lives and a journey into the realms of hope and possibility. Conjuring is a means to this end.

I've learned the size of your biceps has little to do with manipulating coins.

I've learned excessive patter causes my audience to stop listening and miss seeing the magic.

I've learned speed and tempo, often overlooked, are crucial aspects of delivering a captivating, magical presentation. The pace at which you speak, and move can significantly influence how your message is received, understood, and perceived. It's vital to consider these elements for each part of your presentation carefully. A well-timed rhythm not only aids the audience in absorbing the information more effectively but also keeps them visually engaged. Adjusting your speed can emphasize key points, making them more memorable to your audience. It can also allow for pauses that give listeners a moment to reflect or divert their attention. Mastering the dynamics of speed and tempo can significantly enhance the overall quality and impact of a presentation.

I've learned magicians are dealers of make-believe.

I've learned pausing can add a great deal of motion to a trick.

I've learned it's essential to plan and script all your tricks carefully. Over the years, my experience has shown me this scripting process refines performance and ensures every detail is thoroughly considered, allowing for a smoother execution. By scripting each aspect, from timing to transitions, you can enhance the overall presentation and avoid potential mishaps during the performance. It's all about creating a seamless experience that captivates the audience while showcasing your skills effectively.

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



I love reading old magic books and magazines because the treasures you find are endless. *The New Phoenix* magazine was founded by Don Tanner in 1954. Here is a bit of mathematical fun from George Sands, a person most of you know for his rope magic, from issue #312 (July 1954).

**EFFECT:** You have several numbered disks. When you turn your back, have someone turn them over so different numbers are visible. Now, ask them how many odd numbers are facing up. That is all you need to know; you can determine the sum of the face-up numbers. This can be repeated and you can add more numbers to change it up. This is a lot of fun and shows students how math is not just for the classroom.

**REQUIREMENTS:** I visited my local craft store and found very nice, round plastic disks. Then I added stick-on numbers to create a nice-looking set of disks for performing this routine. The nice part of the effect is that you can use four slips of paper, which is impromptu.

**MODUS OPERANDI:** You need blank cards or disks. Write the following numbers on each side: 1 and 2, 3 and 4, 5 and 6, 7 and 8, and 9 and 10 (**Fig. 1**). Now, let's use the first four disks and have some fun. Ask your helper to lay out the disks to show different numbers, then ask them how many odd numbers are facing up. For example, they might tell you that three odd numbers are facing up.

Now, you subtract three from the four face-up numbers and get the number one. You add that number to sixteen. So,  $1 + 16 =$

17. When they add the numbers on each disk, the sum will be seventeen. If they tell you two are odd, then your answer will be eighteen ( $4 - 2 = 2 + 16 = 18$ ). Sixteen is always the number to use when using these four disks. Now add the other disk with numbers 9 and 10. Everything works the same, but your key number is twenty-five this time. So, if four numbers are odd,  $5 - 4 = 1 + 25 = 26$ . If two numbers are odd,  $5 - 2 = 3 + 25 = 28$ .

Let's try other ideas:

You make a prediction, then lay out the first four disks, so all the numbers showing are even. Now, turn your back and ask someone to turn over any disk. They add the sum of the face-up numbers. The sum will always be seventeen.

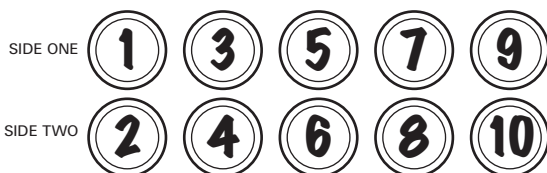
Another effect and prediction would be to lay out the first four disks and ask them to have two even numbers and two odd numbers face up. The sum will always be eighteen.

If you start with all five disks showing even numbers and ask them to turn one over to show an odd number, your prediction will always be twenty-nine. If you turn up two to show an odd number, your sum will be twenty-eight.

If you try this out, you'll be surprised at how much fun you'll have. This is incredible magic for table hoppers or to show as an off-the-cuff effect. Additionally, it encourages kids to use math.

Until next time.

*bobdurante55@gmail.com*



**Fig. 1**

# Sound Effects: How Does Magic Acquire Its Sound?

By Gleb Tsarev

In a world where nearly every object and phenomenon has a characteristic sound – wind, rain, footsteps, or fire – magic remains an exception. We cannot know how spells or magical transformations “sound” in reality. However, popular culture has long addressed this absence. Movies, video games, and cartoons have defined what magic sounds like: a wave of a wand might include tinkling bells or a faint rustling, while an object disappearing could be accompanied by a deep bass thud. Modern audiences, influenced by these portrayals, often subconsciously expect such “magical” sounds during magic performances. Adding sound effects (SFX) to an illusion can greatly enhance immersion and make the show more impactful.

## Why Do Sound Effects Enhance Magic?

Sound effects make illusions more vivid. A sharp sound when an object appears or a low, resonant tone when it vanishes gives the audience a stronger sense that magic is unfolding in real time.

Audiences accustomed to high-quality sound design in films and video games interpret such effects as natural extensions of magic. This heightens their imagination and allows them to experience a greater sense of wonder than they would from sleight of hand alone.

## Where to Look for References

To effectively incorporate SFX, it’s important to identify the right sounds to match your performance. Useful sources of inspiration include:

- **Movies:** For instance, in the *Harry Potter* series, you’ll find an entire palette of “magical” sounds – ranging from gentle

bells to low rumbles accompanying complex spells.

- **Video Games:** They are packed with examples of how to portray teleportations, appearances, disappearances, and other fantastic phenomena.

- **Cartoons:** Many animated films with a magical theme feature bright, colorful SFX.

Studying these references can help you find sounds that align with your tricks and the overall tone of your act.

## Creating SFX: Easier Than It Seems

Adding sound effects to your show isn’t as difficult as it might appear. With basic audio-editing skills, you can:

1. Find free sounds in open-source libraries (e.g., **Freesound**) or on paid platforms (**Artlist.io**, **Soundsnap**).

2. Adjust them in programs like **FL Studio**, **Audacity**, or any other simple audio-editing software. This includes trimming, changing volume, applying effects (reverb, echo, etc.), and synchronizing them with your music track.

If this still seems too complex or time-consuming, you can always seek help from freelancers on **Fiverr** or **Upwork**, who will create or adapt effects for your show.

## Key Considerations: Synchronization, Volume, Moderation

- **Sync sounds with the rhythm:** If your trick is performed to music, try to “fit” the effects to the beat so they don’t clash with the overall flow.

- **Maintain volume balance:** The effect should be clear but not overpower the music or the magician’s speech.



- **Don't overdo it:** If every hand movement triggers a “super-effect,” it will quickly tire the audience. Use SFX sparingly at the most important moments to preserve the element of surprise.

## Developing a Unique Style

Sound effects also offer an opportunity to reinforce your unique style. Custom sounds tailored to your illusions can

become a signature element of your performance that sticks in the audience's memory.

While music sets the overall atmosphere, SFX add depth and texture, making the magic feel tangible. By experimenting with SFX and weaving them into the rhythm, you add a new dimension to your illusions. And in the end, your magic will sound as though it truly exists in reality.

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### SFX Checklist for Magicians

#### 1. Identify Key Moments of the Act

Decide where sound can enhance appearances, vanishings, or other crucial parts of the routine. Avoid overwhelming the show with too many effects.

#### 2. Gather References

Explore films, video games, cartoons, and modern music videos. Note which techniques or ideas could enhance the atmosphere of your own act.

#### 3. Prepare Your SFX

Look for suitable sounds on platforms such as Freesound, Artlist.io, and Soundsnap. Choose effects that align with the concept of your act.

#### 4. Integrate the SFX into the Music

Place effects according to rhythmic accents (drum hits, pauses, etc.). Consult freelancers if you need precise adjustments and synchronization.

#### 5. Maintain Volume Balance

Ensure your SFX don't drown out speech or the musical background.

#### 6. Don't Overuse Effects

Reserve unexpected accents for key moments. Too many sounds can quickly tire the audience and reduce the magical impact.

#### 7. Create Your Own Style

Develop signature sounds that the audience will recognize and remember.

#### 8. Rehearse and Adjust

Check the synchronization of sounds with every movement and musical cue. Make changes based on performance recordings and audience feedback.

## 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*.

# Shades of Proizvolov's Identity

By Thomas Henry

As magicians, we're always on the lookout for something fresh. This quest is tempered by two seemingly opposing forces. On the one hand, Ecclesiastes 1:9 advises "...there is no new thing under the sun." More optimistically, the Greek philosopher Heraclitus proposed, "If you do not expect the unexpected, you will not find it..."

Clearly, both of these maxims suggest it's wise to keep up with the literature of our craft, in the former case to ensure we don't inadvertently infringe upon another's intellectual property, and in the latter to reap the benefits of serendipity.

As a rule, deceptive methods evolve slowly from recognizable ancestors. So I was startled to bump into a number force which didn't seem to stem from any known genealogy. Come join me now to explore this cunning artifice, along with some original spin-offs.

## Proizvolov's Identity

This unique scheme began life, of all things, as an academic contest question. In particular, it figured as a challenging poser aimed at students from the then USSR competing in the All-Union Soviet Student Olympiad of 1985.

Devised by mathematician Vyacheslav Viktorovich Proizvolov of Lomonosov Moscow State University, it concerns a rather elegant and surprising property of ordinary counting numbers. The quiz-master and his students (in the heat of their competition) probably never dreamt of magic at the time.

It might have faded away as "just another exam question," but a couple decades later the principle resurfaced in a book by Svetoslav Savchev and Titu Andreescu,

*Mathematical Miniatures*, (Washington, DC: Mathematical Association of America, 2003), pp. 66-69. It's since come to be known as Proizvolov's Identity.

All this early heritage was still unknown to me when one day, six years ago now, while chasing down something else, an online video unexpectedly snagged my attention. Thank you, Heraclitus!

In an episode of the YouTube channel entitled *Numberphile*, Dr. James Grime, a British mathematician, demonstrated a playing card mystery he'd cooked up employing Proizvolov's Identity. His routine, just as it stands, would be an ideal self-worker for newcomers to magic. But it also serves as a helpful instructional tool for more advanced practitioners wishing to brainstorm non-card applications.

Noteworthy is that Dr. Grime worked in several wonderful presentational nuances, and he's generously granted me permission to point them out to you here in *The Linking Ring*. Still, why don't you begin by seeing him in action yourself: [https://youtu.be/\\_Wv\\_qw3nQnI](https://youtu.be/_Wv_qw3nQnI).

## The Canonical Form

Proizvolov's Identity truly is a general tool which can be applied to any props possessing a natural order. Possibilities include numbered poker chips, coins, lottery tickets, a pocket guide of enumerated poems, billiard balls, fortune-telling cards bearing lucky numbers, etc. Nonetheless, for illustrative purposes, playing cards provide the most convenient way to sketch out what might be called the canonical form. Grab a deck now and let's imagine a performance, without worrying too much about the stage dressing just yet.

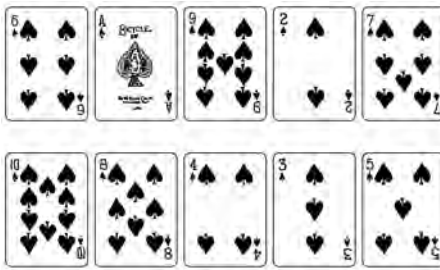


Fig. 1

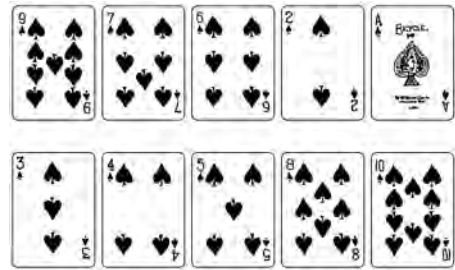


Fig. 2

Openly remove the Ace through Ten of Spades, setting the rest aside for a moment. Hand this packet to your participant to be mixed thoroughly, then retrieve it.

Next you'll both take five cards apiece from this lot. You can really go to town with the freedom here, since it's of absolutely no consequence how that's accomplished. So, make it fun, make it interesting, make it seem important. Dr. Grime entertainingly did so by sequentially proffering pairs, sometimes face up and sometimes face down. From these, the participant takes whichever she prefers, leaving the mate to you. It's an engaging red herring which actively involves your helper.

As the twosomes are allocated, they're laid out opposite each other (Fig. 1). Next ask the participant to arrange her row in order, lowest to highest, while you do likewise (Fig. 2). This is a quick process in any event which should pass by most audiences as unimportant, but if you think it necessary, you could motivate it theatrically in several ways (a cartomancy "spread," ranking cards for a wager, etc.).

What's really subtle is that seen from either side of the table, one quintuplet ascends while the other descends. And that's the secret behind Proizvolov's Identity.

Taking the remainder of the deck in your hands, record the difference of each opposing pair by plopping down an appropriate red card (Heart or Diamond) betwixt the two. Of course, a lesser number is always subtracted from a greater (Fig. 3). Some numerology mumbo-jumbo could provide a reasonable rationale.

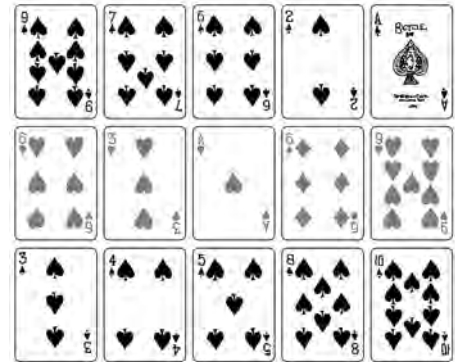


Fig. 3

Providentially, it can be proved mathematically that in this form, you'll never require more than two red cards of the same value, e.g., the Six of Hearts and Six of Diamonds.

And now the conclusion: when the values of those red cards are totaled, the resulting sum is guaranteed to be twenty-five, thanks to Proizvolov's Identity.

I need hardly mention that most audiences rank number predictions, no matter how clever the inner workings, somewhat behind root canal procedures. So translate the climax to anything possessing a more personal or emotional appeal. Pop quiz: what do silver anniversaries, William McKinley, manganese, the Five of Diamonds, *Wu Wang* (innocence) and "Let those who are in favor with their stars..." have in common? Bonus points awarded if you can puzzle out how clouds figure in as well.

## Variations on a Theme

So, a handful of cards representing the numbers one through ten are fairly apportioned, with each group of five arranged in order, implying one will ascend and the other descend as viewed from a single vantage. Then the difference of each opposing pair is formed. Finally, those five differences are summed, with the outcome guaranteed to be twenty-five.

A couple pleasant variations spring to mind straight away. First, there's nothing particularly sacred about commencing the choices with one. So, two through eleven works out identically, as does three through twelve, and so on. For that matter, ten pennies bearing the years 2009 though 2018 still generate the magic number twenty-five.

Next, sets of size other than ten behave analogously. As an example, for a dice theme you could call upon the numbers one through six. In this case, the forced result is nine.

Or you could go with something involving the twelve days of Christmas, months of the year, or zodiac signs. With the numbers one through twelve, the outcome is fixed at thirty-six.

Do you see the pattern? Take the number of consecutive figures in play, halve it, then square that to ascertain the forced value. In the examples from above, then, half of ten once squared is twenty-five; half of six once squared is nine; half of twelve once squared is thirty-six. Proizvolov's Identity guarantees it!

## Scattered Choices

After thinking about the canonical form a bit, I wondered whether a force is still guaranteed if gaps in the list are permitted. Yes indeed, but the force-number rule changes.

To illustrate, let's go through an example together with some number cards. I like the Piatnik "1-2-3" pack for magicians, but the local dollar store might have flash cards for kiddies suitable to the task. Or, simply inscribe some ordinary index cards for testing purposes.

Suppose you wish to use eight cards to force the twenty-sixth reading in an I Ching fortune-telling guide. Note that the I Ching oracle is based upon eight so-called trigrams, and the cards could be decorated with those to impart some internal logic to the goings-on. To determine the requisite numbers:

1. Begin by expressing twenty-six as the difference of two numbers. There are varied possibilities, but let's go with  $26=39-13$ .

2. Now partition the smaller of these into four parts; how about  $13=1+3+4+5$ .

3. Do likewise with the larger number. For instance,  $39=8+9+10+12$ .

Incidentally, repeated entries are forbidden in this variation, so if needed, rework your picks to avoid them. Otherwise, you're all set to boogie!

As before, the cards are fairly and arbitrarily parceled out, then ordered into two rows. The four differences are summed, and despite all the freedom, twenty-six is the result. It's time to open up the I Ching book for the grand climax.

In a nutshell, then, when gaps in the entries occur, the force result is the sum of the upper elements diminished by the sum of the lower. By the way, this rule holds for the canonical form as well.

## Jettison the Calculation

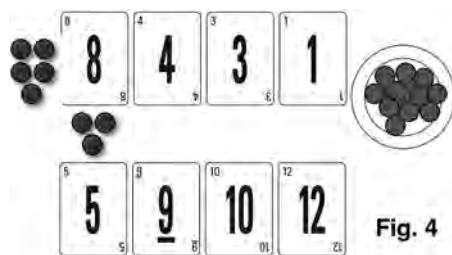
Audiences expect to be entertained, not tortured by an arithmetic lesson. Obviously, mathematical methods are at their best when computation is completely camouflaged. Here's a neat way to tame that bugbear.

By wheeling out tokens of some sort, additions and subtractions can be emulated physically. Think of it as a kind of magical abacus. You could employ faux gemstones, amulets, coins, and so forth – whatever fits the theme of your presentation. I like those colored flattened glass blobs commonly arranged in bowls and vases for living room decor.

Whoever "wins" or has the highest number, takes that many tokens, but then forfeits the amount dictated by its mate. For



the example from above, in the leftmost column, the participant is awarded eight tokens, but then pushes five aside (or returns them to the kitty), leaving three behind (**Fig. 4**). Repeated for the other pairs, twenty-six tokens remain. Besides dispensing with the odious computation, this strategy lends a welcome tactility to the routine.



Along similar lines, the unused portion of the deck itself could act as the abacus. In the case just described, the participant would deal herself eight cards, then deal five cards back from that talon to the deck. The remaining three pairs are handled likewise.

### Repeated Entries

The canonical form and variations explained above should accommodate most any original routine on your horizon. There's one situation, however, necessitating a slight wrinkle: what if, for some reason, you require repeated values? For illustration, suppose 3, 5, 5, 6, 11, 11, 12, 14, 19, 19 are essential to your presentation. Observe that five of these are less than or equal to 11, and five are greater than or equal to 11, with duplicates in both halves.

The same rule from above for determining the force value still applies. So, find  $11+12+14+19+19$ , then subtract the sum  $3+5+5+6+11$ , yielding the magic number forty-five.

But to make this pan out, you'll need to switch gears in how the entries are shared at the outset. Specifically, the participant

must receive cards from a single half only and you from the other. That's not as restrictive as it sounds.

For example, a pack of number cards could be stacked with every other card coming from the lower subset, alternating with those from the upper. Throw in a false shuffle, then have the participant deal out two piles, back and forth. At this point, each talon can be legitimately mixed, with the participant fairly picking either.

If you feel the need for "test conditions," (I don't), you could dip further into the murky waters of long-and-short, stripper, Gilbreath, Re-Deal Force, and so forth. Or with numbered chips, a two-sided cloth bag could keep the lows and highs segregated, from which you and the participant otherwise make random choices.

### Final Thoughts

You should now have enough at your disposal to work up a fun, interesting, and personalized routine. Let me leave you with a bit of a teaser for further brainstorms. What can be expected when Proizvolov's Identity meets a completely stacked deck? We're out of space, so that's a tale for another time.

And, oh, the pop quiz? Grade yourself to see how you did. The answers are: twenty-fifth anniversary, president of the United States, element in the periodic table, card in Mnemonica, hexagram of the I Ching, and sonnet by Shakespeare. Pat yourself on the head if you noticed "the clouds" is the symbol of card number twenty-five in the popular Gypsy Witch Fortune-Telling pack.

### Acknowledgment

I'm exceedingly grateful to Dr. James Grime, not only for his video which lured me down this rabbit hole, but also for granting me permission to share his presentational fillips here.

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# JOSEPH BRUNO

## ONE-MAN PARADE

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



Joe is a retired electrical engineer who worked in the aerospace industry. His interest in magic began at an early age and he has pursued it as an avocation for more than eighty years. He has performed children's shows, adult shows, and corporate functions with both a magic act and a mentalism show. He is a member of Baltimore Ring 179 of the International Brotherhood of Magicians, Order of Merlin Excalibur, and Baltimore Assembly 6 of the Society of American Magicians, having been with both organizations for nearly sixty-five years. This is Joe's eleventh Hocus Pocus Parade. He is the author of *Anatomy of Misdirection* and *Twelve Steps to Creative Magic*. Both of these books are available from Murphy's Magic Mart and Amazon.

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### **Inexpensive Radio System**

Typical radio systems for mentalists can cost hundreds of dollars – or, you can use walkie talkie radios. Amazon sells a brand called PXTON. It comes with two units, each with 1500 mAh lithium batteries,

battery chargers, headsets, and other accessories for twenty dollars. The units have a range of up to three miles depending on obstructions. A relay connected to the headset jack of the receiving unit can be connected to a sensing device, such as a vibrator, which can be felt in the pocket.

## SAMPLE APPLICATIONS

**ESP SYMBOL TEST:** A spectator is brought on stage and given five jumbo cards with ESP symbols on them. The performer has a second set of cards. The spectator mixes his cards, selects one, and holds it up to show the audience. The performer, whose back is turned, holds up a card. The symbols match. The effect is repeated with all five cards. An assistant in the audience transmits the value of the cards using the following pulse code: 1 = circle, 2 = cross, 3 = wavy lines, 4 = square, and 5 = star.

**DOLLAR BILL TEST:** An assistant with a concealed transmitter is seated in the audience. A spectator sitting on one side of your assistant removes a bill of any denomination from his pocket. Have him concentrate on the denomination of the bill and then the first four digits of the serial number. The denomination of the bills is coded as: 1 = \$1, 2 = \$5, 3 = \$10, 4 = \$20, etc. For the serial number, you will need a reason for the spectator to show the bill to your assistant. For example, you could be having trouble getting an impression. So, you have the spectator show the bill to the person sitting next to them to strengthen the image.

**COIN TEST:** Have a spectator remove a coin and concentrate on the value and then the date. The value of the coins is coded as: 1 = penny, 2 = nickel, 3 = dime, 4 = quarter, 5 = half dollar, 6 = dollar.

**BOOK TEST:** This test will require some learning and practice. An assistant with a concealed transmitter is seated in the audience in the first or second row. Hand a book to a person sitting next to the assistant. Have the spectator open the book to any page and select any word on that page. On the pretext of assuring the spectator does not change his mind, have him underline the word with his finger and show it to the spectators sitting on both sides of him. Then have him concentrate on the word. Your assistant transmits the word to you, letter by letter, in Morse code.

Except for the book test, your assistants can be seated anywhere in the audience.

Amazon sells four of the units for \$40.00 and six of the units for \$56.00. With multiple units you could perform several of the tests in one show.

## Sympathetic Cards Revisited

The “Sympathetic Cards” routine appeared in my fourth One-Man Parade in the May 2015 issue of *The Linking Ring*. In my eighth Parade in April 2020, I added a kicker finish in which the backs of the cards change color. In that version, I used the Flushtration move to show the backs of the cards had changed. I wasn’t satisfied with that procedure because you had to show the backs of the cards one at a time. In this latest version, you can spread each packet to show all four backs at once. For completeness, I have included the entire routine for those who may not have access to prior issues of *The Linking Ring*.

**EFFECT:** Two piles of blue backed cards are shown to have four cards each, all face down. (Stress the blue backs.) One card is turned face up in one pile. The other pile is shown to now have one card face up. A second card is turned face up and, in sympathy, the other pile now has two face-up cards. This is repeated with the third card and then the fourth card so that, now, all the cards are face up. At the end, the backs of the cards are shown to have changed from blue to red in one pile, and from blue to green (or another stranger back) in the other pile.

**SET-UP:** Both piles actually have eight cards. Use middle value spot cards (four through nine) of mixed red and black suits. (No picture cards or Aces to distract attention.) Both piles are stacked in DUSDD order from bottom to top. D = face down, U = face up, S = four face-up stranger-back cards. This bottom-to-top description will be used throughout the explanation. (If the cards are fanned, the positions read from left to right.) In the explanation I used R and G to indicate four red and four green-backed cards respectively, as the stranger cards. For example, DURDD is actually DURRRRDD.



To maximize the impact at the finish, I have the pile with the red-backed stranger cards in the left-hand packet and the green-backed or other stranger cards in the right-hand packet.

**SLEIGHTS:** Elmsley Count (EC), counting eight as four.

**WORKING AND PRESENTATION:**

1. Place the piles of cards on the table, red strangers toward the left and green strangers toward the right.
2. Elmsley Count (EC) the right pile, placing the last card on top to show four face-down blue backed cards. Order is now UGDDD. Place the pile back down.
3. EC the left pile, placing the last card on top, to show four face-down blue-backed cards. Order is now URDDD.
4. Turn the top card of the left-hand pile face up (URDDU). Tap the right-hand pile with the left-hand pile, then replace it back down to the left.
5. EC the right-hand pile, placing the last card on the bottom, to show a card has turned face up (DGDDU).
6. Square the packet, then turn the second card from the top face up, placing it on top of the packet (DGDUU).
7. Tap the left-hand pile with the right-hand pile, then place it back to the right.
8. EC the left-hand pile, placing the last card on top to show two face-up cards.
9. Turn the third card of the left-hand pile face up, placing it on top (RDUUU). Tap the right-hand pile with the left-hand pile, then replace it to the left.
10. EC the right-hand pile, placing the last card on the bottom to show three face-up cards.
11. Turn the top card of the right-hand pile face up (UGDUU), then EC placing the last card on top to show the pile now has four face-up cards (GDUUU). Tap the left-hand pile with it, then replace the pile to the right.
12. EC the left-hand pile, placing the third card (stranger card) on the bottom and the last card on top to show the pile now has four face-up cards (RDUUU).
13. Turn the left-hand packet face down and carefully spread just the top four cards to

show the blue-backed cards have turned red. Replace the pile to the left.

14. Repeat step 13 with the right-hand packet, showing four green-backed cards. Place the packet face down on top of the other packet and put everything away.

## **Bewildering Blocks Revisited**

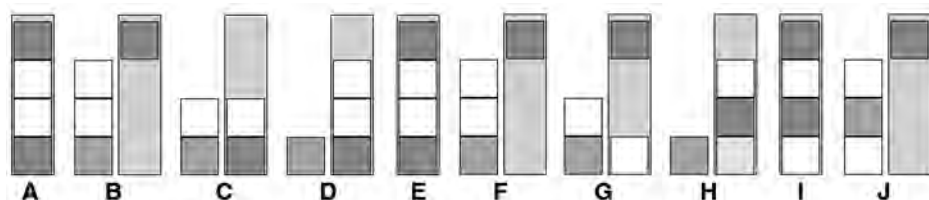
This is a take-off of the standard magic trick that uses six blocks with numbers on them. In this adaptation, I use blocks of two different colors. I think the use of colors instead of numbers, and the use of fewer blocks, makes it easier for an audience of children to follow the actions.

**EFFECT:** The magician lifts a tube to show three cylindrical blocks. Two of the blocks are white and one is red. The tube is placed on the table. The two white blocks are dropped into the top of the tube, followed by the red one. The red block should be on top. But when the tube is lifted, the red block is on the bottom. This is repeated with the same result. The blocks are placed into the tube a third time with the red block going in last. This time the red block ends up in the middle.

**REQUIREMENTS:** Four blocks are used, two white and two red. The tube is constructed of paper so the top block can be squeezed and held back when the tube is lifted. Or you can use a more rigid tube with a hole in the rear to hold back the top block.

**SET-UP:** Cut the blocks from a dowel rod. For a parlor presentation, one-inch diameter blocks should be sufficient. For stage or platform, use two-inch diameter blocks (the largest diameter dowel I could find). The height of the blocks should be equal to the diameter. Make the paper tube of heavy card stock (67 to 100 pounds).

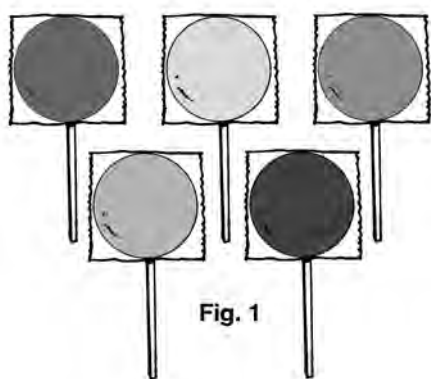
**WORKING AND PRESENTATION:** Begin with the blocks in the tube, with the red ones at the top and bottom (**Fig. A**). Lift the tube, grasping the top red block (**Fig. B**), and show the three blocks emphasizing that the red block is on the bottom. Place the tube onto the table, holding on to the red block. Don't drop it or the spectators will hear it hit



the table. Drop a white block into the tube, letting go of the red block at the same time (**Fig. C**). Drop in the second white block and then the red block (**Figs. D, E**). Emphasize that the red block goes into the tube last and is on top of the stack. Make a mystic pass over the tube, or simply snap your fingers. Lift the tube, holding on to the top red block, and show the red block is back on the bottom (**Fig. B**). Repeat the effect as illustrated in **Figures B through E**. Note that you are back in the same position as **Figures B and F**. For the last time, place a white block on the table. Place the tube over the white block. Continue to hold onto the red block (**Fig. G**). Drop in the second white block, letting go of the red one (**Fig. H**). Drop in the red block (**Fig. I**). Lift the tube, holding onto the red block, and show the red block in the middle (**Fig. J**).

## Super Sniffer

This is a fun routine suitable for younger children.



**SET-UP:** You will need five flat-shaped, individually wrapped, lollipops of different flavors (**Fig. 1**). They can be found on

Amazon and other sources. Also, you will need five pay envelopes large enough to hold them. Mark the envelopes from 1 to 5 with pencil dots, or any other method you prefer so you can tell them apart. Also, you will have to memorize a set order for the lollipops by either their flavors or their colors. Keep the lollipops and the envelopes in the memorized order.

### WORKING AND PRESENTATION:

Have five children come up on stage and hand each one an envelope and a lollipop (the flavor that corresponds to the envelope). Have them seal the lollipops in the envelopes. Then, collect the envelopes and mix them up.

Tell the children that you are going to test their sniffers. Distribute the envelopes among them, and have each child see if they can tell what the flavor is by sniffing the envelope.

After the children have tried their sniffers, tell them that you have a “super sniffer.” In turn, ask each child which flavor they thought their lollipop was. Sniff the envelope with your “super sniffer” and identify the flavor by the mark on the envelope. If the child gets it right, compliment them and acknowledge you agree with them. If they got it wrong, don’t embarrass them. Instead, say something like “You may be right, but I think it’s...” Hand the child the envelope, have them open it and verify that you’ve gotten the flavor right.

**NOTE:** If it suits your style of performing, you could purchase a large gag nose on Amazon or a party store. Then you would have a visually funny “super sniffer.”

Also, when performing this effect for small groups, be prepared to hand out lollipops to all the children who didn’t get one during the show.

## Tips on "Sam the Bellhop"

"Sam the Bellhop" is one of the classics of card magic. I learned this trick more than eighty years ago, when I was about ten or eleven years old. I saw some man doing this card trick at a family get-together. He didn't teach me how to do it, but it impressed me so much that I went home and figured it out.

**TIPS FOR A BETTER PERFORMANCE:** This trick is too good to telegraph that you have used a stacked deck. Therefore, it plays best if you have been performing a number of card tricks first, so the deck has been shuffled and cut numerous times. Then there can be no inkling of a stacked deck.

When you're ready, switch the deck. One of the simplest switches is to have the prepared deck in a card box in your jacket pocket. When you've finished your last trick, box the cards and put them in your pocket. Without hesitating, and as an afterthought, casually remark that you just thought of another trick you think they will like, and bring out the stacked deck.

In the original version I saw, what gave away the method was having a spectator cut the deck at each phase of the story and then negating the cut by placing small packets of cards face up on the table. This procedure is excused by having the bellhop walk several blocks to fetch the required items. You continue turning packets of cards face up until you reach the original bottom card. It becomes pretty obvious, even to laypeople, that you are restoring the deck to the original position. That's how I could figure the trick out at ten years old. So, here's what I do. I use a short corner card (the Eight of Clubs) which is the bottom card of the stacked deck.

Now when I have the bellhop "walk" each block, I cut the deck and complete the cut. On the last cut, I cut the short card to the bottom to restore the stack. Cutting the deck and *completing* the cut multiple times adds to the spectators' bewilderment. If you can, add a few false shuffles throughout the routine.

When laying out the cards, make a nice spread so all the cards are visible and displayed over the whole table top. You want

to impress the spectators with the fact that you have *controlled* every card in the deck. To achieve that aura of *control* over the cards, I lay the cards down one at a time, calling out the cards *before* you turn them over. Don't look at the cards as you lay them down. After all, you don't need to look. You know what they are. Don't portray a cocky or smug attitude, but be confident, smile, and have fun.

For completeness, I have given the set-up stack and the patter I use for the trick. The storyline can be also found online and may be somewhat different. If so, you will have to alter the stack accordingly. The stack I use is: KKKK, AAAA, 2, QQQQ, 678 of one suit except clubs, 2, JJJJ, 678 of one suit except clubs, 2, 10 10 10 10, 5, 5, 2, 46, 35, 48, 743, 9999, 45678 of clubs. The two black threes (the bellhops) are randomly placed into the deck. Alternate their use throughout the routine.

The storyline I use is:

**KKKK:** Four rich gentlemen.

**AAAA:** Sent out for four Ace whiskey, 2 bucks tip.

**QQQQ 2:** Four beautiful ladies, 678 Plum Street, 2 bucks tip.

**JJJJ 2:** Four handsome gentlemen, 678 Spruce Street – 2 bucks tip.

**10, 10, 10, 10, 5, 5, 2:** Change for a fifty (ten, twenty, thirty, forty).

**I gave you a fifty! I thought you wanted:** two fives, 2 bucks tip.

**How old are you?** 46, don't look a day over 35.

**Married?** Yes. **How old is your wife?** 48.

**Any children?** Yes. 7, four boys and 3 girls.

**Ever played poker?** Yes, I remember one hand. My opponent had four nines (9999). But I beat him. I had a straight flush in clubs (4, 5, 6, 7, 8 of Clubs).

## Spectator ESP Test

**EFFECT:** The mentalist proposes to test a spectator's latent ESP ability. He patters briefly about Dr. Rhine and his experiments using ESP cards printed with geometric symbols. Not having an ESP deck with him, the mentalist draws each of the five ESP symbols on five business-size cards, one on

each card. He then mixes the cards and places them on the table in a row, symbols face down. A spectator is asked which symbol is written on each card. As each choice is made, the back of each card is marked with the spectator's choice. When the cards are turned over, the symbols on both sides of each card match. The spectator has correctly identified all of the cards.

**SET-UP:** The effect is performed with blank business cards. These should be of good quality stock so they are opaque and slide easily. Such cards are available at your stationer. Take a packet of twelve to fifteen cards. Draw a star on four cards and place them, drawing side out, on the bottom of the packet. On four more cards, draw the following respectively: a circle, a cross, three wavy lines, and a square. These four cards are placed drawing-side down on the top of the packet and are covered with a blank card. From the top, the order of the five cards is blank, square, wavy lines, cross, circle.

**WORKING AND PRESENTATION:** As you patter, take out the packet, blank card facing up, and hold it in your left hand. As you are talking, remove the top card and handle it casually so that it may be seen to be blank on both sides. Please don't make a point of showing it blank, just gesture with it. As you patter about needing five symbols, place the blank card on the table, counting one. Deal four more cards on top of it, counting two, three, four, five. Five apparently blank cards are now on the table, but the top four cards have symbols on the underside, circle on top of the stack.

Keep the remainder of the packet in your left hand to use as a writing surface. The first card is picked up and placed on top of the packet. A circle is openly drawn on the card. The card is then removed and held chest high to display the circle to everyone. During this action, your left hand drops to your side. Watch your angles as you display the card so the circle on the reverse side is not seen. The card is then replaced on top of the packet. This same procedure is repeated with the cross, the wavy lines, and the

square. This same handling is repeated four times to condition the audience for the forthcoming dirty work. A star is drawn on the fifth card (the blank), handling everything exactly as before, except that when the left hand drops to your side, the packet is flipped over bringing the four star cards face up. Watch your angles as you return the fifth star card to the top of the packet.

Hold the face of the packet toward you and count off the top five cards (all stars) into the right hand. Lay the packet on the table, symbol cards on the bottom. Mix the five cards and deal them in a face-down row onto the table. Pick up the packet in the left hand again, symbols down. Ask a spectator which card he thinks is the circle. When he indicates one, pick it up, place it on the packet, and openly draw a circle on the blank side. Repeat with the cross, wavy lines, and square. Since all the cards on the table were stars, you are prepared for a strong climax. Simply say that the remaining symbol is the star. As you turn over the card to show it, place the packet upside down on the table. This is *not* a move. Simply turn the hand palm down onto the table.

After the initial reaction has subsided, check to see how well the spectator has done with the rest of the symbols. Leave the packet on the table so the audience is left with the impression you have not handled anything. Take off the top card (a square) and turn it over to show a square on the other side. Repeat with the wavy lines, cross, and circle.

## Magic Zoo

This is a simple close-up effect suitable for children.

**EFFECT:** Display a card with the words "MAGIC ZOO" printed on it. The card also has a diagram with the names of animals on it (**Fig. 1**). Have someone think of one of the animals listed in the circle. Tell the person you will randomly tap items on the circle with a pencil. As you do, ask the spectator to mentally spell the name of the animal he is thinking of to himself, spelling one letter



of the name each time you tap the circle with the pencil. Tell the person to say “stop” when he reaches the last letter. Start tapping names. When the spectator says “stop,” the pencil will be pointing to the thought-of animal.

### WORKING AND PRESENTATION:

Examine the animals listed in the circle. You will notice each name has from three, up to ten letters with no two names having the same number of letters. The names are arranged so that the lengths progress around the circle, both opposite and clockwise. For example, **ape** (three letters) is at the top (twelve o’clock). **Lion** (four letters) is opposite (six o’clock). **Zebra** (five) is clockwise of **ape** at two o’clock. **Turtle** (six) is opposite of **zebra**. Then **giraffe** (seven), **elephant** (eight), **alligator** (nine), and **rhinoceros** (ten).

When you begin tapping names, tap the first two letters anywhere randomly. Then on three, tap **ape** and continue tapping in the numeric progression. The result is automatic.

If you are doing elementary school shows, you could create a chart that is large enough for a classroom presentation.



Fig. 1

I’ve also used this idea for a Thanksgiving Day theme using items on a Thanksgiving Day menu (Fig. 2). This idea is easily adapted to any occasion or topic.

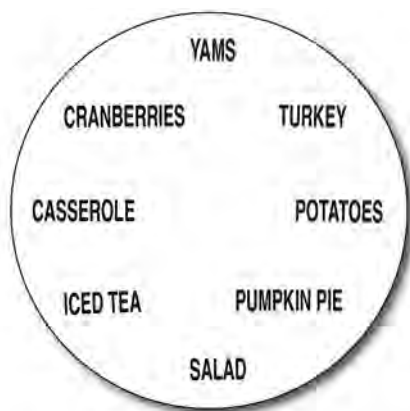


Fig. 2

This idea is easily adapted to any occasion or other topics. For example, I’ve used it for a list of objects printed on blank business cards. The objects are: pen, coin, watch, pencil, picture, envelope, paper clip and flashlight. The cards are arranged in order of length and placed on the table at the positions shown in the figures.

## Fierce Felines

This is a children’s close-up effect that uses the length of words as the method.

**EFFECT:** The performer states he has made a prediction and places a card face down to one side on the table. He then shows five cards. Each card has the name of a fierce jungle cat on it, except for one card. That card has the word “CAT” on it. The packet is turned face down and handed to a spectator, who is asked to cut the packet several times. The spectator is then instructed to deal the cards from left to right in a face-down row. The spectator is then asked to turn over the card on the right end of the row. Whichever animal it is, he spells its name, starting at the left end of the row. If he runs out of cards, he continues back at the left end again. He turns over the card at the last letter, to reveal the CAT card. The performer then turns over his prediction which reads, “You will select the CAT.”

**SET-UP:** From the back of the face-down packet, stack the cards in the following

order: Prediction Card, LION, PANTHER, JAGUAR, TIGER, CAT (Fig. 1).

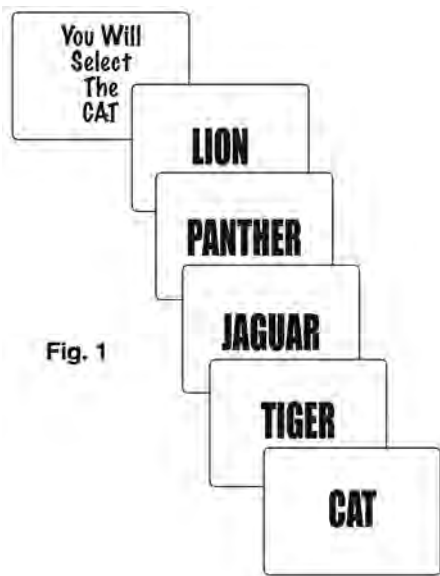


Fig. 1

**WORKING AND PRESENTATION:**

The cards are held face down, and the top card (prediction) is set aside face down. Then the cards are turned face up, one at a time, and shown by placing them in a face-up pile on the table. The CAT card should be at the face of the stack. The packet is turned face down and handed to a spectator, who is instructed to follow the directions given above. The trick works because each word has a different number of letters in it. Except for the LION, they are stacked in consecutive order by length.

Originally, I had the spectator cut the packet only once, so the trick worked with no problems. Now I find it more effective to have the spectator cut the deck several times. This creates the possibility that the CAT card may end up on the right end of the row. If that happens, you can't spell to it. So, you simply show the prediction and say that was the only card that was turned face up.

**NOTE:** I made this trick by printing the names of the animals on return address labels and then sticking the labels on blank-faced playing cards.

**Pseudo Psychometry**

Psychometry is the presumed ability to perceive information about the nature of an object through touch or proximity.

**EFFECT:** The mentalist displays five cards. Each card has a different colored circle on it. The cards are placed into individual coin envelopes. A spectator is brought up on stage and asked to mix the envelopes. The performer explains he is going to try an experiment in psychometry: that is, the ability to sense the nature of things with the fingertips.

The spectator is asked to hold out one of the envelopes horizontally. The mentalist passes his hand over the envelope without touching it. He then states a color. The card is removed and the mentalist is correct. The experiment is repeated with the next three envelopes with equal success. Since there is only one color remaining, the last envelope is dispensed.

**WORKING AND PRESENTATION:**

The colors I use are purple, yellow, orange, red, and green. Each envelope has a label on it with the words "PSYCHOMETRY EXPERIMENT." Each envelope is secretly marked. As illustrated in the figure below, the lettering used is stencil style, which means there are gaps in the letters. On four of the envelopes, one of the gaps is closed. On the purple envelope, the P is closed. On the yellow envelope, the Y is closed. The same goes for the orange and red envelopes. The green envelope is unmarked. **Figure 1** is provided to illustrate the placement of the marks. But remember, only one mark goes on each of the four envelopes.

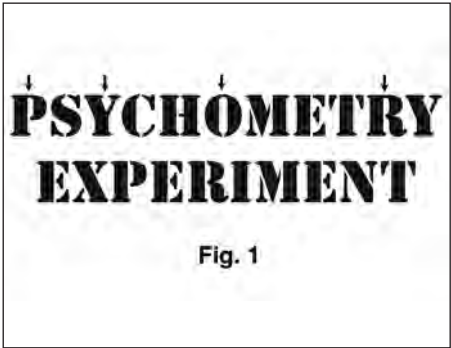


Fig. 1

## Month Divination

My father-in-law, Bob Tilford, was a magician who performed in Manhattan nightclubs in the late 1930s under the professional name of La Salle the Madcap of Mystery. He had a very creative mind and invented many original effects. Most of his tricks involved building apparatus. I offer one of those effects in his memory. It requires only a color printer, scissors, and card stock.

**EFFECT:** A spectator is asked to think of any month of the year. Four cards are then handed to the spectator. Each card has several months printed on it. It also has a color dot (Fig. 1). The spectator is asked to look over the four cards and call out the color of any card containing his thought-of month. The performer then names the month.



Fig. 1

### WORKING AND PRESENTATION:

The months on the four cards are arranged in a binary format as shown in the figure. Your key is: red dot = 1; yellow dot = 2; green dot = 4; blue dot = 8. These numbers are easy to remember since each number is double the one before. Also, the first three

colors are in the same order as a traffic light. As the spectator calls out the colors, you mentally add the numbers. The total will be the number the month occurs in the year. For example, yellow (2) + green (4) = 6. The sixth month of the year is June.

For reference, the months are listed in order below.

1 = January, 2 = February, 3 = March,  
4 = April, 5 = May, 6 = June, 7 = July,  
8 = August, 9 = September, 10 = October,  
11 = November, 12 = December.

## Three Positions Trick

This is a trick I've had a lot of fun with for many years. I don't know what the name of it is and I don't recall its origin. So, I will simply refer to it as the Three Positions Trick. It is an old trick. But perhaps the younger generation of magicians never saw it. The trick can be performed with three different cards, three coins of the same value but with different dates or any three objects that look alike, but one of which can be identified.

**EFFECT:** Take a piece of paper large enough to hold the three items you have selected. Near the top of the page, mark three positions by numbering them 1, 2, and 3, evenly spaced from left to right. For explanation purposes, let's say you are using three coins of the same value. Each coin must have a different date. Place them date side down, one at each position under the numbers.

You turn your back so you can't see anything. Have a spectator switch any two items, calling out the position numbers of the two switched items, for example 1 and 2. This switching of any two items is continued until the spectator is satisfied that the items are well mixed. You then instruct the spectator to pick up any coin, look at and remember the date, and replace the coin in the same position. He then switches the position of the two coins he did not look at the date. This is a free switch. That is, he does not call out the position numbers of the two switched items. The spectator is then instructed to mix the items two at a time, calling out the switched positions as he did at the beginning. This mixing is continued

until the spectator is satisfied that the items are well mixed. You turn around, look at the coins for a moment, pick one up, and read the date. You have chosen the correct coin.

**WORKING AND PRESENTATION:**

First, the items must look alike at the back. However, you must note some subtle differences between them so you can identify one of the items. With coins, a dirt mark or spot will do nicely. With Styrofoam cups, make a small nail nick on one of them. With cards, a small pencil dot on the back of one of them will do nicely.

There are two things to learn: the logic of identifying the correct object, and how to keep track of the switches.

First, I will explain the logic. Refer to **Figure 1** and follow along. Start out by placing objects at positions 1, 2, and 3. You must remember at which position your marked item started. It can be in any of the three positions. In the figures, a capital “A” is used to indicate the marked item. In the first line of **Figure 1**, item A starts out at position 1. If the spectator chooses item 1, he must switch 2 and 3. This is his so-called free switch, as shown on the second line in the figure. Actually, it tells you which item was picked. Since the marked item (A) remains where it started, he must have switched items 2 and 3. Therefore, he selected the item at

position 1. If, on the other hand, he selected position 2 (line 3 in the figure), then A would be in position 3 because of the free switch. Since A was moved, it can’t be the selection. Neither can the item at the position where A came from. It must be the remaining one. Likewise, the same logic applies if he chose the item at position 3 (the last line of the figure).

Now, how do you keep track of the switches at the beginning and the end? Simple. Cross your arms and hide one hand under your arm pit. Place your thumb on the finger (1, 2, or 3) to match the starting position of the marked item. Then as the switches are called out, move your thumb to the different finger to match. For example, refer to **Figure 2**. If you start out at position 1 (first line of the figure) and 1 and 2 are called, move your thumb to position 2 (second line of the figure). If 1 and 3 are called, leave your thumb where it is (third line in the figure). If 2 and 3 are called next (line four in the figure), move your thumb to position 3. And so on. Because of the switches, here is how you determine the position of the correct item. If the position of the marked item matches the position of your thumb, it was selected. If it does not match, neither the position of where it is nor the position indicated by your thumb is correct. It is in the remaining position.

**Figure 1**

1	2	3	
A	b	c	start position
A	c	b	if A is chosen, it stays in place
c	b	A	if b or c is chosen, eliminate where A was and where it is now

**Figure 2**

Switch	1	2	3	Finger
Start	A	b	c	on 1
1&2	b	A	c	on 2
1&3	c	A	b	on 2
2&3	c	b	A	on 3
Spectator looks at b, free switches a & c				
	A	b	c	on 3
1&2	b	A	c	on 3
2&3	b	c	A	on 2
1&3	A	c	b	on 2
2&3	A	b	c	on 3

Finger is on 3, marked item is on 1. Both are eliminated. Spectator chose item at 2 (b).



## Hindu Rope Trick

**EFFECT:** A two-foot length of rope is shown to be flexible. The rope is held vertically at one end with one hand, and by the middle with the other hand. The top end is let go and the rope remains rigidly suspended above the other hand. Slowly, the rope goes limp starting from the top.

The rope is then rolled into a small bundle around the hand and put away.

**SET-UP:** The rope used is clothesline with the core removed. This rope is better for this routine than magician's rope because it has sizing in it which makes it stiffer than magician's rope. After removing the core, tie a tight single knot at each end. Cut a piece of solder eleven inches long. The best solder to use is non-lead plumbing solder. This solder does not have a flux core and is an eighth of an inch in diameter. This solder is made of silver, tin, copper, and bismuth. It can be found in the plumbing section of any hardware store. It is more expensive but is heavy enough and stiff enough to work well. Electrical solder can be used but it has a hollow flux core and is only one-sixteenth of an inch in diameter. It is too flimsy.

Straighten the length of solder as straight as you can with no large kinks or bends. File each end to form a round tip with no projections to snag. Near one end of the rope, spread the fibers of the weave and insert the solder, letting it drop into the hollow rope. If the rope is held vertically by one end with the solder at the top, it should fall to the bottom, stopped by the knot at the bottom end of the rope.

**WORKING AND PRESENTATION:** Display the rope folded in half in one hand. The solder should be at the top of the inside end toward the crotch of the thumb (Fig. 1). Let the other end drop. This shows it to be flexible without saying so (Fig. 2). Let the solder drop to the bottom half (Fig. 3). Grasp the rope at the middle by the other hand and let the top half drop down (Fig. 4). This shows the other half flexible again without saying so. You do not want to call attention to any stiffness in the rope at this time. Bring the end of the rope you just dropped back up

to the top again. Take the bottom end with the other hand. Keeping the rope stiff, rotate the arms until the solder end is up. In turning the rope end for end, make sure to keep the rope straight so no one notices the rope is stiff yet. Say you will perform the legendary Hindu Rope Trick. Holding the top of the rope with one hand, make mystic passes along the length of the rope with your free hand. That hand then takes the rope at the middle, holding the bottom end of the solder. Slowly let go of the top of the rope. It remains stiff, held at the middle by the other hand. (Fig. 5). Slowly let the solder drop to the bottom, controlling its rate of fall. The top end of the rope will begin to sag. Little by little, the rope will go limp (Fig. 6). Starting at the limp end, wrap the rope around your hand. The solder will coil nicely. Put the rope away. To prepare the trick for another performance, remove the solder and straighten it out again.

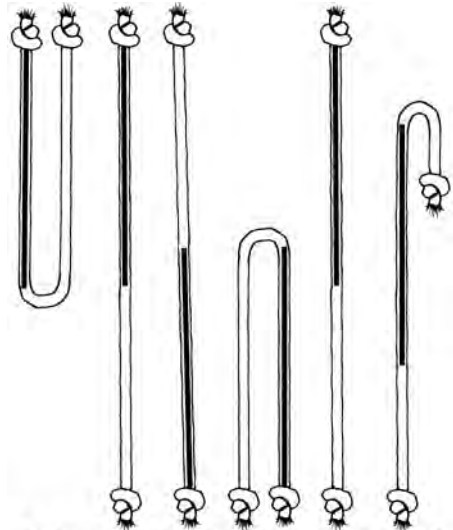


Fig.1 Fig.2 Fig.3 Fig.4 Fig.5 Fig.6

## Candy Stick Routine

This routine is an adaptation of a cigarette routine I used to perform. Since smoking is less popular today, a peppermint candy stick could be used instead of a cigarette.

**EFFECT:** The performer produces a peppermint stick (candy) from the air.

Placing the candy into his left hand, he rubs his fingers together, opens his hand, and shows the candy has vanished. The candy is then extracted from the left elbow. The candy is again placed in the left hand and vanished. This time, it reappears below your right knee. The candy is placed into the left hand a third time and changed into a silk hanky. The hanky is displayed, then poked into the left fist and changes color. The hanky is poked into the fist again and this time it vanishes.

**REQUIREMENTS:** One peppermint candy stick cut to about two to two-and-a-half inches in length. It should be small enough in diameter to fit into a cigarette pull. A peppermint candy cane should be about the correct diameter. Coat the candy with clear Krylon or shellac so it will not become sticky during your performances. You also need one cigarette pull, two twelve-inch silks of different colors, one hand-sized dye tube, and a small rubber band.

**SLEIGHTS:** Thumb-palming a cigarette. When retrieving a cigarette from the thumb-palm position, it is grasped between the first two fingers. This would not be the way a candy stick is held. So, after it is retrieved between those two fingers, place the thumb at the end of the stick and rotate it so it is pointing in a straight line with the fingers. To thumb palm it again, rotate the stick back into the correct position.

**SET-UP:** Hold one of the silk hankies by diagonal corners. Roll it around tightly in rope fashion. Then, starting at one end, roll it around the cigarette pull and hold it in place with the rubber band. For right-handed people, attach the pull to your left side. Stuff a pocket handkerchief into the outer breast pocket of your jacket (left side). Tie a small knot at one corner of the second silk hanky. Place it into the dye tube so the knotted corner goes in last. Place the dye tube into your breast pocket situated on top of the pocket hanky. This should hold it high enough to be just below the edge of the pocket. The silk end of the dye tube should be up. Thumb palm the candy stick in your right hand.

## **WORKING AND PRESENTATION:**

Face half left and produce the candy. Pretend to place the candy into your left hand, actually thumb-palming in your right hand. Crumble your left fingers together, then open the hand to show the candy has vanished. Reach under the left elbow. Regrip the candy, as explained above, and produce it. Pretend to place the candy into your left hand again, thumb-palming it. Rub the left fingers together and make it vanish again. This time, reach behind your right knee and produce it again. Meanwhile, the left hand has dropped down and procured the cigarette pull.

Face front and place the candy into your left hand, this time by pushing it into the closed fist. Actually, it goes into the cigarette pull. Release the pull, holding on to the silk. Then produce the silk hanky from your left fist by pulling it out with your right hand.

Hold the silk hanky between the hands, chest high, by adjacent corners. The right hand grips the hanky between the first two fingers, keeping the thumb free. Turn the hanky around to show the other side, passing the right hand behind the left. As you do, your right thumb and forefinger steal the dye tube from your breast pocket.

Face left. Pass the hanky through the left hand twice. On the third pass, load the dye tube into your left fist. With your fist held vertically, poke the hanky into the top of the fist. As you continue poking, the hanky emerges from the bottom of the fist in a different color. On the last poke of the hanky, steal the dye tube out of the fist between your thumb and middle finger. As you go to grasp the bottom end of the hanky, drop the dye tube into your left sleeve. (It helps if you have rolled your shirt sleeves halfway up your arms, or wear a short-sleeved shirt.)

Drop your left hand to a horizontal position, but keep it high enough so the dye tube does not fall out. Place the hanky over the top of your open left hand, placing the corner with the small knot into the palm. Place your right hand palm down over the left palm and roll the hanky into a small ball between the hands. The small knot helps the

ball get started. Palm the ball with the right hand, closing your left hand into a fist. Crumble the fingers together and show the hanky has vanished. If you wish, you can show both hands empty with the change-over palm. Retrieve the sleeved dye tube as you take your bow.

## Sports Activities

**EFFECT:** A spectator is given four cards labeled respectively: Baseball, Football, Skiing, Track & Field. Four activities are listed on each card. Each activity has a check box in front of it. See **Figure 1** for an example of the Baseball card. The spectator is given a marker and is asked to choose one activity for each sport. The performer shows four envelopes, one for each sport. Opening each envelope, he shows that he correctly predicted which activities would be selected.

<b>Baseball</b>	
<input type="checkbox"/>	Pitcher
<input type="checkbox"/>	Catcher
<input type="checkbox"/>	Baseman
<input type="checkbox"/>	Fielder

**Fig. 1**

**SET-UP:** This is another variation that makes use of the multiple out principle with four of my four-way envelopes. Their construction is shown in **Figure 2**. Note that glue is applied only to the insert.

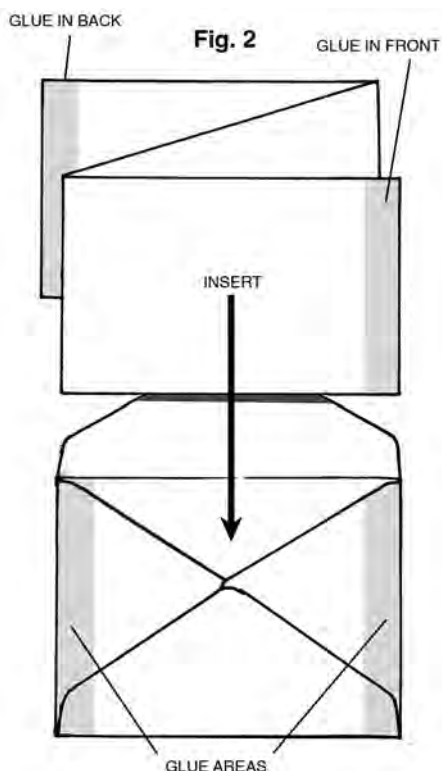
You will need sixteen predictions, each one stating one of the activities of the four sports. I used the activities listed below. Just look at each card and note if the checked item is first, second, third, or fourth in the list (**Fig. 1**). Then, open the appropriate end of each envelope.

**BASEBALL:** Pitcher, Catcher,  
Baseman, Fielder.

**FOOTBALL:** Field Goal, Punt,  
Touchdown, Forward Pass.

**SKIING:** Down Hill, Slalom,  
Moguls, Long Jump.

**TRACK AND FIELD:** Sprint,  
High Jump, Discus, Javelin.



**SET-UP:** Label the front of each envelope with the proper headings. Prepare your predictions and place them in the appropriate compartments of each envelope. For Baseball, Pitcher goes in compartment one, Catcher in compartment two, Baseman in compartment three, and Fielder in compartment four. Mark one of the letters B, F, S, or T in a corner of each sealed envelope to identify the sport. Print the activity cards in **Figure 1** on 8 1/2 x 11" card stock and cut them apart to a size of 3 1/2 x 5" so they will stack evenly with the envelopes. Place each activity card on top of the four corresponding envelopes and place a rubber band around the bundle. Then, place them in separate pockets. Have a pen handy for the spectator to mark his choices.

**NOTE:** The spectators may suspect that each envelope may contain four slips and you simply removed the appropriate one. So, after removing each slip, have the spectator verify the envelope is empty. Do this by

covering the dividing flap with your fingers of one hand as you pull open the envelope with the other hand to let the spectator see inside. Do this with all four envelopes.

The cards can be reused and will last a long time if you laminate both sides with clear self-adhesive laminating sheets. Have the spectator mark his choices with a dry erase marker for white boards, which can be wiped clean with a paper napkin.

## Force Board Revisited

In Ted Annemann's book *202 Methods of Forcing*, he describes a method for forcing one of four colors to any position from one to sixteen. In that method, each color appeared four times on a single board. In my first Parade, I expanded the idea to force any one of eight colors. The method can be adapted to force other objects as long as they are symmetrical in shape, both horizontally and vertically. The board described here uses eight geometric shapes: circle, square, cross, diamond, hexagon, oval, six-sided star, and wavy lines. The wavy lines are not vertically and horizontally symmetrical, but their orientation does not matter. In order to make the method less obvious, I use two boards (Fig. 1). By proper orientation of the boards, any shape can be made to appear at any number. The necessary actions for selecting the correct object by rotating the boards can

be camouflaged by placing them into envelopes. The proper board is correctly oriented by the way it is removed from the envelope, so that it always comes up with the correct side up (Fig. 2).

The boards can be used in two different ways. First, it can be used to force a particular shape by making it appear at any number. Second, it can be used to make a freely selected shape appear at a freely selected position to force a coincidence.

**SET-UP:** First, you will have to construct an envelope that will accommodate the boards. The boards are placed into the envelope, with the face away from the flap. The flap side is held away from the audience so the proper board will face the audience when it is removed from the envelope. The board is correctly oriented by the way it is removed from the envelope. Board A (Fig. 1) is placed in the envelope toward the audience. Board B is placed in the back. A mnemonic aid for remembering this is A = audience, B = back. The object to be forced must appear in the first position of board A and in the eighth position of board B. **Figure 1** shows the orientation for forcing the circle. The tops of the boards are positioned at the flap end of the envelope (top). **Figure 2** shows position numbers for orienting the envelope to make the object appear at any number. These numbers are written on the back of the envelope as shown in **Figure 2**. For each position, the envelope is picked up from

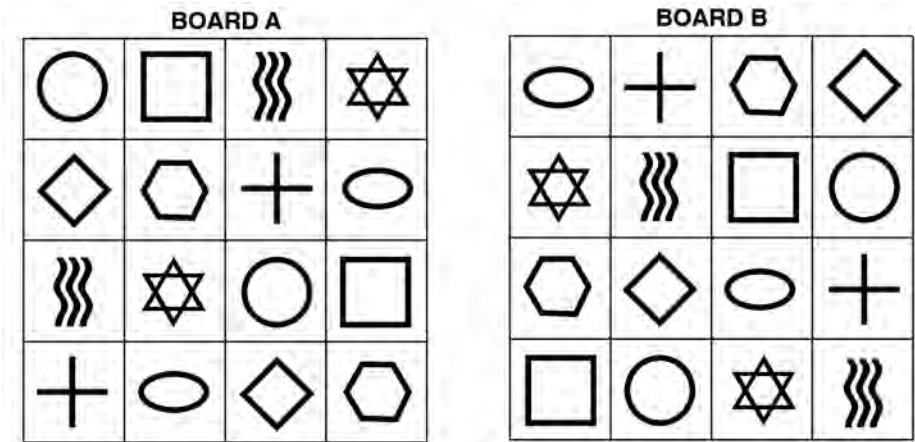


Fig. 1



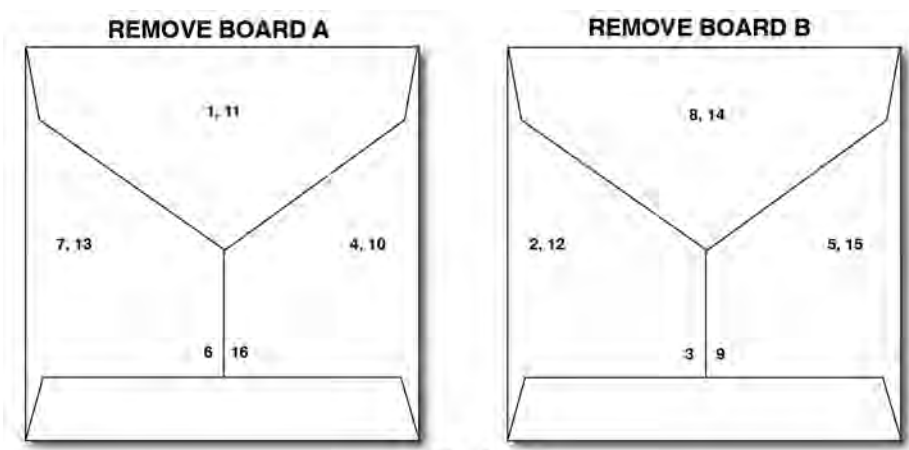


Fig. 2

the table so that the appropriate edge is on top so the correct board can be removed.

**EXAMPLE:** To force the circle, and the spectator calls out position 7, pick up the envelope so that the 7 edge is uppermost and remove board A. To force any color, place that color in position 1 on board A and position 8 on board B when you place them in the envelope.

To have any object appear at number

requires a set order of the objects. Referring to **Figure 1**, we divide the objects into two groups of four. Starting with board A and going counterclockwise, corners only, we have circle, cross, hexagon, and star. On board B, we have oval, square, wavy lines, and diamond.

**Figure 3** illustrates the correct board and the orientation to properly display the selected object.

A	B	Shift	Audience	Back
Circle	Oval	0	1,11	8,14
Cross	Square	1	7, 13. 4,10	2, 12. 5,15
Hexagon	Lines	2	7,13. 4,10	2,12. 5,15
Star	Diamond	3	6,16	3,9

Figure 3

# Hansel and Gretel

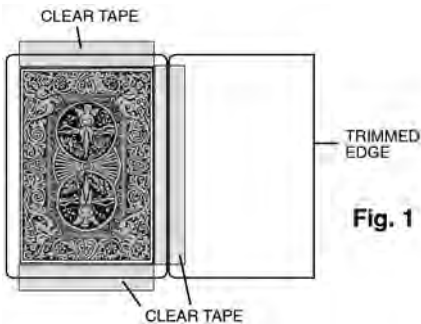
This effect is a re-imagined version of the “Squeeze-Away” card effect that appeared in my fourth Parade.

**REQUIREMENTS:** Six blank-face cards with blue backs and a card box.

**SET-UP:** Print or draw a picture of a boy (Hansel) on one card, a girl (Gretel) on one card and a Witch on two of the cards. Or, if

you search on-line, you can find suitable pictures that you can paste onto the cards. Take the fifth card and trim off the white border from one of the long sides. Do not re-round the corners. Make a pocket card by taping the non-trimmed edge to the back of the Hansel card, using clear tape. Tape the two cards together at their long sides then place tape halfway along the top and bottom

edges of the face-down card as shown in **Figure 1**. Fold the top and bottom tapes over, even with the edges of the card, and then fold the other card over like closing a book. Be careful to avoid wrinkles in the tape to assure smooth operation. Take one of the Witch cards and trim one thirty-second of an inch off each of the two short sides and re-round the corners. The trimmed card should slide easily into the pocket card.



Paste or draw a picture of a large brick oven on the sixth card and paste it face side up onto the flap side of the card box.

Place a small square of double-sided tape inside the card box just under the half-moon cut out. Stick the untrimmed duplicate Witch card to the tape in the box, back-side up. Place the trimmed Witch card between the Hansel and Gretel cards, with the pocket card on the top of the face-up stack. The open side of the pocket card should be toward your right if you are right-handed. Place the three cards into the card box. Place the card box onto the table, picture-side down.

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

Open the card box, remove the three cards, and place them face up on the table toward your left. Shake the card box so the

spectators can hear the box is empty. Then show the card box empty, keeping it tilted down slightly so they can't see the card stuck to the upper wall. Close the box, dislodging the hidden card. Place it on the table picture-side down.

Spread the three cards on the table in a left to right row. The pocket card (Hansel) will be on your right with the opening towards the right.

Pick up the pocket card opening to the rear and toward your right, and show it to the audience.

Pick up the Gretel card, show it, and place it in front of the Hansel card.

Pick up the Witch card and show it. Then, place it behind the pocket card. As you do, put the left edge of the Witch card into the pocket.

Place the Gretel card behind the other two cards forming a fan. Pause to display the three cards, explaining that the two children trapped the Witch between them. Then close the fan, squaring the packet. The Witch card will slide into the pocket card.

Turn the card box over displaying the oven. Place it back down, picture-side up. Tap the card box (oven) with the "two" cards and say the children placed the Witch in the oven.

Show the two cards, one in each hand to show the Witch is gone.

Place the two cards down, pick up the card box, and shake it so the spectators can hear the card inside. Then open the card box and remove the duplicate Witch.

**Send comments and appreciations to:**

**Joe Bruno**

**joebruno67@hotmail.com**

## **Parade Contributions Wanted From Rings and Individuals**

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

# PARADE BONUS

## Clip Line Triplet

By Robert A. Wallner

This is based on a principle attributed to Albert Spackman (see "Newspaper Test," *The Gen*, Vol. 20, No. 6, Oct. 1964, p. 146). Al Mann and others offered effects traceable to Spackman's work. In *The Linking Ring*, Mann's "Super-Clip-Line" was reviewed (Nov. 1974, Vol. 54, No. 11, p. 85) and advertised (July 1975, Vol. 55, No. 7, p. 28).

**EFFECT:** After being given a sealed prediction, the spectator freely selects one of three newspaper articles of varying lengths. (Let's call them the "Long" article, the "Short" article, and the "Medium" article). The magician then moves his scissors up and down the selected article until the spectator says "stop." The magician cuts the article at that point, letting the bottom piece drop to the ground. The spectator is asked to pick up the dropped piece and read aloud the words on the line where the cut was made. She then opens the prediction to discover the words match the prediction.

**REQUIREMENTS:** To prepare, you will need three identical newspapers (i.e., three from the same day). Select a long-column article from one newspaper. Try to use a column of which the reverse side is something other than standard news text (for example, a graphic that does not reveal its orientation, whether the column is right side up or upside down).

**SET-UP:** For the Long article, cut the column below the first few lines under the headline, flip the column lengthwise, and glue it to the bottom of the headline piece. (A glue stick works just fine). For the Short and Medium articles, select the *same* article from the other two newspapers and follow

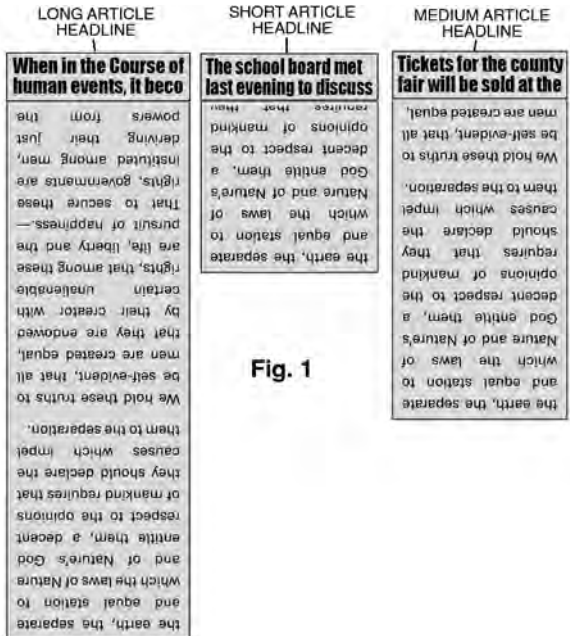


Fig. 1

the previous instructions, adjusted as follows: First, before flipping the columns, cut off a section of one column's bottom (for the Medium article), and a larger section of the other column's bottom (for the Short article). Second, glue the flipped columns to the bottoms of *different* headlines. You now have three (apparently) different newspaper articles for the spectator to choose from.

Make sure the bottom line of each gaffed column contains the same words. Those are the force words written in the sealed prediction.

**Figure 1** illustrates the set-up, using language from the United States Declaration of Independence. In this example, the force words, highlighted here, are "the earth, the separate."

*Robert Wallner is a lawyer in New York City and a member of Ring 26. He can be reached at wallnermagic@gmail.com.*



# My Personal AI Koran Deck

By Alain Gesbert

The AI Koran deck consists of eight identical sets of six cards each. A spectator mixes the deck and chooses one of the cards. The mentalist, without touching the deck, will find it by asking a few questions. Such a deck can be fanned.

Since there are six cards, you have to ask three questions to know the card. You have to use pumping techniques and go fishing without awakening the critical sense of the participants.

Today's magicians are more aware of these subtle techniques that mentalists have been using for a long time. Using an AI Koran deck is also a good approach to develop the pumping/fishing experience, as you only need to do one of six cards pumping.

Here are three personal tips to improve, in my opinion, the use of the AI Koran deck.

## • First Tip: Reduce, Apparently, the Questions

It seems interesting to reduce to two questions using the unconscious reactions of the spectator. If you are several meters away from the participant who is, for example, on your right – and if you give an affirmation while watching the audience – you can, in your peripheral vision, see the unconscious reaction of the spectator (who thinks of his card). It will be even more visible than if you are far from the participant.

If you ask a question, such as “I feel you have taken an even card,” if the spectator has taken a figure, he will usually not know if his card is even or not. You will feel a reaction much more easily than if you do not look at it (in appearance). You will address him by giving him an explanation, such as: “The even cards are 2, 4, 6, 8, 10, and the queen (12).”

## • Second Tip: Use a Second Spectator

I added a card that's different from the eight series. You force this extra card, which is kept by the participant. You fan the cards to the public and then go to another person. You begin to spread the cards, saying: “Yes, you're right, mix the cards well. Now, put the cards in the back and take a card from anywhere in the deck. Get out of the deck and do not look at it right now. Put the deck of cards directly in my pocket.”

Each participant will look at his card and think about it. If you have a negative answer during the pumping phase, you can interpret it with the forced card. It also provides rhythm if you work on stage.

## • Third Tip: Reduce Card Memorization

If you do not have to memorize the cards, it allows you to concentrate more easily on the presentation and avoid the risk of error. Now, let's analyze the series I'm using.

My **AI Koran** deck consists of an Eight of Spades (the card you will force) and eight identical sets of six cards each: Four of Diamonds, Nine of Diamonds, King of Hearts, Two of Clubs, Seven of Clubs, and Queen of Spades. The two questions asked will relate to, in a synthetic way: “Even card?” and “Black?” The question about color will always be asked second. The forced card, being even and black, will eventually allow you to hide the errors during the pumping.

The figures (if any) are found, as we have seen, in an indirect way. All you have to do is ask another question related to the color. For court cards, you can memorize the table NO. 1.

The color of court cards is either diamond or club and the value is found by simply adding 0, 2, or 7 (see Table NO. 2).

Now that these technical points are understood, you need to experiment with this approach with an audience. With a good presentation, the impact is strong on the public. Of course, you may use a prompter.

Enjoy!

TABLE NO. 1	
EVEN ?	
YES = 2	NO = 7
BLACK ?	
YES = 0	NO = 2

TABLE NO. 2			
EVEN ? YES = 2	BLACK ? NO = 2	2+2	4 ♦
EVEN ? YES = 2	BLACK ? YES = 0	2+0	2 ♠
EVEN ? NO = 7	BLACK ? NO = 2	7+2	9 ♦
EVEN ? NO = 7	BLACK ? YES = 0	7+0	7 ♠



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E-mail a Microsoft Word document and high-resolution jpegs (not embedded in the Word document) to Dr. Steven Schlanger at [ringreports@magician.org](mailto:ringreports@magician.org). Note: Ring Events are articles about special activities conducted by your Ring, such as banquets, shows, or charity events.

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**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*.



# The Card Corner

MIKE POWERS

My pal Trini Montes, who is a Card Corner contributor (see “Jack This Ace” from September 2012 and “Overcast” from June 2019), talked his friend Barry Fernelius into contributing an excellent item to the Card Corner. Barry’s routine is a two-phase poker deal based on the Marlo/Gardner concept along with ideas from Vernon and, of course, Barry himself. You can watch Barry perform the routine at: [www.mallofmagic.com/cardcorner](http://www.mallofmagic.com/cardcorner). Scroll down. You can also get patter ideas from Barry’s performance.

## Instant Replay Poker

By Barry Fernelius

**EFFECT:** The magician says, “I think you’ll be interested in seeing how four aces can be stacked using overhand shuffling.” The aces are removed and replaced, three on top and one on the bottom. An overhand shuffling sequence takes place where various numbers of cards are run from the top. Five hands are dealt. The magician receives the four aces. The hands are returned with the four aces near center. The magician points out that stacking them from the center will require far more skill.

The deck is shuffled, and five hands are dealt again. The magician says, “I will win, but it’s important the players have decent hands so they won’t fold.” The four hands dealt to the spectators are progressively stronger. Spectator 1 has a pair of jacks. Spectator 2 has two pair. Spectator 3 has three of a kind. Spectator four has four eights. This time, instead of four aces, the performer has a royal flush in spades! The only skill needed is the ability to run cards singly.

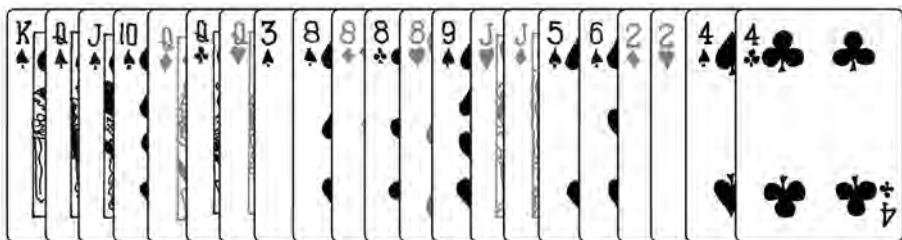
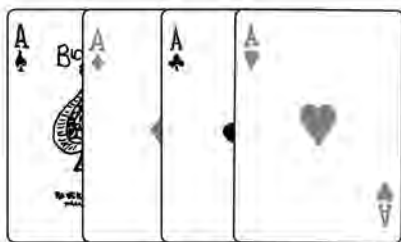
**SET-UP:** There is a set-up, but the good news is the stack gets reset at the end with virtually no work. **Figure 1** shows the stack. Here’s the print version: From the top down:

KS, QS, JS, 10S, Q, Q, Q, 3S, 8, 8, 8, 8, 9S, JH, JD, 5S, 6S, 2D, 2H, 4S, 4C. You will also need a bottom cutting (reverse) **Breather Crimped\*** card on the bottom of the deck. You can substitute any crimped card that you can cut to. I’m partial to the **Breather Crimp\***.

**NOTE:** You can substitute any X cards for the 3S, 9S, 5S, and 6S as long as they don’t change the value of any of the hands. More on this later. There are video tutorials for moves tagged with \* at [www.mallofmagic.com/themoves](http://www.mallofmagic.com/themoves).

**OVERVIEW:** This arrangement looks complex, but it’s fairly easy to remember in groups of four. First, you’re going to remove the four aces and place them to the side. From the face, the best order for the aces is red, club, red, spade. Now from the top of the deck it’s: four royal flush cards; the remaining three queens and an X card; four eights and an X card; two red jacks and two X cards; and finally, two pair – two red twos and two black fours. In “code” from the top, it’s: **RF; 3Qs, X; four eights X; two red Js X X; two red twos, two black fours; bottom cutting breather on the bottom of the deck.**

Fig. 1



This is a very easy effect to perform. It's simply a matter of running specific numbers of cards and then tossing. (Running means taking cards singly using the left thumb.) The premise is you're showing the spectators how to stack the four aces for a five-hand game, and it's actually true! If the spectators put three aces on top and one on the bottom and followed your procedure, i.e., running specific numbers of cards, they would receive the four aces.

#### WORKING AND PRESENTATION:

Remove the aces and place them face up off to the side. Take the deck and say, "I'm going to teach you how to deal yourself four aces in a poker game using what we call an 'Overhand Shuffle' like this." Demonstrate the overhand shuffle by running the top four cards into your left hand and then tossing the remainder on top.

Say, "You'll need to put three aces on top of the deck and one on the bottom." Suiting action to words, put the red ace that's on the face of the ace packet, at the face of the deck and the remaining three aces on top of the face-down deck with the AS at the very top.

**STATUS CHECK:** From top down: AS, Ace, Ace, three Qs and an X, four eights and an X, two red Js and two Xs, two red twos and two black fours, most of

the deck. Now from the bottom up: red ace, K Q J 10S, bottom cutting breather.

**THE RUN-UP:** Run eleven and *return these to the top of the deck*; run four and toss the deck on top; run five and toss; run one and toss; run ten and toss. You will then deal five hands and receive the four aces in your hand. Barry likes to relate some of the numbers to the number of hands by saying: "One more than twice the number of hands." That's eleven, since there will be five hands. Then, "One less than the number of hands." That's four. Then, "The number of hands." That's five. Then, "Just one." And finally, "Twice the number of hands." That's ten. To end, cut at the breather, putting it on the bottom of the deck and your stack on top. Now you're ready to deal. (**NOTE:** I emphasized "RETURN TO THE TOP" because it's very easy to forget this important but somewhat anomalous step.)

Deal five hands, but deal the aces face up as they come to you. You'll receive aces on the first three rounds. On round four, you'll get an X card. Pause and act a bit perplexed. Now say, "Wait. There's one more round." Finally deal the fifth round and show the ace of spades. This is the end of Phase 1. You've successfully stacked the deck to give you four aces.

## PHASE 2 – The Royal Flush (Plus):

**Figure 2** shows the current state of affairs after the player's hands have been squared. These hands must be picked up in a specific order. They're labeled 1, 2, 3, and 4 in **Figure 2**. The left hand picks up 1 as, simultaneously, the right hand picks up 3. The hands then move to the right, depositing their cards with the left hand's cards going onto 2 and the right hand's cards onto 4. Finally put the combined 1/2 packet onto the combined 3/4 packet. The order from the top is then 1, 2, 3, 4. I like this pickup sequence better than just stacking the hands in order.

Before you add these cards to the deck, you must put your hand face down on the deck. Just square up the five face-up cards, leaving them in the order you received them, and then place them face down on the deck. Say, "This time it's going to be very difficult. The aces start in the center of the deck." Finally, place the packet you just assembled face down on top of the deck. Amazingly, the deck is now stacked to not only give you the royal flush in spades, but also to give each player a good hand. Feel free to give the deck a false shuffle. Then deal five hands as before, but deal your cards face down this time. When you get to the last card in your hand, deal it face up. It's the Ace of Spades. This evokes the thought that you will get the four aces again, making the appearance of the royal flush even more surprising.

Say, "It's important to keep the players in the game to increase the pot, so I have given each of them a good hand." Note that each of the first three players has an ace at the rear of their face up hand. You can try to hide that fact or allow the aces to be seen. Barry feels that it's best to just let them show. **Figure 3** shows all the hands face up.

If you intend to hide the presence of the aces, begin by taking hand one face up in the left hand. Spread a bit until you can see the two red jacks. Say, "I've given player one a pair of jacks." Try to keep the ace hidden at the rear. For the reset you must

move the two jacks to the rear, behind the ace. Do so and then table the hand face down in position. Now show that hand two contains two pair. Again, try to hide the ace. Should the ace be noted, say, "Well I guess I'm not going to get all four aces after all." For the reset you must move the two cards at the face to the rear. Now turn the cards face down and slide them under the packet containing the jacks. Take the combined packet of ten cards and place them face down on the deck.

Continue by showing that hand three contains three queens. Again, try to hide the ace. This time, for the reset, you must place the three queens *between* the other two cards. Table the packet face down in position. Pick up hand four and spread all the cards. There's no ace to worry about this time. Deal the cards face up, reversing their order as you say, "Player four has a great hand – four eights." You end with an X card at the face. Turn this packet face down and slide it under hand three. Take the combined ten card packet and place it face down on the deck. **Figure 4** shows the packets after the displacements. Finally say, "Four aces would beat the four eights. But I opted to deal myself the highest hand in poker – a royal flush!" Arrange the cards from left to right as ace, king, queen, jack, and ten. Boom!

Square up your cards, ending with the ten at the face. When you place these on top of the deck, you are fully reset! It should be noted that when you perform the routine from the reset deck, the various X cards will move around to different hands. Also, the twos and fours will switch places. None of these changes alter the effect. You'll still get the royal flush and the spectators' hands will again be – a pair of jacks, two pair (fours and twos), three queens, and four eights. Also note that the four aces are distributed among the stacked cards. You'll openly remove the aces when you begin to perform the routine again. Then the stack is set for the impending routine.

**FINAL THOUGHTS:** I really like this routine. Don't forget to watch the video of



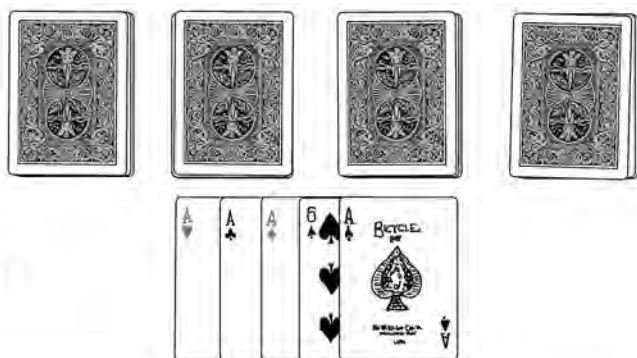


Fig. 2

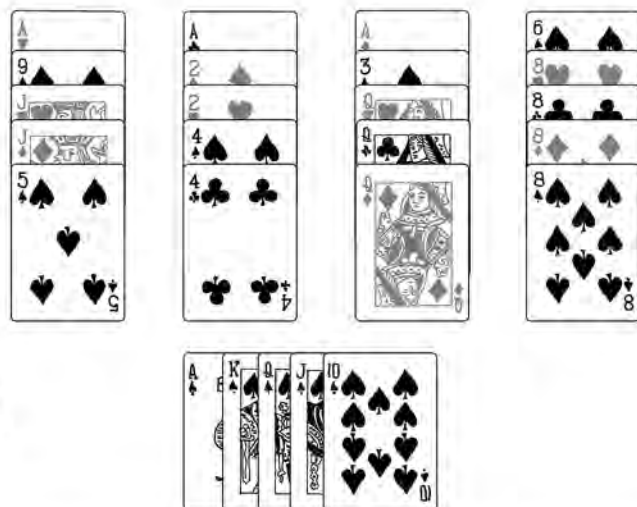


Fig. 3

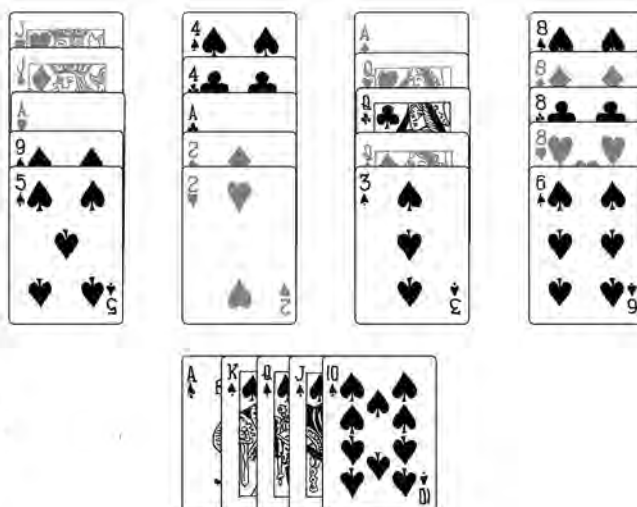


Fig. 4

Barry performing it. Pay attention to detail here, i.e., the initial set-up, the overhand shuffling sequence, and the displacements at the end. I found that having gone through the routine several times in order to write it up, I very quickly had the sequence in memory. Because of the instant reset, the routine is suitable for walkaround environments.

Concerning False Shuffles: If you watch Barry's video, you'll note that at one point he performs two Zarrow's followed by a cut. The existence of the breather facilitates the cutting. It's also notable that the bottom half of the deck can be shuffled by

the spectator since your stack is in the upper half.

So, whether or not to shuffle is a judgement call. Too much shuffling slows things down. But some shuffling would likely strengthen the routine. You will have to choose a path. You can contact Barry at [fernilius1@cox.net](mailto:fernilius1@cox.net).

As always, may your faros be perfect and your doubles never split! See you next month.

**Mike Powers**

[mpowers@mallofmagic.com](mailto:mpowers@mallofmagic.com)

## BAMBOOZLERS

*Diamond Jim Tyler*

### VOODOO BLISTER

**TRICK:** The magician traces his hand onto a piece of paper. He asks that someone light a match, blow it out, and then touch it to one of the fingers drawn on the paper. The magician places his hand back onto the paper. The magician flinches and gasps as he turns his hand over to now show that there is a blister on his actual finger, the same finger that was chosen at random.

This is an old trick among magicians, but my method is slightly different. Typically, to perform this trick you must hide a device in your hand that has a small round divot in it. Sometimes special rings or keys with holes in them were used. My method simply requires that one wear a belt in their pants as most of us already do.

**SECRET:** After tracing your hand onto a piece of paper, hitch both hands' thumbs on your trousers or fold your arms across your stomach in a relaxed position. As you ask someone to hold a blown-out match to the tips of one of the fingers on the paper, place the tip of the same finger over one of the holes in your belt. Press the tip of that finger into that hole firmly for about three or four seconds. This simple action creates what truly looks like a blister. Hold the same hand to the paper once more, but this time make a grimace with your face, just before showing everyone the magical strange occurrence.



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



## Alchemy Spin

Take a quasi-optical illusion with a coin and alter the effect into a rapid but stunning revelation. Easy to do. Easy to carry. Fun to perform. Trifecta!

**EFFECT:** A quarter is spun on the performance surface. The magician's hand contacts the quarter and transforms it into a gold quarter. Knockout!

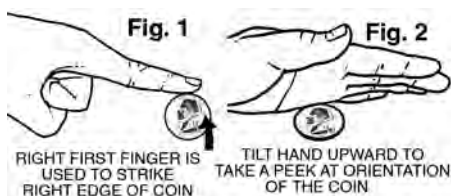
**REQUIREMENTS:** Use paint or a metallic paint marker. Color one side of a larger coin to make a two-sided coin. In this example, we will proceed with a quarter and paint one side of it the color gold.

**WORKING AND PRESENTATION:** "As a magician, the powers that can be unleashed are extremely powerful." Remove the quarter from a pocket, displaying the silver side (tails) to the spectator. "Watch as I change the quarter into something visually stunning and decisively more precious."

Place the coin on its edge, with the silver side facing the spectator, on a smooth performance surface. To facilitate this action, use the second finger and thumb of the left hand to balance the quarter's edge against the performance surface. Place the first finger of the left hand onto the top of the coin's edge. This will steady the coin. Now, bend inward the second finger and thumb so only the first finger remains on the coin to ensure that it is steadied on the performance surface. The magician states, "Watch the quarter." The right forefinger flicks the right side of the quarter with a specific force to cause the quarter to spin from beneath the left forefinger (**Fig. 1**).

Allow the quarter to spin rapidly, but under control, until the very onset of a glimpse of the gold color. Then remark, "Can you see the change?" Once visually confirmed, immedi-

ately slap a hand palm down upon the quarter. Faintly tilt the palm up to obtain a peek at the coin's orientation (**Fig. 2**). If the outcome is gold, then proceed to turn the hand over. If it is silver, then drop your hand onto the coin and slide it with the coin toward you and off the performance surface, grasping and turning over your hand. Completely open your hand, palm up, to display the gold side.



**TIP:** My preferred presentation is with the use of a borrowed coin and later a coin switch. This requires an additional coin that is painted gold on both sides.

**WARNING:** If there is an over application of force, there is a possibility the coin could shoot wildly and is bound to ricochet off the walls or take out a spectator's eye. Before performing the effect, determine the suitable amount of force to ensure maximum rotation while maintaining control.

The International Brotherhood of Magicians, *The Linking Ring*, and Andrew Woo will not be held responsible in any manner for the impalement to eyes, short or long-term visual impairment, or comprehensive blindness. I have expressed what needed to be stated. Good luck!

**Andrew Woo**

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[www.magicalwoo.com](http://www.magicalwoo.com)



# Auto-magic

MICHAEL BREGGAR

Wandering through the Time Tunnel of Auto-Magic, I'm thrilled to present (re-present?) you with this month's routine. For one, it is something I still perform on a regular basis. Two, I love the overall methodology and inner workings of the trick. I am always playing around with ways to bend the principles and create something unique. Three, this is one of those effects you'll have so much fun performing. There is a lot of audience interaction, laughter, and a killer surprise.

In March 2019 I wrote, "Don't feel boxed in by the presentation I give here. Think instead about how you could take the concepts and workings and scope it to meet your presentational designs."

Or you could just present it exactly as written!

## "Hot Dates"

"Everybody has a lucky playing card. Did you know that? Did you ever *pick* a lucky playing card? Well, if *you* picked it, it may not be the right one. You see, the card needs to pick *you*!"

By now, you have removed a deck of cards from its box. "We must start with a complete randomizing of the pack of cards. Lift off a packet of cards like this. Give it a good mixing, then place it face up here so everyone can see it's really mixed and there's no funny business happening."

You lift about a quarter of the deck and give it a brief overhand shuffle, then place the packet face up on the table. You direct your helper to place her packet on top of yours. "Nice shuffling, Marilyn," you state as you push the shuffled, assembled deck to the side for a moment.

"Now we move from randomness to personalization. This must be based on you and your birthday. And by the way, I have a little birthday wish for you!" You now bring into view five or six typical hanging wall calendars, each with different themes and designs. "Find a calendar with a subject that really intrigues you, then pull out the page with your birthday month." Marilyn somehow finds a calendar that encompasses several favorite things: cats shopping in Paris. You comment about the selection as she tears out the page for June.

"We are well on our way to personalization and learning more about you! We now know you were born in June and you like Paris and shopping and cats, though not necessarily in that order! Now let's do some more randomization." Hand her a wide-tipped black marking pen. "With this marker, draw a big box around any 16 days. Four days across and four days down. You can draw this big box anywhere on this calendar page, just be sure that one of the days in the box is your birthday!"

Since Marilyn's birthday is the 25th, she draws a box enclosing June 3rd, 4th, 5th, and 6th across the top and June 24th, 25th, 26th, and 27th on the bottom.

Handing her a red marking pen, you continue, "Now let's start with your birthday. What day is it? The 25th? OK, with the red pen, put a circle around it, and draw a horizontal line through the rest of the days in that row, then a vertical line through the rest of the days in that column. This protects your birthday and takes the other days out of play for now.

"Now will someone in the audience please call out any other number you see that is in play?" From the back row, Seth



shouts “Thirteen!” You turn back to your volunteer. “We heard thirteen, so take the red pen, put a circle around day thirteen, and then as before, put a line through the rest of the days of that week and, vertically, through the rest of the Thursdays in June.

One more “open” date is asked for. This time Monday the 3rd is selected, then circled. The other days of that week are stricken as are the remaining Mondays. “In your randomly selected grouping, Marilyn, the 19th is the only open day, so put a circle around that one, too.”

June 2019						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

You show that in this randomly selected calendar, four days have been randomly selected. Other than her birthday, neither Marilyn nor you nor anyone else could have known which days would be selected. “We’ve gone through randomization and personalization in the process of finding your lucky card. Now, we need to add some cosmic dissonance! Believe it or not, fate dictates these numbers will point you toward a card in this deck, which I will remind you was fully shuffled by you before we started. Take these four numbers and add them together.” Marilyn adds the numbers for a total of sixty.

“Well, a standard deck of cards only has fifty-two cards, so, well, add the 6 and 0 together. Six? Perfect! Now take the deck you shuffled and count down to the sixth card. And that will be your lucky card!”

Marilyn does just that and discovers her

lucky card is the Seven of Hearts.

You slide a little envelope toward Marilyn. It’s been on the table for a while. “I said I had a little birthday wish for you.”

She opens the envelope and finds a birthday card. She opens the birthday card and out falls a Seven of Hearts!

### *I Love, I Love, I Love My Calendar Grid!*

I truly do love the “Matrix Force” and its many variants. The calendar-izing of this force was brought to light in 1938 by Walter Gibson (“Date Sense,” *The Jinx* #41), though many credit Mel Stover’s “Days of Force” found in issue #77 of *The Phoenix* (1945). In Stover’s “Irresistible Force” (misspellings and all can be found in *The Phoenix*, #340, 1957), the calendar is pitched and a “magic square”-type arrangement is used to force *any* number you choose. This has since been elaborated upon by fabulous works by Martin Gardner, Max Maven, Harry Lorayne, T.A. Waters, and several others. Frequent *Linking Ring* contributor Thomas Henry has provided some great explorations into the force in the June 2024 and June 2025 issues (“Polishing the Matrix Force” and “The Foxglove Force,” respectively).

I firmly believe the “Matrix Force” and its siblings is an ingenious mathematical engine that allows for truly magical effects. It is well worth your time researching and studying.

The calendar and month are not forced in our example. Follow the procedure just as noted here. Amazingly, only seven outcomes are possible. It is all dependent upon the number in the upper-left corner of the four-by-four-day square drawn by Marilyn at the start of the effect. To make it “personal,” I have tied all of this to her birth month and day (making sure her birthday is within the square and that it is the first of the three numbers called out). A nearby deck of cards has known cards in positions seven, eleven, six, ten, fourteen, nine, and thirteen. A false shuffle, as noted

above, keeps them in place. (The Ben Earl idea of removing the top third of the deck and false shuffling, then placing them face up on the table with the spectator following suit, but with a real shuffle, works great here!)

NUMBER IN TOP CORNER	TOTAL	RESULT
1	52	7
2	56	11
3	60	6
4	64	10
5	68	14
6	72	9
7	76	13

I have seven small envelopes in my pockets (I place envelopes one through four in my left jacket pocket and five through six in my right). Each envelope contains a little birthday card or note and a duplicate of the cards in the seven positions. *As soon as I see where the upper-left corner of the drawn square is, I immediately extract the correct envelope and place it on the table.* I do this under the pretense of removing a few different colored marking pens from my pocket (to be used in the circling/striking-out procedure).

This remarkable method is also versatile. Stover used it in a book test (the “total” was the page number turned to, the “result” was the word to be thought-of). I have found other uses for it as well and will share some of these in future columns. If you are interested in the math behind the workings, hop over to [www.jwstelly.org/thecalendar/magicmatrixforce.html](http://www.jwstelly.org/thecalendar/magicmatrixforce.html).

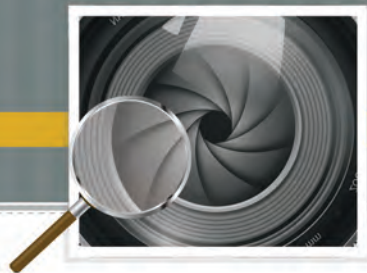
*You can still date me at* [mbreggar-magic@gmail.com](mailto:mbreggar-magic@gmail.com).

## Parade Contributions Wanted From Rings and Individuals

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

# Hocus in Focus

A CLOSER LOOK AT MAGIC ON THE MARKET



## Videos

### Spin Change

Gonzalo Cuscuna. Available from Your Favorite Dealer. Wholesale from Murphy's Magic Supplies. [www.murphymagic.com](http://www.murphymagic.com). \$8



The Spin Change is one of the most mesmerizing and visually magical color changes I have come across. Without a doubt, it is also one of the easiest to learn. Unlike most color changes, which are so fast that some spectators don't always catch what is happening, the Spin Change uses a slow, almost hypnotic movement that allows the spectator to entirely focus on your hands and watch the change happen in what seems like slow motion. An indifferent card twists several times in your hand and then seems to melt and transform into the spectator's previously selected card. There aren't any gimmicked cards. Spin Change can be performed with any deck. I even used it with tarot cards in a back-in-time presentation to lift a curse. The Spin Change move can also transform a small stack of cards, such as four kings, into four aces.

I want to point out you might find the download a bit off-putting due to the absence of a traditional opening introduction. There are no verbal instructions and the performer's face never appears. The video

starts with a mid-torso shot of a person performing the effect with subtitles. However, don't let that deter you from purchasing the download. The move is so simple that I learned it in about five minutes. It took a couple of days for the move to look effortless enough for me to perform it in front of a spectator.

With the spectator intently watching your hands, the visual beauty of the change and the startling transformation will add a new level of mystery and elegance to your ambitious card routines. You will not find an easier-to-master method for a quick opener to establish your credibility with an audience.

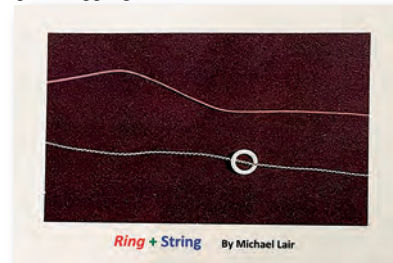
Recommended.

*Rolando Santos*

## Tricks

### Ring + String

Michael Lair. Available from [www.lairmagic.com](http://www.lairmagic.com). \$20 plus shipping



South Carolina magician Michael Lair's "Ring + String" is a magical-looking non-sleight version of "Ring Through String" using two different colored strings.

"Ring On (or Through) String" is a classic of magic that goes back at least a hundred years. According to The Conjuring

Archive, one of the earliest versions appeared in *Deceptive Conceptions of Magic*, written by Stanley Collins in 1920, and is called “Bovine Bunkum.” The penetration uses a handkerchief for cover. Since then, there have been some stellar variations for the effect where the penetration occurs in plain sight. My favorite version is the late Dan Garrett’s Faustus Ring, done in the hands at eye level.

Lair performs his version on a table. There is something about doing it on a hard surface, with the audience burning your hands, that makes the effect more mystifying for the spectator and more satisfying for me as a performer. A string is slowly threaded through a ring on a tabletop. A piece of string is genuinely intertwined through the ring. A gentle tug and the ring visually penetrates the string. The performer immediately threads the string through the ring again, along with a second different-colored string. The spectator grabs the ends of the colored string and gives it a gentle tug. The ring ends up hanging on the spectator’s string. It looks impossible and magical at the same time.

Many of you will immediately say the in-the-hands version is better because more people can see it at eye level. That was the first thing I told myself when I saw Lair’s tabletop version. In fact, I almost dismissed the effect for that reason. But I was wrong. It will fool you when you practice it and will delight your audience in performance. It’s a beautiful little trick for a small group, at a bar, or on the floor.

“Ring + String” uses a gaff, so it is not entirely impromptu, but it doesn’t take up much pocket space, with the bonus that it is bulletproof to perform under extreme closeup conditions. And as I said earlier, something about a hard surface under the ring and string seems to add to the mystery for the audience. The spectators seem to focus on the ring and the string in their hands and forget about the other one.

“Ring + String” is an excellent trick for beginners looking to expand their repertoire without learning new sleights. For

working magicians, “Ring + String” pops visually for a quick opener or provides a breather for you during more extended sets.

Recommended .

*Rolando Santos*

### **Mapped – Torn and Restored Map**

Michael Lair. Available from [www.lairmagic.com](http://www.lairmagic.com).

\$70 plus shipping



One of the eye-catching effects at the 2025 East Coast Spirit Sessions Convention was Michael Lair’s “Mapped.” It’s a Torn and Restored effect with a massive 36 x 24 inch map of the United States that doesn’t use the usual Torn and Restored methods.

The performer shows a handful of torn pieces of a map of the United States. After some byplay about the different places the pieces show, the performer spreads their arms to reveal a large, fully restored map.

The map’s size is impressive and evident when Lair spread his arms as far apart as they could go. There are many possible presentations, from finding the pieces of an old wall map at an abandoned elementary school you visited, to a history lesson or political commentary. I came up with a presentation about visiting an abandoned and haunted elementary school. The patter evoked nostalgic memories of elementary school days, and the abandoned school setting I used lends itself to a supernatural cause for the restoration.

However, it is also easy to see *Mapped* used by teachers or school performers as a history lesson about the U.S. Civil War, or even as a political commentary in the right venue. With a bit of aging, bizarrists will



find this an interesting prop and effect.

Several things set *Mapped* apart from the usual Torn and Restored effects. First, the method is unusual and self-working. The map is made of Tyvek and will hold up to the stress of pulling the edges of the map apart for the reveal.

The price may seem high, but considering the durable material and the size of the map, it may be a good return on investment for school, library, ghost tour, and story-telling performers that do dozens of shows throughout the year.

Recommended . *Rolando Santos*

### **The Christmas Card Trick**

David Garrard. Available from  
[www.davidgarrardmagic.com/products](http://www.davidgarrardmagic.com/products). \$35.



Kentucky magician David Garrard has been performing magic for more than fifty years and consistently produces colorful, beautifully designed products with reimagined plots of classic effects that resonate with audiences. His latest release, “The Christmas Card Trick,” is a variation of Larry Becker’s “Will The Cards Match” from Volume 10 of Harry Lorayne’s *Apoc-*

*alypse*, which used playing cards.

Six matching pairs of Christmas pictures are shown and divided into two face-down piles. The spectator uses five different magic words to correctly match up all the pictures in the two piles. The pictures feature a Christmas tree, wreath, stocking, candy cane, and a manger with a snowflake design on the back. The size of the cards, 8 x 11 inches, makes “The Christmas Card Trick” suitable for parlor, stage, corporate, or emcee work. You can also easily adjust the pattern to fit kids’ shows if the kids are old enough to spell the magic words and count.

One of the things I liked about the method is that you can use any set of words, provided they contain a certain number of letters. That makes the effect customizable for every event and especially good for corporate work.

**Note:** Using animal cards, Laflin Magic produced several effects using this method, including “The Match Game” and “Bring Them Two by Two.” While the method is the same, the presentation and design of the cards are entirely different, reinforcing the method’s versatility.

Recommended. *Rolando Santos*

**Editor’s Note:** SPS Publications, owned by Samuel Patrick Smith, Executive Editor of *The Linking Ring*, produced the artwork and cards for David. SPS Publications had no editorial input into the decision to review the product or the content of the review. – *Rolando Santos*

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# Broken Wand

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

## JOHN ALEXANDER

John Alexander, 80, of Bear Lake, Michigan, died November 4, 2024. He held I.B.M. number 29539 and had been a member since 1977. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership) and Rings 55 (Phoenix, Arizona), 175 (Tampa, Florida), and 211 (Grand Rapids, Michigan).



## BEV COFFEY

Lynch Beverly "Bev" Coffey, 89, of Gallatin, Tennessee, died May 13, 2025. He held I.B.M. number 69848 and had been a member since 2011. He belonged to Ring 58 (Knoxville, Tennessee). Following his honorable discharge from the United States Army, where he served at Fort Huachuca, Arizona, he channeled a quick wit and sense of humor into a successful sales career. Over several decades, he earned numerous sales awards and built lasting relationships throughout the southeast US. He launched and managed several businesses of his own. As a professional stage magician for many years, he delighted audiences large and small with his illusions and sleight of hand. He was involved with Shriners International and supported Shriners Hospitals for Children and other philanthropic causes. He belonged to the Freemasons for more than sixty years,



holding various leadership roles at his lodges. He was a skilled woodworker, crafting furniture for his family. He is survived by his wife of seventy years, Mary; son, Mike (Kathy) of Oak Ridge, Tennessee; daughters Patty of Greenbrier, Tennessee and Sharon (Dan) of Knoxville, Tennessee; grandchildren Michael, Stephen, and Lauren; treasured family friend Renee Dorris; and many extended family members.

## GARY GEBELEIN

Father Gary Gebelein, 77, of St. Louis, Missouri, died May 26, 2025. He held I.B.M. number 21155 and had been a member since 1966. He belonged to the Order of Merlin Excalibur (fifty years of continuous membership) and Ring 1 (St. Louis, Missouri). A lifelong resident of St. Louis, he attended Bishop DuBourg High School, the University of Missouri-Columbia, Cardinal Glennon College, and Kenrick Seminary. He was ordained to the priesthood on May 18, 1974, by Cardinal John J. Carberry at the St. Louis Cathedral. He served as associate pastor at St. David in Arnold (1974-78), St. Gabriel in St. Louis (1978-80), St. Joseph in Cottleville (1980-87), and St. Aloysius in Spanish Lake (1987-91). He was also appointed a member of the Clergy Conference Commission for the Archdiocese of St. Louis in 1979. He was appointed pastor of St. Ferdinand Parish in Florissant in 1991. In 2002, he became pastor of St. Francis of Assisi in Oakville. He also



served two terms as dean of the Southeast County Deanery. In 2013, he was named senior associate pastor of St. Francis of Assisi. He retired in 2014 to a private residence.

### **TREVOR LEWIS**

Trevor Lewis, 93, of Colwyn Bay, Wales, died June 16, 2025. He held I.B.M. number 20504 and had been a member since 1977. He was a member of the Order of Merlin Shield (thirty-five years of continuous membership) and Ring 25 (British Ring), of which he served as president in 2009. Graduating from college in Liverpool as a Ministry of Transport first class engineer, he sailed with the Merchant Navy, starting with the Pacific Steam Navigating Company, sailing to and from South America and Australia. He eventually became chief engineering officer on the ferry crossing the Irish Sea between Dublin and Holyhead, Wales, but was known throughout the world for his close-up and children's magic. He won the FISM Card Championship in 1976. His other awards include the Magic Circle Close-up Award in 1969 and the Zina Bennett Trophy at the British Ring convention in 1971. He won the Clarke Crandall Comedy Trophy at Abbott's Get-Together and his May 1978 Parade won the *Linking Ring* Trophy. He served as a resident magician on four Welsh television series and has performed in Australia, Ireland, France, Argentina, the Netherlands, New Zealand, and Spain. He also published magic books and videos. His 1977 booklet *Party Pieces* contained thirty-six pages of routines on road safety, personal hygiene, magic with a message, and several variations of "Cards Across." A compilation of his *Party Pieces* series was released as *Trevor Lewis Uncut* and is still available. Trevor was predeceased by his wife, Val, earlier this year.



### **LEONARD REID**

Leonard "Len" Reid, 91, of Sherman Oaks, California, died May 16, 2025. He held I.B.M. number 37568 and had been a member since 1982. He belonged to Ring 326 (Burbank/Glen-dale, California). Born in Brooklyn, New York, Len settled in southern California as a licensed audiologist, where he built a private practice in the San Fernando Valley until he retired in 2016. He was an active magician member of the Academy of Magical Arts, serving on the membership/audition committee, along with performing and lecturing. He learned to fly both fixed-wing aircraft and helicopters, and enjoyed hang gliding, parachuting, scuba diving, sailing, and traveling. He is survived by his wife, Leslie, and two children, Daniel and Leslie.



### **JOYCE WIBERG**

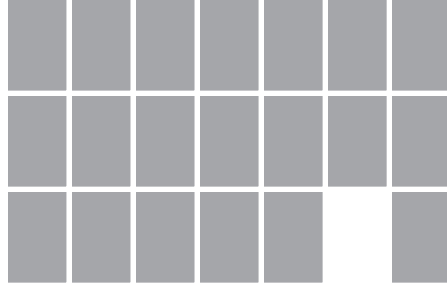
Joyce Ann Wiberg (née Prendergast), 88, of Frankfort, Illinois, died May 16, 2025. She held I.B.M. number 38141 and had been an associate member since 1962. She belonged to Ring 43 (Chicago, Illinois). A lifelong educator, Joyce left an indelible mark on the lives of her students, colleagues, family, and friends. She graduated from Gage Park High School before continuing her studies at Chicago Teachers College. She earned a master's degree in computer education at Governors State University and spent the next thirty-five years as a teacher and educator. She launched the Computer Education Program in Oak Lawn Hometown School District 123, an initiative that brought innovation into the classroom and prepared countless students for a rapidly changing world. She served as an I.B.M. convention



committee member, as well as First Lady when her spouse, Don Wiberg, was International President in 1985. She assisted Don with his magic act, appearing at various functions throughout the Chicago area, including “Bozo’s Circus” on WGN-TV. Early in their marriage, she and Don traveled with Mark Wilson and Nani in their illusion show, performing at state fairs as part of the *Andy Williams Show*. She was

also a visual artist who focused in oil paintings. After retiring from teaching, she became a volunteer docent for the Chicago Architecture Foundation, conducting several architectural tours and serving as a tour director. She was awarded the prestigious title of Docent Emeritus. She is survived by Don, children Kristen Wiberg and Craig Wiberg (MaryBeth), two grandchildren, and one great grandchild.

## *Missing Linking Rings?*



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

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



# Ring Reports

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS



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

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

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

On May 7 Ring One held its Performer Auditions for the Florissant Fall Show which will be held on October 18th. The theme for the show will revolve around Halloween. Members had to pre-register if they wanted to audition. Several magicians submitted short videos while others performed live. The following magicians pre-registered: Steve Finkelstein; Mike Hindrichs; Marty Kopp; Columbus Smith; D. Jay Lenz; Timothy Shegitz; Steve Queen; Steve Zuehlke; Zi Teng Wang; Christian Misner; Jeff Lefton/Steven Buesking; Paul Gregor; and Reginald Dunn.

Each performance was unique and very entertaining. The attendees were each given a scoring sheet which listed five categories: 1. Family appropriate, 2. Entertaining, 3. Easy to see from stage, 4. Magician's skill set shown, 5. "Would you pay to see this?" The maximum total was 50 points (10 points in each category).

Thanks to Michael McClure for organizing this meeting. He is a wiz at the computer and composed clever video/animated introductions on the screen for each magician. He also devised the scoring sheets which were easy for the attendees to complete. Mike also composed an introductory song to go with the audition theme of the night. However, he confessed that he was not the one singing. Could artificial intelligence be involved? He left us guessing. Mike and his wife Susan live in Chester, Illinois and commute ninety minutes to St. Louis for the monthly meetings. He is very modest and does not like to let others know all he does for Ring One. Ring One is very fortunate to have the McClures as members.

Jill "Silly Jilly" Schmidt attended the Clowns

of America International (C.O.A.I.) Convention in Denver, where she won first place in the balloon challenge with her sculpture of a rabbit hugging two birds. Contestants were given a bag of various balloons, including squiggly, heart-shaped, rabbit-shaped, and more. They had fifteen minutes to complete their sculpture and were required to use all the items in their bag. This competition replaced C.O.A.I.'s traditional competition of a one-balloon sculpture and a multiple balloon sculpture, which contestants planned out in advance. Congratulations, Jill!

The Ring always welcomes visitors to its meetings and activities. Please check out the website for further information regarding the Ring.  
*Sandy Weis*

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

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

The following Ring 2 members were present at our May meeting: Susan Campbell, Fritz Coombs, Kyler Freeland, Jim Klayder, Peter Lucke, and Brian Moss. The theme of the evening was Sponge Things.

Kyler Freeland opened the evening's magic with his first entry show: stage magic. He began with a "Torn and Restored Dollar Bill" effect. He asked Brian and Susan to assist him. He gave Brian a wadded-up dollar bill, and for Susan, he tore off about a third of a dollar bill, wadded up the larger part, and asked her to hold it in her fist. Kyler took the torn part and gave it to Brian. He then showed that Brian had the torn bill, and Susan now had the intact bill. He continued with the "Awakening," a variation of the Professor's Nightmare attributed to Dan Harlan. Following this, Kyler did a book test. Two books were handed out to audience members,

and a page was selected from each. Kyler correctly identified the first word on the page of each book. To conclude his show, Kyler performed "Sole Survivor" by Eugene Burger. He asked Brian to help him. Kyler placed seven cards face down on the table. Kyler pointed to two cards, and Brian picked one to turn over; it was a face card. Next, Brian picked two cards, and Kyler turned one over, another face card. The process was repeated until only one card remained; it was the Ace of Spades.

Members' magic opened with Brian Moss performing "ET Packet Trick." He told us that ET was an extraterrestrial with Jedi superpowers. Brian invited Kyler to assist him. Brian showed him three special cards with ET's picture on the front and a colored light saber on the back. The colors were red, yellow, and green. Brian had Kyler shuffle the cards behind his back and place one card face down on the table. Brian showed us three long screws. Each screw had a different colored sleeve on it, and they represented the three colored light sabers. Brian screwed a nut on each screw to hold the sleeve in place. He next placed the screws in a small glass jar, and agitated the jar rapidly until one of the nuts came off a screw. It was the screw with the yellow sleeve. Kyler turned over the card, and on the back was depicted a yellow light saber.

Continuing the evening's magic, Jim Klayder performed a sponge ball routine. He invited Kyler to assist him. Jim placed two red sponge balls on the table. He gave one to Kyler to hold in his closed hand, and Jim took the other in his closed hand. After some magic hand waving, Jim opened his hand to show it was empty, and Kyler opened his hand to reveal two sponge balls. Jim then placed two balls in Kyler's hand. When Kyler opened his hand, there were now three balls. Jim placed one ball in his pocket, but when he opened his hand, there were again three balls. Jim repeated this effect once more. On the third try, when he opened his hand, no balls remained.

Closing members' magic, Peter Lucke performed "Cards in a Bag" by Greg Hamilton. Peter invited Susan to assist him. He showed the audience a paper lunch bag that he said contained seven jumbo cards. He removed six of the cards, saying the remaining card was a prediction. Peter handed Susan the six cards, had her shuffle them, and hand him the top two cards. Peter decided to discard those two cards. Susan shuffled the remaining four cards and handed Peter two. Peter also discarded those. Susan then shuffled the remaining two cards and handed Peter one of them. Peter asked her if she

would like to swap cards with him; she did not. Peter told her to discard her card, and he placed his card on the table. Tearing open the lunch bag, Peter revealed the prediction card; it was the Nine of Spades, and it matched the card on the table.

Closing the evening's magic, Jim Klayder performed a card effect in which three cards selected by the audience members were used to identify a card selected by another audience member. The three cards identified the color, suit, and value of the unknown card. Following the performance, Jim solicited comments from the audience about his performance. *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](http://www.ibmring6.com)

We held this month's meeting at Uno Chicago Pizzeria in Newtown Square, as our regular venue was closed for a spring break. During the business part of the meeting, Marc DeSouza shared details of his newly opened "House of Magic" in Glenside. Marc purchased an old bank building and has been busy with township officials and contractors getting the facility reshaped into an amazing showcase for magic in the Philadelphia area. Magic performances have begun in the 120-seat main theater, and Marc will be opening up a magic museum, close-up room, and large meeting space as the construction continues. There is plenty of on-site parking, and lots more parking space in the municipal lot. It is also a short walk to the local commuter rail station in Glenside. We can't wait to see as this dream of Marc's comes to full fruition in the upcoming months.

Author and magician Joe Hernandez was our magical guest. He shared many of the efforts he needed to delve into so many of the myths about Harry Houdini, outlined in his latest book, *Houdini, The Ultimate Trivia Compendium*. Joe's time with us was less a lecture, and more of a conversation about the legendary Harry Houdini. Joe welcomed questions from us throughout the evening. He promised that his book is full of true stories about Houdini, along with some of Houdini's "embellishments" that he created throughout his career as an escape artist and stage magician. It was fun for all of us to learn about performances and publicity during the early twentieth century.

For the last half hour of his visit, Joe demonstrated many of the card magic effects that he teaches, using any deck of cards. He emphasized lessons from Argentine master magician

Rene Lavand about pacing, and letting silence fill in the gaps while performing. His valuable advice included having lots of practice to truly master an effect. He noted that magic is a craft and can be made into an art with the proper approach. Another great night of magic for twenty-five of our club members and guests.

At our May meeting, former Ring president, Hunter Gaul, officiated over a Broken Wand Ceremony for our lost brother, Dr. Steve Applebaum, "Dr. Mystic." A number of members shared their memories of and their experiences with Steve. Steve's wife, Candice, and his son, Jason, attended the ceremony.

On an upbeat note, we had twelve contestants for our annual close-up contest. Chris Fabiano took first place. David Hale, our treasurer, won second place. And P.J. Weber garnered third place. As prizes, they were awarded Vanishing Inc. gift certificates in the amounts of \$100; \$50; and \$25, respectively. V.I. was kind enough to match those amounts with free downloads to the respective winners. Thanks to V.I. for doing this!

Judging the competition were famed magician Ran'D Shine and the nation's leading bubble artist, Meadow Perry; well-known improv comic, Rachael Slovut, served as our non-magician judge.

The members voted unanimously to name the Ring's annual stage competition the "I.B.M. Ring 6 Annual Adele Friel Rhindress Stage Magic Competition" in honor of living magic legend, the Elusive Moth of the Harry Blackstone, Senior show, Adele Friel Rhindress.

June will be teach-a-trick night. July will be the Adele Friel Rhindress Stage Magic Competition. August will be our annual auction night. In the fall, Ran'D Shine will be lecturing for the Ring. Also in the fall, will be nominations, election and installation of officers for the upcoming year.

*David Kelly*

## **RING 9, ATLANTA, GEORGIA – Georgia Magic Club**

Meets 3rd Mon. of month, 7:00pm, Mt. Vernon Presbyterian Church,  
471 Mount Vernon Hwy, Sandy Springs, GA

Ring 9 Website: [www.gamagicclub.com](http://www.gamagicclub.com)

BILL PACKARD, Secretary / Email: [billpackardmagic@gmail.com](mailto:billpackardmagic@gmail.com)

T.I.P. Lecture: Jamey Evans's "Magic Manifesto." There are three ways magicians get magic for their shows: 1. Magic Markets (spend money at dealers), 2. Stealing (copying other performers' routines), and (Jamey's preferred method) 3. Progression (add something new to an effect and continue the process). In between discussions, Jamey performed a couple of tricks: 1. "Signed Card to Impossible Location," vanishing the card with a DIY "Card Destroyer" box and reproducing it in a sealed box, requiring

two card switches, and 2. A parody of every cruise magician, using overdone effects and old gags. The point is you can start with effects that appeal to you, but then modify the routines with different props, storyline, methods, and scripts to match your personality.

Business Meeting: President Clark Kjørlaug greeted thirty-six members (three on Zoom) and one guest. We heard great reports on Jamey Evans's "A Magic and Comedy Show" at the Secret Aisle, and the previous weekend's Atlanta Magic Night with Eric Schuster and Chris Moorman. David Howell will appear at the next Secret Aisle magic show on May 2, and the next Atlanta Magic Night (Farewell Spectacular) will feature Mark Johnson, Steve Langston, Mark Merchant, and Past International President Joe M. Turner on May 18. Several other upcoming events were mentioned, including I.B.M. in Houston TX (July 3-5, International President Mike Dunagan) and Past International President Ken Scott's Atlanta Harvest of Magic (September 25-27). The Georgia Magic Book Club enjoyed their final meeting regarding Joshua Jay's "The Particle System," with Joshua Jay himself participating! Walter Fields reported that there will soon be five magicians signed up for Project Magic at the Shepherd Center. If interested in volunteering, contact Walter, Darryl Berman, or Mark Hatfield. The next Magic Meetup is tentatively scheduled for May 4 at the Hudson Grille. Lecture Chair Debbie Leifer asked for feedback on Willy Monroe's lecture and announced upcoming lectures by Benzi Train and Eric Leclerc (April 16) and Joshua Jay (October 26). Someone reported that well-known magician Curtis Kam had passed away. Secretary/Treasurer Bill Packard handed a Theme Magic Certificate for March to Christophe Fouquet and a New Member Certificate to Patrick Buchen. Clark Kjørlaug announced that a Magic Review Video Series has been added to the Members Only page at [gamagicclub.com](http://gamagicclub.com).

Theme Magic Performers: "National DIY Day" – Perform something you made yourself. (1) Jim Driscoll presented a "Show Opener" sequence with a briefcase that he made that provides music, animated signs, flags, and spring snakes. (2) Gary Poleyndard, as "Mr. Hat," showcased his animated and talking top hat that helped him perform a sponge ball routine. (3) Jason Kresner presented a 19th century spiritualism effect with an animated Talking Board (now called Ouija Board), but with a technical glitch. (4) Patrick Buchen performed a "Cut and Restored Rope" effect caused by a spectator's touch of a magic wand. (5) Eric Schuster invited

two spectators to each deal/stop from a shuffled deck to select a card and predicted the identity of the combined suit of one with the value of the other. (6) Jerry Li performed an "Oil and Water" routine with a complete deck. (7) Jamey Evans swallowed a pile of letter beads, sucked a string up his nose, and from his mouth produced the string strung with the letters that spelled his volunteer's name. (8) Anthony Vinson performed a (four) "Linking Rings" routine with a "hi-brow" patter. (9) Christophe Fouquet, with tiny plastic ducks and two cups, showed that "ducks can fly" as they were dropped in pairs and by pairing again the lone odd duck seemed to move from cup to cup. (10) Steve Goldstein performed an original "Illegal Aliens" packet trick, based on "Alien Autopsy." (11) David Fluker gave five people three cards each to randomly produce three five-digit numbers, when added together, indicated the day's date (42,125 = April 21, 2025). (12) Ross "the Hat" DeMocko performed a "Chop Cup" routine with a cocktail jigger, finishing with a liquid production.

General Magic Performers: (1) Martin Baratz showed another of his favorite self-working card tricks which involved piles, adding, counting, and dealing to locate a selected card. (2) "Catweazle" Jim Mangham invited a spectator to deal a random number of cards and deal some back, then showed the faces of the dealt cards, the selected card, the matching prediction card, but then showed that the rest of the deck was blank.

The Wheel of Names Giveaway winners were Patrich Buchen ("The Vault"), Debbie Leifer ("No Tear Newspaper"), and Gary Poleynard ("Color Sense"). Winner (by a landslide) of the Coveted Royal Blue Pin for April was Jim Driscoll.

*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, which took place in April, was an interesting meeting indeed. We had the pleasure of David Barrett for our teaching table. I'm still waiting for the day he does a lecture. He has a lot to teach us under his belt. For the teaching table, he performed some coin effects. "Coin through Bottle," "Coins through Table," "Coins Across" and he made it look easy. To him, I'd assume this is basic. But it was well taught and graspable.

Now, for our meeting. We had the pleasure of France's Alexandra Duvivier. She fooled Penn and Teller, she knows from what she talks about.

She had many neat effects, many that could be made by hand and others that could be purchased, but wait, there's more. She began by pulling some sweets out of a bag, including cola strings, she put all the candy back in the bag and took it out again and all the candy was attached to the cola strings. She had some cool packet tricks, including one effect where there is one black card and eight reds, they went face down on the table and when turned back up there were eight black and one red. Amazing!

She also showed us her triumph that fooled Penn and Teller. There was much more. It was a very important lecture where a lot was learned. It's always interesting watching *Fool Us* after a magician has shown you how the effect was done.

I can't wait to see more from Alexandra Duvivier and maybe a lecture from Dave Barrett.

*Shlomo Birkan*

## **RING 13, PITTSBURGH, PENNSYLVANIA – Tampa- Greenberg Ring**

Meets 1st Thu., 7:30pm The Linden Grove, 1100 Grove St., Pittsburgh, PA  
MARK ZAJICEK, Secretary / E-mail: mtz@sei.cmu.edu  
Web site: www.ibmring13.org

During our May meeting, we celebrated the success of our recent banquet and magic show (April 27), which featured close-up magic performances by Levi, Ralph Kelly, Ted Knoblach, and Joshua Messado, with an after-dinner show featuring performances by Gary and Ella Filson, Chris Handa, and Ray "Chipnak" Lucas. At the banquet, Ring President Levi presented a certificate to Ted Knoblach in recognition of Ted being awarded our March Magician of the Month; and then Levi presented a surprise, special appreciation award to Mark Zajicek in recognition of his many contributions to our club.

Lucy Hall emceed our May meeting performances with a suggested theme of Zombie and floating effects.

Tony Brahler presented his third performance for Ring membership, correctly identifying the color, suit, and value of a selected playing card.

Todd Hertzberg demonstrated his ability to travel through time into the future by writing down his predictions that identified two playing cards that were later selected by two different spectators.

Ralph Kelly removed one card from a deck and placed it face down on the table. Ralph then directed Lucy to pick another card and then reinsert that card halfway back into the deck. Ralph revealed that his prediction card on the table and the two cards above and below Lucy's chosen card were all the same value (four of a kind).



Eric Meredith performed a trick that he claimed was automatic and self-working, as he made the two jokers find and capture three, different, selected cards that had been shuffled back into the deck (a variation of "Hold the Mayo").

Levi covered a wooden side table with a large silk cloth, and he caused the table to rise and float through the air.

Dan Kamin tied a knot in the middle of a silk handkerchief, and he caused the knot to vanish simply by snapping it. Dan placed a dollar coin in the center of the handkerchief and handed it to Ralph to hold. Dan vanished a second coin and caused that coin to reappear inside the handkerchief with the first coin. Dan then caused a coin to penetrate through the center of the handkerchief before he vanished the coin completely.

Jeff Vanderhoff directed a card trick without touching the deck, as he thought of a random card, and then he instructed Ralph to fan a deck of cards toward Jeff until Jeff saw his thought-of card. Jeff instructed Ralph to remove that particular card and set it aside. Jeff asked Ralph to deal any number of cards face down onto the table and then separate those cards into two piles. The cards on the tops of the two piles revealed the value and the suit of Jeff's chosen card (Daryl Martinez's "Untouched"). Jeff also taught us how to perform the effect.

Eric closed the evening by showing a video clip of a magician's television performance, and then Eric kicked off a group discussion about some magicians' use of cell phones and video technology to present magic. Do today's audiences think they are seeing magic in such performances? Or do audiences suspect that it is just a software program or a computer-generated imagery effect? The topic inspired our members to engage in an interesting and thought-provoking conversation.

On May 10, Ring members presented a special magic show in honor of our late I.B.M. Past International President Jack Greenberg for the staff, friends, and residents at Point Pleasant where Jack had most recently lived. Thanks to Diana Greenberg, Mark, Levi, Ralph, Ted, and Lucy for making that special event happen. We hope to see you at the I.B.M. Convention in Houston!

Mark Zajicek

## **RING 16, MEMPHIS, TENNESSEE – Society of Memphis Magicians**

Meets 1st Tue., 7:00pm, Germantown Presbyterian Church

JEFFREY DAY, Secretary

Web sites: [www.ring16.org](http://www.ring16.org)

We had a great May meeting beginning with the magic of Don Berry. He presented a mini lecture for our Front Table titled "What is in

Your Pockets?" The lecture stressed the use of pocket tricks either impromptu or planned. He utilized cards, coins, poker chips, and various other items to create a magical experience on the spur of the moment. He stressed the importance of being prepared and creating a magical experience for the spectator. He included many references for future studies in his lecture notes.

Our next performer was Martin Seiler, who performed a number prediction utilizing nine mixed cards, which numerically totaled a previous prediction after a spectator freely had various cards removed. He then repeated the routine with the same cards but a totally different prediction. His mentalism skills amazed us all.

Next, Paul Frankel performed his version of the "Royal Scam" with aces. Besides being an excellent magician, Paul is an expert billiard player and published a *Billard Magazine* for many years. He is known as Professor Q Ball.

Our next performer was Dr. Jon. He performed a tea kettle routine where four empty glasses were filled from the kettle in different colored liquids. Upon opening the kettle's top out came a giant twenty-five-foot rainbow streamer, which was completely dry. After the rainbow was removed from the kettle only clear water could be poured into a fifth glass.

Our next performer was Joe M. Turner, a Past President of the International Brotherhood of Magicians. Joe is one of our busiest members performing at multiple locations in the Memphis area. He has just started a new monthly show called Memphis Magic Night. Joe performed two routines involving Memphis landmarks. The first routine had two spectators mentally select a Memphis landmark off a list and Joe divines their choices. The second routine, Joe had printed several Memphis landmarks on cards and cut them in half. These were mixed up separately. One was selected from pile A, and it matched perfectly to that card from pile B when they were turned over one by one. These were custom routines influenced by Aldo Colombini and Ned Rutledge.

Next to perform was the Amazin Grayson who performed a "Linking Ropes" routine. He stated that the rope rings represented: (1) Ring 16 (2) Friendship (3) Magic – that is in all of us. As they linked, he stated that it was the magic that links us together. Grayson Smith is the staff magician of the VA hospital. He was recently featured in an article in the *VA National Magazine* about his efforts in utilizing magic at the VA hospital.

Our final performer of the night was Jeffrey Day. He has been such a pillar of our Ring for many years. Due to an illness in his family, he

has not been able to be with us for a while. Tonight, he and his wife Kathy were able to join us. What a treat! We are praying for continued healing in his family. Jeff is the resident magician at the Woodruff-Fontaine House performing magic from the Golden Age of Magic. If you have never seen historical magic in the setting of yesteryear, you should see his show. Jeff performed his version of Dan Harlan's "Starcle."

It was a great evening of magic. If you are ever in the area on the first Tuesday of the month please join us at Germantown Presbyterian Church at 7 p.m.

Magically yours.

*Dr. Jon Stanford*

### **RING 17, TORONTO, ONTARIO, CANADA – The Sid Lorraine Hat and Rabbit Club**

Meets 1st Mon. (except July and August) For current meeting details and venue, please visit website.

Web Site: [www.ibmring17.org](http://www.ibmring17.org)

DAVID PECK, President / E-mail: [david@sochange.ca](mailto:david@sochange.ca)

On March 27th, fifty members of Ring 17 were treated to an excellent lecture by Alex Linian who had travelled all the way from Peru to be with us.

Alex started with a trick wherein the jokers find the four aces and then at the end the jokers in his hand changed places with the aces on the table. Some very technical and clever handling, including Marlo's Miracle Change, made this possible.

"Priasma" (a.k.a. "Chameleon Chicago Opener") was next. Think of this as Chicago Opener but the person names a colour and their selected card ends up with that coloured back. "Princess Selfie" is a combination of the "Princess Card Trick" and Asi Wind's "Double Exposure." From a fan of cards, one is thought of, and the spectator is asked to take a picture of the fan. The magician not only determines what card is being thought of but when the picture is checked the thought of card is missing!

My favourite trick of the evening was something called "In Case." Chris Mayhew assisted Alex with this one. Chris was asked to remove the cards from the case but was unable to! Then moments later he could. A close-up version of "The Light and Heavy Chest." When Chris was then asked to remove some cards, Alex was able to tell him how many cards were removed.

"Prediction Miracle" was Alex's incredible closer. It went like this: Alex wrote a prediction on a small blank piece of cardboard. He then asked someone to cut a deck of cards to arrive at a random card. The prediction perfectly matched not only the card, but the card's position in the deck! To commemorate this impossible moment, the audience member signed the cut-to card. Then, Alex asked the spectator to

cut the deck once more. The signed card was unmistakably placed back at the chosen location. The spectator was asked to check the original prediction once again: It was no longer just a blank piece of cardboard, it had transformed into the signed card itself, creating an impossible object where one side was blank, and the other side was undeniably the spectator's signed card.

Our members were very grateful that Alex dropped in to spend some time with us especially considering his busy schedule. The next day he was off to Montreal and then Chicago. Alex has many items listed on the sites of both Vanishing Inc. and Penguin Magic. Check them out. "In Case," mentioned above, is expected to be released later this year. You can follow Alex on Instagram @alexlinian. *David Sutherland*

### **RING 19, MINNEAPOLIS, MINNESOTA – Carl Jones Ring**

Meets 2nd Mon. each month, 7:00 p.m., via Zoom and in person 2nd Sat. (location TBD)

ANDREW SELBITSCHKA, President / Web site: [www.IBMRing19.com](http://www.IBMRing19.com)

May is such a beautiful month in Minnesota. It almost seems a shame to be indoors, unless... you are attending a magic meeting!

Rick Hinrichs started off the meeting with his version of Tabary's "Fusion" rope trick. He had condensed the typically lengthy routine to just a few magical moments. Rick is usually the first to show some magic and didn't disappoint with his presentation.

AnneMarie Thomas performed her "Professor's Nightmare" rope routine, that she recently presented at a Creative Mornings seminar, where the theme was "Threads." The reverse-engineered effect was an enchanting surprise.

Fast Eddie Olson introduced us to his new Trunk 'O Magic. He made the recent purchase to carry props and performed the "Stop Light Trick" and the "Magic Coloring Book."

Bob Miller shared his Invisibility Deck, a 52 in 1 deck with fifty-two possibilities.

Coins seemed to be next on the agenda and Paul Laidig offered his version of "Expansion of Reality" and shared a coin dropper, that he recently purchased, that will hold a three-inch coin nicely.

Not to be outdone, Dan Koopmans shared a sponge ball routine that he has been working on for a while. It was a nice change of pace from card tricks.

Speaking of card tricks, Tyler Erickson performed "Calling the Cards" from *Best of Friends*, vol 2.

Isaiah Anderson, who is twelve and obsessed with gambling routines, shared a gambling demonstration focusing on the center deal.

Kyle Frisk shared his recent trip to the Magic Castle. He accompanied Al Schneider to the Academy of Magical Arts (AMA) Awards Ceremony in Hollywood, where he received the award for Creative Fellowship Award for 2024.

Tyler Erickson shared his thoughts on *The Encyclopedia of Egg Magic* by Donato Colucci. The book is funny, entertaining and at over 319 pages, contains more than 270 tricks and routines aimed at providing the reader with everything they may want to know (or not) about egg magic. Talk about packs small and plays big! Tyler also shared his recent lecture experience at Pebblepalooza. He offered us a mini lecture on the "Calling the Cards" trick that he performed earlier in the meeting. We discussed the differences and the benefits between the Erdnase and the Verdnase breaks. When is it best to use a Double Undercut vs. an overcut and use of the Top Change for direction of focus, tension and relaxation.

We discussed upcoming magic events coming up this summer before breaking up into break-out groups.

Our Zoom meeting was attended by a small, but intrepid group of magicians. David Hansen is working on the Tilt move and was looking for some assistance/feedback from the group. Tyler Erickson had some suggestions regarding the size of the break, emphasizing what "reads" more correctly to the eye. A discussion of how sizable of a gap is needed. Sometimes a larger gap of about twenty cards (the width of a pinky), with all four fingers covering the side of the deck (which will cancel the size of the break) and seating the deck lower in the hand, often offers more protection from all angles and looks more convincing than the traditional Tilt move. Smaller breaks under the top card are great for distances. Tyler has a few finesses on the move that need to be seen to be fully appreciated. We discussed that the Tilt move can be deadly with a double-backed card, which can be useful for specific placements. We also discussed Tilt vs. Top Card Cover Pass vs. Bluff Pass to accomplish the same outcome, each has their place in getting the end effect you want.

Dan Norat shared a book on his reading list, *Twentieth Century Magic* by Nevil Monroe Hopkins. This weighty tome (from 1898) contains "do-it-yourself magic" that in Dan's words proclaims that the book is a death trap waiting to happen! A lot of the tricks involve working with electricity and dangerous and/or poisonous chemicals, that are best left to only the most experienced professionals (or no one)!

Rick Hinrichs shared some safety pin magic, and we discussed performance and presentation.

We shared ideas for adding drama for presenting impromptu magic at informal get-togethers. We also shared ideas about using cell phones for magic and how to use casual items (bread clips, keys, guitar picks, pill bottles, candy containers, pens, etc.).

Tyler Erickson shared his take on cards/coins through plastic bag, using ideas from both Daryl and Dean Dill.

Dan Norat has been working on Interlock Production Card Manipulation. He shared his progress with the group.

Before ending the meeting, we discussed how we get into tricks, do we have them preset or do we get into them as we play to the participants? We talked about how we work through the logistics to make the trick happen to best effect.

Our meetings, both in-person and Zoom, are open to the public. Join us! *Jennifer Graham*

## **RING 20, HARRISBURG, PENNSYLVANIA – Eddie Clever Keystone Ring**

Meets 2nd Thur., at 6:00pm (order off the menu), meeting 7:00pm at  
John's Diner 146 Sheraton Dr., New Cumberland, PA 17070  
MARK KROTULSKI, Secretary  
E-mail: eddieclever20@gmail.com

In attendance were Frank Bianco, Al Bienstock, John Fortino, Steven Gailey, David Harmon, Vic Orriola, Jack Ritter, and Stephen B. Smith, and Michael Worsham. The meeting opened at 6:30 p.m. EDT and the president greeted the members and guests.

Under reports, both the secretary's and the treasurer's reports were approved. In addition, the president officially paid his dues (\$20 for 2025) and encouraged others to do so.

Under old business, President Smith will pick a date in April for the club field trip to the Houdini Museum in Scranton. Vic will get the date approved with Dorothy. President Smith is still working to get a banner made for the club's booth at Jubilee Day. And to update those who were not able to attend last month's meeting, Steven Gailey explained his clowning organization and their partnership with us.

Under Good of the Order: The Secretary is absent because he has a bad cold. Richie Matthews had a conflict tonight, otherwise he would have joined us. Walter McGurn has about 100 plus DVSSs that he is trying to get rid of. If anybody is interested Al will try to get more information. Next month, the club will hold the annual Eddie Clever Competition.

On to the magic: Vic performed "Fate," a prediction piece by Rick Maue. David performed a card trick called the three stages of difficulty. Appropriately for Valentines Day, Michael performed the "Linking Paperclip." Next, he transformed a nickel into a piece of candy which he

then transformed into a lollipop which he then magically wrapped. He changed a brand of chewing gum into another brand multiple times. Then he magically produced a full box of chocolate from a previously empty box. Frank taught our newest attendee his version of "Dr. Daley's Last Trick." John showed us a reveal of a previously cut to card using a procedure in which Vic was permitted to lie about the identity of the card. Frank demonstrated a card location based on an equivoque approach. Jack showed us a box made by Jim Diehl that could be locked yet the magician could still remove the item within it. Next, he recited a clever riddle that could be solved if you were paying sufficient attention. Finally, he showed a demonstration based on a twisted nursery rhyme. Smith demonstrated a prediction of the card at which John was going to stop dealing.

*Michael L. Reist*

### **RING 21, HOLLYWOOD, CALIFORNIA – Caryl Fleming**

Meets 1st Thu. at Holy Virgin Mary Orthodox Cathedral auditorium, 650 Michelorena St., Los Angeles, CA 90026 / Web site: [www.IBMRing21.org](http://www.IBMRing21.org)  
GERRY SCHILLER, Secretary  
P.O. Box 246, Newbury Park, CA 91319 / (805) 499-8921  
E-mail: [geraldschiller@gmail.com](mailto:geraldschiller@gmail.com)

We had another fabulous meeting on May 3rd, 2025. Tonight, we had a new member Dana join, who is a member of the International Brotherhood of Magicians and a member of The Magic Castle. She began by taking lessons at the Magic Castle at the Magic Castle magic college.

The theme of tonight's meeting was about Bizarre Magic. We had numerous people perform Bizarre Magic which was a lot of fun. First up was Reed who performed a spirit-based prediction effect. As always it was very good. Reed is a great magician and is really coming along with his magic. The second person was our President Bob Weiss who did a great effect with a fishhook in the mouth and several strings. The hook had a string attached to it identical to four other strings. The spectators at their own free will, were able to choose a string to pull out of the mouth as the hook was in the mouth and had they have picked the string with the hook, it would have been all bad for Magic Bob. However, with great success all of the spectators picked the ones which did not have the hook on it and the conclusion was the hook was still in his mouth, he was able to remove it safely and it was an amazing effect.

Our next performer was Alan, and he performed an ESP trick with playing cards. One of our newest members Vinet, performed a really neat effect predicting the spectator would pick the Bradbury Building and he did this on a notepad, it was really nice. Rachel, who is our paranormal gastroenterologist, performed an amazing trick with five whoopee cushions and

five different colored plates with five different colored animals. By the sounds of the noises from the whoopee cushions she was able to locate all of the spectators who picked the different colored animals. Good job Rachel, very creative effect and very original.

Last but not least was our own Manny D Mago who performed a really cool trick with a chain. Manny also donated all of the raffle prizes. Manny raffled off four separate raffle prizes: the first one was two books, one about Harry Houdini and another one about David Copperfield; the second one was a set of coins; the third prize was a rope magic effect and a book written by Karl Fulves. The fourth one was a really cool prize as well.

We will be having a Fourth of July style potluck picnic indoors at our meeting location on July 3rd and we will have a lecturer who will be Adam Wiley. Please attend our potluck indoor picnic and lecture on July 3, 2025. Your very own Louis will be making the burgers and the dogs. Don't forget the bacon. Hotdogs are not good without the bacon. Life is short, eat the bacon.

This is Hollywood's Most Extraordinary Magician Louis B Lave signing off from Ring 21! Keep it magical, amazing, and I hope everybody stays safe!

*Louis Lave*

### **RING 23, CLEVELAND, OHIO – Blackstone Ring**

Meets 1st Wed., at 7:00 p.m. at Pleasant Hills United Methodist Church  
13200 Bagley Rd., Cleveland, OH 44130 / [www.ring23.org](http://www.ring23.org)  
DAVID NEUMAN, President / E-mail: [neumand77@gmail.com](mailto:neumand77@gmail.com)

The May meeting of the Cleveland Magicians Club I.B.M Ring 23 started with twenty-seven members present. After a quick business meeting, we discussed an upcoming club show which will benefit the Parma Ohio school system on May 23, 2025. Following a few announcements, the evening program commenced promptly.

To start, we had our member Ray Taylor give us a performance he used to do while he was a street performer. Ray studied with Kozmo and Gazzo. We felt as if we were on a city street watching a fabulous performance. After, Ray gave us a talk about all the ins and outs of his career performing on the streets. It was an extremely interesting talk which everyone enjoyed immensely.

Next President Dave Neuman did his new topic of the President's Podium. Taking tricks we have purchased and put in a drawer to take out and work on at a later date, Dave demonstrated "Gravity Clips" by Greg Van Holsbeck and "PSI-Roller" by Michael Breggar. Both effects might end up in someone's routine.

On to the next segment in our program was to show a trick you might do as a street performer.



Jon Kaplan demonstrates an effect using flags from various countries. Next Sergio Castro did close-up “Linking Rings.” Chris Lee performed “Knots off Rope” and Adam Bell did a “Self-Tying Shoelace.”

Ending the evening Neil Rozem discussed the legalities of street performing from the book *Be A Street Magician* by David Groves.

If you are in the Cleveland area, join us for a meeting. We meet on the first Wednesday of the month at 7:00 p.m. at the Pleasant Hills United Methodist Church, 13200 Bagley Rd., Cleveland, Ohio 44130. We would love to have you as a guest. *Dave Neuman*

## **RING 27, NEW ORLEANS, LOUISIANA – Earle J. Christenberry, Jr., Ring**

Meets 1st Thu. each month, 7:00pm, Happy Italian Pizzeria 7105 Jefferson Hwy., Harahan, LA 70123. Optional meal anytime after 6:00pm – brief business meeting around 7:00 - 7:15 – followed by magic. KEVIN CARNEY, Vice President / Web site: [www.ibring27.com](http://www.ibring27.com)

May first 2025 – Lenny “Tricky Trainwreck” Bertrand, Allen Boudreaux, Craig Boudreaux, Kevin Carney, Dr. Joe Dalgo, Barry Fernelius, and Jim Hussey attended.

Barry Fernelius delivered a stunning systematic production of the four kings for Dr. Dalgo and continued by upgrading those kings to their respective aces (Daryl “Cut to Kill” from Richard Kaufman’s *Collected Almanac*). Then, combining elements from Dai Vernon’s “Affinities” (Stephen Minch, *Vernon Chronicles*, vol. 2) and Richard Vollmer’s “The Cards Know” (Roberto Giobbi, *Card College Lighter*) offered a friendly truth or lie game of human vs. cards. Humans can be crafty, but somehow the cards know. Personally, I think the cards cheat.

Kevin Carney built various piles of cards from a shuffled deck, basing each on its starting card’s value and adding cards so that each stack totaled thirteen. The remaining talon was put aside. A spectator randomly removed piles (which were now face down) until only three remained. The spectator turned over the top cards of two piles and Carney announced both the value of the remaining top card and the number of the undealt (?) talon cards. Following that Carney amazed and intrigued us with an Alan Warner item and Kevin’s account of King Tut’s son’s sarcophagus and its mysterious, cursed scarab (Alan Warner, “The Pharaoh’s Curse”).

Lenny Bertrand invited Craig Boudreaux to play a quick game of Monopoly using game piece tokens, dice, property card and a prediction on a Community Chest card (Michael Breggar’s “Monopoly-S-P” from *Five Roads to Vegas*). Later, Tricky Trainwreck handed an interesting gold bag to Fernelius and displayed four colored dice before everyone. One by one

Fernelius, Boudreaux, and Dalgo each selected a die, and its color faded (?) away until only one remained. Trainwreck reminded everyone that Fernelius was still holding the little bag presented to him prior to the effect. The bag was then opened revealing one die matching the remaining imaginary die’s color among three other clear, uncolored dice (John Carey, “Dice Wave” from Carey’s video *Dice, Dice Baby*).

Dr. Joe Dalgo and four spectators played the unique game of Swedish parity poker that ranks hands by their individual card value totals. Even after multiple deals Dalgo’s hand continuously won (Tomas Blomberg, “Swedish Parity Poker” from Andi Gladwin’s *Blomberg Laboratories*). Dalgo awesomely continued by restoring three-quarters of Bertrand’s signed card that was moments ago torn into fourths before our eyes. This piece perfectly completed the separate souvenir one quarter held by Lenny (Paul Harris, “Ultimate Rip-off” from *Art of Astonishment*, vol. 1). Applause resounded. Dalgo also gave a nod to Tommy Wonder and also thanked Steve Reynolds for help.

Allen Boudreaux tried out some uses of Justin Higham’s Illogical Dribble Force. Craig Boudreaux continued in line with what was becoming a “game night” theme when playing five card poker with Dalgo and cleverly using the Jonah Card Principle. Boudreaux then produced some silks to be tied together using secure knots. No matter the knot or how tightly tied the silks whimsically slipped apart (a version using elements from “Slydini’s Knots”).

James Hussey exercised his developing mind reading skills in a multi-phase lie or truth scenario that culminated with an unexpected pasteboard prediction gag. To achieve this puzzling entertaining effect Hussey subtly employed a mixture of techniques including an Anverdi Die and Mark Elsdon’s “Tequila Hustler.”

Herb Miller claimed to be the current Heads or Tails World Champion and performed a trick from p.87 of the Jan. 2025 issue of *The Linking Ring*. Miller masterfully used seven coins in Martin Pierce’s “Psychic Heads or Tails” and unfortunately, I overlooked reporting this in our appropriate February report. *Leonard Bertrand*

## **RING 36, FLINT, MICHIGAN – The Conjuror’s Club**

meets 4th thu. of the month January - October, and the 3rd thu. of the month for November and December. Currently meeting at Sam’s Restaurant on Grand Blanc Road at 6:00 p.m. in the private room. DOUG DERN, Secretary • E-mail: [law4less@aol.com](mailto:law4less@aol.com)

The April meeting was well attended we had one hundred percent of all dues paying members attend. It was a productive meeting. It went longer than usual. The Ring vice president had to leave early in an ambulance as he had a medical

emergency that gave us all a scare. Get well soon.

We had a rather long business meeting where we discussed a recent fund raiser and an upcoming fund raiser. We also made plans for Michigan Magic Day that the Flint Ring will be hosting in 2026. We then had Magic 101 as taught by club President Randy Berg. He taught a trick from *Card College Lightest*.

We then did a show and tell where members showed their newest tricks. Then we had a small auction of magic that was donated by the late Dick Wooten. Then members preformed a few magic tricks. Doug Dern, the club secretary, performed "Daryl's Rope" routine. Then we had a general discussion and gossip. Then the meeting was adjourned.

Doug Dern

### **RING 39, HOUSTON, TX – Scott Hollingsworth Ring**

[www.houstonmagic.com](http://www.houstonmagic.com)

JUDY HOLLINGSWORTH, Secretary / E-mail: [judy4birds@yahoo.com](mailto:judy4birds@yahoo.com)

Many Houston magicians gathered at the meeting hall as usual on the first Monday in May. They were treated to a teach-in by Marco Velasquez showing his take on the Balducci Force. He presented the basic moves and added some tips of his own. It's a good force that should be in every magician's arsenal. Thank you, Marco.

Vice President Johan McElroy called the I.B.M. Ring 39 meeting to order at 7:16. Harry Maurer moved to accept the April 2025 minutes as published. The motion was seconded by Scott Hollingsworth and passed unanimously. Treasurer Judy Hollingsworth gave the treasurer's report; there were no questions. There was no old or new business. Judy reminded everyone about the upcoming Texas Association of Magicians Unconventional Convention in Wylie over Labor Day Weekend. It's going to be fun! The meeting was adjourned at 7:21.

The theme for the open mike performance was Coincidences. Performers included Matthew Crabtree, Ricardo Teixeira, Johan McElroy, Jamie Salinas, Alex Osypov, Greg Conner, Lanny Kibbey, Eric Falconer, Daniel Chan, Bill Palmer, Panda, Harry Maurer, Shane Wilson, Edgar Allen, and Rob Greenlee.

Blue ribbons were awarded to Alex Osypov, Ricardo Teixeira, and Jamie Salinas and a good time was had by all.

Judy Hollingsworth

### **RING 43, CHICAGO, ILLINOIS – Harlan Tarbell Ring**

3rd Fri. except July and August, 7:00 p.m., at Magic, Inc. 1838 W.

Lawrence, Ave., Chicago, IL

MIKE KAMLET, President / E-mail: [kamlet@ameritech.net](mailto:kamlet@ameritech.net)

175 E. Delaware #8502, Chicago, IL 60611 / (312) 266-2129

Web site: [www.ring43.org](http://www.ring43.org)

The April meeting began with a dealer demo by Pedro Nieves from Magic Inc. Pedro showed a card trick with jumbo cards. He showed a

packet of jumbo cards. Each card had a normal face, but the back had pictures of nine other cards on the back. Nancy Anderson picked a card (3S) and when she began naming the cards on the back, Pedro correctly identified her card. ("Mind Match.")

Next, he showed "What's Mine is Mine" by Paul Richards. A spectator chose a card without looking and Pedro set it face down remarking "This is your card; the rest of these cards are mine." He then turned over all the cards which had the word "mine." The chosen card was labeled "Your Card."

Jay Collen announced his new book called *Balloon Busker's Ultimate Guide to Making Money*, which is due out in May.

Mike announced next month will be a lecture by Joe Diamond. Also, the Knights of Sleight Flea Market is May 14th. June will be our Close-Up Contest. This Summer we will have a Pizza Party / Craft Night.

Kevin Owens announced our annual dues are going back to \$30, if paid at or before our September meeting, then \$35.

For Teach-A-Trick first up was John Hutsebaut who showed a two-card packet trick. One of the cards was a double backer, red on one side, blue on the other. The other was a red backed Bicycle which John folded into quarters, back side out. Whenever the folded card was placed under the double backed card it seemingly changed color from red backed to blue backed and then back.

Next, Jay Collen showed his Plan B trick. He shuffled a deck, face up, and divided it into four packets, with the help of three spectators. Jay turned over the top card in each packet and they were the four aces!

Nancy Anderson showed a nice method for finding a selected card. Anna picked a card and placed it back in the deck. After cutting the deck multiple times, the top card was turned over and shown to be Anna's card.

Asher Stuhlman had a deck with pictures of different feet on them. A spectator picked a pop-sicle stick out of a bag which had the words "Merry Go Round" on it. The stick was actually forced using a gaffed paper bag.

Ethan Schleeter picked Kristen Kaniewski to assist in a trick using a Tarot Deck. Ethan showed how to use the Cut Deeper Force with the Tarot Deck, while telling Kristen's fortune.

Craig Reeder chose Mike to assist. Craig handed Mike the QS and showed he had the QH. After several phony feints, Mike was left holding both queens but when he turned them over, they had turned to jacks! (David Blaine's "Two Card Monte.")

Terrance Hunter had a photo of himself which

he had Anna sign in the corner. He then tore it into four pieces and restored it but when he showed the restored photo, the quadrants were all messed up like a mis-made bill. (Shawn Farquhar's "Torn.")

Mike Kamlet demonstrated Simon Aronson's most famous card trick, "Shufflebored." Kristen and Anna mixed up the deck following Mike's instructions. At the end he correctly predicted twenty-three face up cards, sixteen black cards, and all the red cards were hearts, except, he correctly predicted, for the Six of Hearts. Mike also showed "Three-For-Two" and "Simon's Red Sea Passover."

Jay Collen showed Jay Marshal's tip for producing a back palmed card. *John Hutsebaut*

### **RING 46, OKLAHOMA CITY – Seymour Davis Ring**

Meets 1st Mon. of month, New Beginning Fellowship Church, 15601 S. Pennsylvania, OKC  
LEE WOODSIDE, Secretary  
E-mail: WoodsideLee@hotmail.com  
Ring Web site: [www.okcmagic.org](http://www.okcmagic.org)

Our theme for May was "May the Force be With You," which proved to be a very popular theme. Cassidy Smith started the evening's magic by having David Teeman select a card, show it around, and return it to the deck. Cassidy showed the Queen of Spades as the "Mona Lisa" card and placed it onto a matchbook "easel" with the back of the card towards the audience. After a wave of his magic wand, he turned the card around and showed that it had changed to the previously selected Two of Hearts.

Lee Woodside invited Joe Comet, David Teeman, Shaun Clark, and Bob Caldwell to join him for a fantasy dining experience. Lee passed out menus from four different Chinese restaurants and invited each participant to choose one course of a four-course dinner. When the prices were totaled, the final number matched the value of a gift certificate from an envelope that was on display at the beginning of the routine.

Michael King instructed Cassidy Smith to draw a different symbol on each of several pieces of paper. He mixed the papers and had Cassidy select one. Michael then showed several coasters from a local pub and tore the corner off one and vanished it. He invited Cassidy to look under an item on a table at the back of the room. There Cassidy found the torn-off corner with his selected symbol drawn on it.

David Teeman showed a mesh bag containing plastic Easter eggs of different colors. Joe Comet drew out eggs one at a time and each proved to be empty. David showed that the final, unchosen egg contained a prediction of the color not chosen. David invited Kallie to select one of three *Time* magazines, a completely free choice.

He then had her select one page and a word on that page. The word she picked was "executive." David handed her a Roget's Thesaurus and asked her to look up the word. The page was missing from the book. David asked her to open the envelope on the table. The "missing" page was inside the envelope and the word "executive" was circled.

Shaun Clark showed us a trick he had purchased at a magic shop in Italy. Six playing cards were placed into a bag. Bob Caldwell shook the bag and dumped out the cards. The face down cards were eliminated. This was repeated until only one card remained. Sure enough, it was the predicted Ten of Diamonds.

Bob Caldwell removed one card from a deck of playing cards and placed it face down on the table. He then had audience members verbally eliminate cards until the Eight of Clubs was arrived at. He slowly turned over the card on the table and it turned out to be the Eight of Clubs.

Rick Johnson had audience members name colors and each time he spelled the color as he dealt off playing cards onto the table. After this was completed, the top card of the deck matched his prediction.

Tom Todd shuffled and cut a deck of cards as he cut to each of three aces. He then had David Teeman cut the deck a final time and David cut to the last ace.

Following a break, Cassidy Smith asked members to demonstrate and explain forces that they use. Joe Comet demonstrated the Cut Deeper Force. Michael King gave tips on utilizing the Classic Force. He said that he practiced by doing tricks that did not rely on the force. Cassidy Smith refreshed our memories on the Cross Cut Force. He then showed the Hofzinser Spread Force. Joe Comet showed us what he called the "Slop Force." David Teeman demonstrated the PATEO Force and then performed and explained the Clip Line Force." He used a movie theme and the spot where the list of movies was cut showed *The Ugly Little Mermaid*. David had a poster of an ugly mermaid. David laid out drawings of six voodoo dolls with injuries to various parts of their bodies. Joe Comet picked a number from one to six (inclusive). David brought out a drawing labeled "Cure" and showed that the Band-Aid covered the site of the selected injury. David pointed out that he never needed to spell the selected number.

The names of all the evenings performers were placed into Cassidy's pork pie hat. Jim Green drew David Teeman's name and David became the proud owner of Richard Osterlind's *No Camera Tricks* mentalism DVDs. *Lee Woodside*

## **RING 49, HAMILTON, ONTARIO, CANADA – The Doug Henning Magic Wand Club**

Meets 2nd Tue., 7:00p.m. (except July and August), Ryerson United Church, 265 Wilson St. E, Lancaster, ON

DOUG HUNT, President, / E-mail: stiltrecord@yahoo.ca (519) 750-4703

Web site: ring49magic.com

“Bringing your worst magic trick or a magic trick you purchased at a magic auction.” What a theme for a club meeting. I have to say, the tricks were all pretty good, so they must have all been auction purchases.

Serendipity struck before we even started the meeting; somehow philosophy of magic came up and everyone engaged in a discussion about ethics in magic. It’s an odd topic, I know, but basically magic effects are at heart lies, if not in the patter, then in the visual presentation. Are they three pieces of rope the same length, or a long, medium and short piece? Whether you say it or just show it, either way you are lying, and we should be aware of what effect that could have. Also, some talk about our changing culture and how that effects magic – who does cigarette trick these days (too bad, there were some great effects). Fire and flash paper effect are another example.

We also recognized Scott Hood, our Territorial Vice President, for an award he received from the Buffalo NY Ring – great job Scott.

Once we did get going, we started as usual with a Teaching Table, this month lead by Derick Fin who taught an excellent four card packet trick. Then, Scott Hood presented a “Professor’s Nightmare” based effect showing how he used to incorporate magic into his safety presentations as a trainer. Adam Daniel did a great job with a mirror glass effect which also led into some great group input. We had a floating/zombie ball effect, a rope routine by our President Doug Hunt, a “Linking Chain” effect (also generating lots of discussion), an eight-card trick by Dinshaw (Doc) Puthakee, and a Silk Thumb Tip-ish style effect from Rick Rossini using a fairly obscure prop that allowed a different presentation.

But my take-away from the night was the discussions, exchanges of perspectives, and positive feedback of various effects and presentations. It was a real learning experience. A great night, with a great group! *Rene Chouinard*

## **RING 56, EVANSVILLE, INDIANA – The Mystic IKI Ring**

Meets 2nd. Mon. of month at home of Norris Priest, Henderson, KY

MIKE EAKINS, Secretary

E-mail: TheMikeEakins@gmail.com

Website: www.ring56.com

Ring 56 met on May 12th, with a productive business meeting to start us off. The show put

on by the Ring for Tri-Fest had top billing for the day’s events, and there was a large crowd to watch the magic. Fooling and mystifying the audience at the outdoor festival were Bruce Mabis, Joey D and Cheryl, Keith Spurgeon, and Ring President Joseph Franklin. Future activities for the Ring include our once-a-month social meeting, a lecture by Trevor Duffy in September, and our annual picnic and swap meet in October.

The theme for the meeting this month was Changing Places: Transposition Magic. Gary Burgdorf started us off with what he called his inseparable nuts, a very clever nut and bolt routine. He followed this with a “Knot off Rope” routine and a skilled multiphase finger “Ring off Rope” effect. A very nice transposition of black and red cards continued the theme in his performance.

President Joseph Franklin followed with card tricks liked by kids at his weekly table-hopping gig. A four-card trick using a picture of an egg that was tapped and changed to a broken egg was a winner. Another four cards with pictures of top hats had a rabbit card appear between them several times, and the four top hat cards were turned over to reveal pictures of a whole bunch of rabbits. The appearing rabbit cards were fooling and guaranteed fun for kids.

Vice President Frank Findley performed a mini version of Houdini’s “Metamorphosis” using coins. He had a coin representing Beatrice Houdini held in Joey D’s fist, while he held another coin representing Houdini above it. In a twinkling the two coins changed places, a terrific transposition.

Lewis Chaney changed a couple of dollar bills into a two-dollar bill, and then back to ones. This was followed with a folded one-dollar bill being put into a spectator’s closed hand, and a folded five-dollar bill rested on top of the hand. After joking about presidential pictures on the bills, without touching them the bills swapped places, with the five now in the hand and the one on top. A real fooler.

Winding up the program was the inimitable Norris Priest, who did the second trick he ever purchased, an Abbott Die Box. The vintage trick performed like new, as did the ninety-year-old owner. It is always a joy to watch Norris show his years of performing experience with a piece of equipment from his vast collection.

Following the meeting adjournment, we continued with discussions on Ring and Rope moves, and also the best way to manage music and sound cues. It’s always a good time at a Ring 56 meeting.

*Michael Eakins*



### **RING 59, NEW HAVEN, CONNECTICUT – Frederick Eugene Powell Ring**

Meets 1st Mon. each month, 7:00 p.m. at River Valley Retirement Community, 101 Oakview Drive, Trumbull, CT  
CJ MAY, Secretary / E-mail: cyril.may@aya.yale.edu  
Web site: [www.ibmring59.org](http://www.ibmring59.org)

**Teaching the Ropes.** Our member, Jay Reidy, braved wild and woolly weather to share several unusual routines. Famous for his collection of finely crafted wood props from Mel Babcock and others, Jay surprised yours truly with three routines using props of his own fabrication.

Ever respectful of magic inventors, Jay nevertheless gave due credit to the creator of these routines: Edwin Hooper. Jay shared “Through the Eye of the Needle” and “Pieces of Eight,” a “Cords of Fantasia” variant. He also shared “Street Performer’s Rope Through Body” from *The Linking Ring* 2018.

We also chatted about the upcoming lecture by Jay Scott Berry on Monday September 15th. Lecture details and updates available on the Greater New Haven Magic Society Facebook page.

Please join the Greater New Haven Magic Society on the first Monday of every month starting at 7 p.m., River Valley Retirement Community, 101 Oakview Drive, Trumbull, CT.

*C.J. May*

### **RING 60, AUSTIN, TEXAS – Carl Moore Ring**

Meets 1st Tue., 7:00, at Hero’s Night Out in Cedar Park.  
TRICIA HEIL DAVIS, President  
Web site: [www.ibmring60.org](http://www.ibmring60.org)

We enjoyed two magical events in the month of May. I.B.M. Ring 60 members gathered in May for The National Lecture Night of Texas and Open Mic night. The National Lecture Night of Texas started many years ago, originally organized by Ring member Lou Hornung, and is a time-honored Ring 60 tradition. Each presenter performed and taught their customized takes on some magic classics.

Ring Vice President JD Stewart was first up with two effects and printed lecture notes. He adeptly took us through his personalized versions of the “Visible Invisible Deck” and “Gemini Twins.” He taught the handling and shared tips on what has worked and not worked in the past.

Gary Yorke followed with his version of “Get Sharky” and masterfully transported the volunteer’s chosen card to his pocket.

Past President Brooks Griffith gave us a hands-on lesson in making the needed props and gimmicks for his entertaining mini card effect.

Past President Tricia Heil Davis drew on her favorites, presenting Jim Kleefeld’s “Cinema

Verite,” and teaching her version of a self-working four ace production.

Raymond Mazza wowed us with his no set-up card prediction, demonstrating and teaching his handling tips.

Sergeant-at-Arms Dave Spring ended the lecture portion of the night with a clever and creative plastic egg and jellybean prediction utilizing his version of a Magician’s Choice.

After a break we returned for Open Mic time. This is an opportunity for members to present effects they are working on, at various stages of performance perfection. JD Stewart used six different items selected from either the audience or tabletops to perform and explain a spontaneous and entertaining rendering of Magician’s Choice. To end the evening, Rob Tarry captivated us with his smooth and skillful handling of four coins, seven coins, and an English penny. Thank you to our performers and lecturers for a full night of interactive magic, learning and fellowship.

On May 14 we were treated to a brilliant performance and teaching lecture by world renowned magician John Shryock. John’s lecture was so much more than a lecture. He generously shared so much of his performance experience and insight. We had a very engaging and interactive discussion about music in magic performance, covering everything from speakers and remote-control options to song choices and placement. He opened up about his creative and professional processes with some of his tried-and-true favorites as well as newly created stunning effects. Everyone in attendance appreciated the remarkably fun entertaining and educational experiences.

*Tricia Heil Davis*

### **RING 74, SYRACUSE, NEW YORK – Harris A. Solomon Ring**

Zoom meetings on the 2nd Tue at 7:00 p.m. In-person meetings on 3rd Tue at The Spaghetti Warehouse in Syracuse, please contact:  
KEN FREHM, President / E-mail: [kfrehm@gmail.com](mailto:kfrehm@gmail.com)  
JOEY HOFFMAN, Secretary / E-mail: [joeydemonmagic@gmail.com](mailto:joeydemonmagic@gmail.com)

We had ten people for April’s in-person meeting, including a new prospective member, Gareth Campbell. Welcome Gareth! We love having new members and we hope you continue your magical journey with us. We’ve been making an effort to make our meetings more attractive and have implemented Ken’s fantastic idea of a DTS program (Demonstrate, Teach, Share). I personally think it has been a success. Each meeting all our members will learn something, hopefully new, and will be given the materials to accomplish the effect. If you have any suggestions on improving our monthly meetings, please reach out to any of your officers!

We’ve also been kicking around the idea of

changing our meeting spot from Denny's in Liverpool to the Spaghetti Warehouse in Syracuse. Your officers want what's best for everyone, so if you have an opinion on this issue, again, please reach out!

Brian Sikora kicked off the evening by doing his ten-minute performance for the club. He displayed a broad interest in many different types of magic. Mentalism, cards, cups and balls as well as sleight of hand. He started with writing down a prediction and showing TJ ten different numbers zero through nine. He went through them one by one until TJ said stop. He stopped on the number five, and Brian turned his prediction over showing that they matched. Along with an "Ambitious Card" routine, Brian also performed an excellent version of "Cups and Balls." Very well done, Brian. Welcome again, and we're excited to have you!

Dave Sorenson showed us a new routine with tarot cards he had been working on. He pulled out a knife, a candle, a bottle of poison, and a voodoo doll along with some tarot cards, and had me choose a card. I then got to choose my method of death, (I chose poison). After connecting with the beyond, my original card had a big poison mark on it.

Thomas Yeldon had a white board, and a deck of cards spread out. A few of us called out a number zero through nine until we had a three-digit number. We all were allowed to change the order of the numbers and multiply it by any four-digit number of our choice. Each member had vastly different large numbers. We chose Brian's number, and it was written on the white board. We took a digit in the number and dealt out that many cards and repeated this until all numbers were used. We landed on the 10 of Hearts. He then shook the deck box so we could hear that there was only one card in it. He dumped the card out of the box, and it matched our card.

I was up this month for our DTS program (demonstrate, teach, share) where I went over the "Three Card Monte." A little history on the effect was given as well as some of the many moves to accomplish the effect. Using the classic sucker's move with bent cards, as well as straight cards. Using double lifts and reverse double lifts to do an entire routine. I also showed an alternate version utilizing a double-sided card that is really, really strong. Everyone got to take home a few bent cards along with a set of double-sided cards to practice.

Casey Schoenfelder had a deck of cards with holes in them, turned his back and had me select a card. He then handed me a large lock and had me put them through the cards securing them.

He then explained that he would try and not only find the card but get it out of the lock. He immediately turned around and the card was in his mouth!

Tom Bresadola had a card selected and grabbed a dollar bill. Both were passed out to be examined, and when we were happy, he took them back. He folded the card hot dog style, covering the face of the card. The bill was folded in half, and he began to put the card into the folded bill. We could see half of the back of the card sticking out and as Tom pushed it to the other side, somehow, the front of the card was showing. Like the card was magically twisted in half.

Ken Frehm ended the evening with a box with a stick of wood going through it. He removed the stick and explained that it was a ring storage box, but the ring was missing. He then told a story of an emperor missing his ring and needing someone to use magic to bring it back. The stick was placed back in the box, and after saying the magic words, the box was opened revealing the ring securely in place on the stick. The box was made by our own wonderful master woodworker, David Hanselman.

As it stands, the date for our Zoom meetings will be the second Thursday of the month, and our in-person meetings will be the third Thursday of the month. Both meetings start at 7, so try to sign on or get there a little before. Interested? Email [kfrehm@gmail.com](mailto:kfrehm@gmail.com) and a link will be sent. We welcome all! *Joey Hoffman*

### **RING 75, FORT SMITH, ARKANSAS – Bill Pitts Ring**

Meets 2nd Sun. each month, 1:30 p.m., Fort Smith Library, 3201 Rogers Ave., Fort Smith, AR

KEN ZELNICK, Secretary / E-mail: [kzelnick@suddenlink.net](mailto:kzelnick@suddenlink.net)

The April meeting of I.B.M. Ring 75, Fort Smith, AR was held Sunday, April 13 at the Fort Smith Public Library with eight people in attendance.

This month's meeting centered on a "post-mortem" of the 2024 Cavalcade of Magic, held in Eureka Springs, Arkansas on March 28 and 29, with a night-before auction on March 27. We discussed our most favorite and least favorite moments, and how we can improve next year's Cavalcade. Several ideas were advanced, which will be discussed over the next several months for possible implementation in 2026.

After the business portion of the meeting, members were invited to perform, discuss, or "show and tell" magic items they brought. However, your reporter attended by phone and declined to participate.

After the meeting, several members reconvened at a local coffee shop for continued camaraderie.

*Ken Zelnick*

## **RING 76, SAN DIEGO, CALIFORNIA – Honest Sid Gerhart Ring**

Meets 7:00 pm 2nd Mon. of the month at Immaculate Conception  
Church located at 2540 San Diego Ave., San Diego, CA 92110  
MATTHEW KING, Secretary / Web site: [www.ring76.com](http://www.ring76.com)

April 14th, 2025 - Elections: Members are stepping up! Max is running for treasurer, Micah for secretary, and we're still looking to fill the president position. Several potential candidates are considering the top spot.

Upcoming Events: David Yee announced an event on July 12 in need of strolling magicians. Performers will score free tickets to the main shows, details to come. Magic Mike Stillwell reminded everyone about the Wheelchair Regatta, a heartwarming event where volunteers perform magic for attendees. Several members, including Charlie, signed up to bring smiles again this year.

Club Updates: The incoming Entertainment Director shared his excitement after connecting with Bill Goodwin at the Magic Castle. Big things are coming, new lectures and fresh inspiration for Ring 76! Alvin is putting together a magician's panel for Comic-Con and wants your input. Volunteers get a four-day pass, a magical deal. Mini lectures were a hit! Magic Mike reported that the new format was fun, interactive, and well-received. Expect more soon.

Performance Portion: *Penn & Teller Fool Us!* Was the theme. This month's performances were scrutinized by our razor-sharp judges, Mark Booth and James Thayer, who brought every ounce of their magical experience to the table. Their goal? Deconstruct the routines, bust the secrets, and crown the cleverest conjurors. When disagreements arose or secrets were just too sneaky, the final word came from our Master Judge, Misha Osinovskiy, the only person entrusted with knowing the real methods behind each routine. Misha served as the ultimate tiebreaker and magical oracle of the night.

David Yee opened the show with a devilishly clever card routine. A shuffled deck, a chosen card lost in the mix, and boom it vanishes entirely. When the deck was flipped, the card was nowhere to be found. The judges were baffled and had to consult the Master Judge, Misha. Verdict: David fooled the judges. Bravo!

Charlie brought her signature energy with a twist on the classic "Robbing Jacks." She called up a volunteer, let her take the lead, and stunned the audience with a surprise ending, her hand was stacked with diamonds (the card kind, not the bling). While the judges sniffed out her secret, the audience was completely charmed. A crowd favorite performance!

Bruce McArthur kept us guessing with a

triple-card mystery. Three selections, three separate shuffles, and a suspenseful buildup where two cards seemed lost for good... until the final reveal blew the judges away. No gimmicked cards, just good ol' sleight of hand. Another one fooled the judges!

Rich took us on a mathematical mind trip with a prediction routine involving five-digit numbers, audience participation, and a final total that matched his pre-written prediction. Sharp minds in the room spotted the method, but the presentation was sharp and smart. A thoughtful and brainy performance!

Alvin brought the laughs with a delightfully disoriented card trick. With dramatic pauses, misdirection, and even the removal of his glasses, Alvin had everyone wondering what was going on, until he nailed the reveal. Judges weren't fooled, but the room was in stitches. Pure entertainment gold.

Vic Terrific closed the night with a mind-blowing card teleportation routine. Two selected cards vanished from one deck and reappeared in another, alongside their mysterious counterparts. The secret? So secret even the NSA would be jealous. The judges were mystified, and the legend of Vic Terrific lives on.

Another magical evening in the books! Thanks to all who performed, participated, and shared laughs. We can't wait for the next meeting, see you there!

## **RING 79, BINGHAMTON, JOHNSON CITY and ENDICOTT, NEW YORK – Southern Tier Magic Circle Inc.**

Meets 1st Mon. 7:00 p.m., Binghamton General Hospital's Russell  
Room, 40 Arch St., Johnson City, NY 13790  
NATHAN HICKEY, President  
Web site: [www.stiermagic.com](http://www.stiermagic.com)

For our May meeting the theme was "the bombs" but first we had our business meeting. Chris Sablich called the meeting to order and then the officers were installed. President Chris Sablich, V.P. Doug Welch, Sec./Treas. Dan Young and directors Gary Freed and Jon Harris. Chris and Greg attended MAWNY and gave a report. They told us how great MAWNY was with close-up performances, dealers, lectures and the evening show.

Chris introduced a guest for the evening, Les Bradshaw, who has been away from magic for the last thirty years. Les had a large bin of magic effects that he is donating to the Ring. Members looked everything over and any items we sell will put money back into our Ring. Everyone thanked Les for his generosity. The meeting adjourned.

Performances ensued with the theme of "bombs" meaning a trick that went poorly and how you recovered. Chris went first with a

“Chop Cup” routine with an ordinary looking ceramic mug and three small balls. The trick went well but he explained how he messes up sometimes with how many are going to the pocket. Next John Maceli did a card trick with a pack of thirty cards that he went through in groups of five and the spectator just thought of one of the cards and noted its position in the group of five. The spectator only told John the position of his card and he was able to name it. He thinks it is a Karl Fulves effect.

Then Greg Dean did a puzzle effect similar to Meir Yedid’s “Paradox” but it was a dollar bill with the missing piece being George’s face. He also did a card effect with a deck where he asked a spectator to name a suit and think of a card in that suit. Greg had him quadruple the value of his card and tell him the number. He then told him his card would be at that number. He counted down to the number and revealed the spectators card.

I was up next and talked about how I bombed a card effect where I was supposed to not find someone’s chosen card that was shuffled into the deck so I could reveal it using another effect but when I randomly cut the pack it was their card, so I just considered the effect done and the audience thought it was great. Next, I performed a trick I got off a DVD from last month’s meeting that folks were giving away. It’s the “Collins’ Aces.” It’s an easy to do effect where an ace vanishes from each packet and then you reassemble the deck and spell to each of the aces to find them.

Finally, David Black did a very neat routine that I can’t explain here but it combines the “Bane” by Jaimie Dawes and “The Gift” by Angelo Carbone to create a nice parlor or stage routine that gets audience involvement.

*Dan Young*

## **RING 81, SARASOTA, FLORIDA – Inez Kitchen Blackstone**

Meets 1st Thu., 6:00 p.m. “Social Gathering,” 7:00 p.m. start time.  
Trinity United Methodist Church in Haley Hall, 4150 South Shade Ave., Sarasota, FL  
STAR NEWMAN, President / (651) 491-1050  
E-MAIL: prettymagical@gmail.com / Web site: www.ibmring81.com

For the month of May, members gathered from 6:00 to 7:00 p.m. for the Ring’s social hour. Vice President David Pitchford operated the 50/50 raffle; Star Newman greeted everyone with a few announcements and outlined a full program of member and teach-a-trick performances. The theme was centered around the favorite pocket-ready magic: our everyday carry.

Brian Ziegler had a fascinating card routine, “Make the Right Choices.” Brian followed with a great spelling trick. Bill Smith continued with two flawless presentations with coins. The first,

a well-pattered routine titled “Illusion or Magic.” Afterwards, he did an unusual dime and penny routine with a wine glass; as the pair of coins were openly shown in the glass, after a few swirls, the dime disappeared from within the glass.

Howard Cohen presented a poker-size playing card with a hole cut out of the middle that was too small for a quarter to pass through; in the next instant, he effortlessly dropped the quarter through the hole in the card. Recruiting Hal Ackerstein and David Pitchford as volunteers, Howard did an enchanting three-handed rubber band routine to the delight of all. Hal Ackerstein, assisted by immediate Past President Gary Roberts, appeared to have backed himself into a corner with a coin-counting mathematical routine ending in a final sum of one-half penny... which Hal produced!

Since our last meeting, Winston “Wik” Cooney reworked the delightful appearance of a rubber bunny from silks and explained his work to the group. Gary Roberts brought out his very favorite pocket magic, using two large safety pins. Gary explained that these were diaper pins from his long-ago life story. The pins visually clicked onto a padlock without being opened. Gary also briefly demoed the crossed-arms, thumbs-up opener, followed by a form of an oil-and-water-type prediction routine as a teach-a-trick.

Scott Correll, who runs SWC Magic, brought in some of his new effects including a type of Hot Rod on a necklace that he has begun carrying. Scott had several other new effects with him for sale as well. The meeting ended with the 50/50 drawing which brought in \$29 for the Ring 81 treasury. Remaining tickets were continued to identify winners of the choice of valuable vintage magic items donated in the memory of the late Joe Rotio. Other items from those donated were placed for low prices on one table and pick up free at another. We also enjoyed refreshments provided by Brian Zimbler and his wife

*Tom Vorjohan via Bob Banta*

## **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

Following a short business session, Wal Parker started our May meeting with a Poker Stack demonstration followed by a Four Ace Assembly.

Peter Rowe ran through his routine with the “Chain and Loop” penetration that he does so well, following with a colour changing disc



effect and sundry coin moves, with explanations given. Finally, his handling of Gerald Kosky's "How Many?" with pearls! A nice touch and the memorable climax involved one of the pearls changing colour and magically appearing in a sealed transparent box.

Graham Etherington followed with a very straightforward handling of that classic card effect "The Whispering Joker," explaining that his version made use of that favourite card stack, Si Stebbins.

Peter Hanway with a short, visual, very effective in-the-hands card change. Again, method and handling were fully explained.

Kym Brockhoff had us captivated with "Ricky's Test" where days and dates can be instantly discovered. "PeekSmith" was next, an electronics gimmick that had us all talking. Ingenious effects possible with this clever accessory.

Ian Baxter demonstrated and then explained his latest card mystery, "Smooth Honeycutter," now available on the *lybrary.com* website.

Gary Cohen closed our magic for the evening with a novel and very worthwhile mind reading effect involving overseas travel. He handed out a few cards with destinations printed on them, carefully shuffled beforehand and willing participants being told what countries they had listed on their cards. Thanks Gary, for wrapping up an enjoyable evening.

Our Prez, Aidan Thompson unable to attend due to illness. We all wished him a speedy recovery.

*Ian Baxter*

### **RING 89, BATTLE CREEK, MICHIGAN – Neil Foster Ring**

Meets the second Monday of every month, 7 p.m., at American Museum of Magic located at 107 E. Michigan Ave., Marshall, MI 49068.

ERIC SULLIVAN, President

140 W. Michigan Ave., Marshall, MI 49068 / E-mail: trazdal@att.net

The April I.B.M. Neil Foster Ring 89 Ring meeting was incredible! John Sherwood, Kevin Rosewood, Phil (Le Grand Wysard Phillip), Colleen, and Eric Sullivan (Trazdel) were all there, and it was a blast!

Eric started the meeting by reviewing the bylaws that were shared at the last business meeting. Colleen then confirmed the dates for the kids' day at the farmers market. These dates are Saturday, May 31st and Saturday, August 30th, and they're performance opportunities. The museum is also looking for performers for Saturdays starting now and going through the summer. If you'd like to perform for one of these Saturdays, please reach out to Scott Duck ([info@americanmuseum.com](mailto:info@americanmuseum.com)) and let Eric know so he can update the events calendar. Other performance opportunities include Saturday, June 14 for the Marshall Pride Festival.

John shared that October 18th and November 8th are possible performance dates for the Ring to put on a show at the Great Escape Stage Company. More details will be coming soon. John is also talking to Maria's Uncorked Wine Tasting Room & Florist as a potential performance location.

The theme this month was elemental magic. Phil kicked off the magic with an outstanding "Coin on String" routine. Three coins were threaded onto a ribbon and one by one they melted off the ribbon.

John was next to the stage and shared an original "Any Card at any Number." The routine was simply amazing. John shared some tips and thoughts about how he came up with the routine. John then shared some more ideas for the back-palm and fan productions that Kevin has been working on.

The theme for May is Magical Bags. The next meeting will take place on May 12th at 7:00 p.m. at the American Museum of Magic in Marshall, Michigan. Until then, keep practicing, performing, and sharing amazement.

*Kevin Rosewood*

### **RING 90, ALBUQUERQUE, NEW MEXICO**

Meets 1st Thu. of each month about 7:00 pm at Heights Cumberland

Presbyterian Church, Academy & Moon NE.

BILL FIENNING, Secretary

(505) 298-0743 / E-mail: [wcfienn@att.net](mailto:wcfienn@att.net)

President Dave Dunlap opened our May meeting. We started with a business meeting and Treasurer Tom Plunkett cited the higher cost of lecturers. This is the main reason we are not having more lectures; the other is the cost of decent hotels. The Board will continue to pursue possibilities. Because a parent must accompany a minor attending a lecture, we will waive the attendance fee for the parent.

Our topic for the meeting was Forces of cards, object, etc. Secretary Bill Fienning presented a short lecture on forcing. He believes that performers should not strenuously insist that a selection (especially a card selection) is a free choice because this makes it more obvious when the choice is a force. If the same deck (usually a tarot deck for him) is always used for a force, the back of his force card will have a subtle mark on it. He always uses an infallible force because at the time of the force, he is already deep into his story and must not take a chance of failure. Our newsletter editor, Jim Oliver, explained a modified Elmsley force using a breather card.

Tom Plunkett had a deck of cards shuffled and cut. Then he dealt cards, one at a time, face down, into a pile on the table. Each of five spectators would select a card by saying "stop" as

Tom dealt the cards. In this way five different cards were forced on the spectators. Tall Paul Cochrell did a comedy force by threatening the spectator with a toy plastic gun. Nation Green demonstrated the 10/20 force. The spectator selected a number between ten and twenty and Nation dealt a packet of that number of cards. Through a counting process, the spectator arrived at the predicted force card.

Gene Gutierrez started with five objects. Then through a counting procedure and a short rhyme, eliminated four of the objects, leaving only the forced object predicted. Gene also did another counting force. Dave Dunlap did a variation of a riffle force followed by forcing one of four pictures using "Nu Wave," a variant of B'Wave that uses no gimmicked cards.

*Bill Fienning*

### **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

April was a very busy and exciting month for the Tri-State Magic Club. Bob Beardsley, Margaret Bussan, Phyllis Fishnick, Jim McCrea, Mark Pepelea, and Chris Westemeier, performed a very successful club show on April 6th for 150 spectators at the Peosta Community Center.

On April 9th, club members were treated to a very nice lecture from Henry Evans and Daniel Morina. Both Henry and Daniel met with club members for lunch before the lecture. Some of the favorite effects from the lecture were "Matching Couples," "Frozen in Time," and "My Piece of Art." Henry did some outstanding color changing deck effects and Daniel performed some great sleight of hand effects using a coin box.

At the regular monthly meeting the club discussed preparations for their upcoming club performance at the Galena Center for the Arts, the writing of publicity, the printing of posters and their distribution, the printing and sale of tickets, etc. We also briefly discussed our recent lecture by Henry Evans and Daniel Morina.

Jim McCrea performed "Card Warp" and taught those members who didn't know that trick how to perform it. He even provided old cards for everyone to play along so there could be multiple performers and multi-students all at once. He had prepared a trick for the club that uses a gimmicked card, but somehow, he managed to drop the gimmick in the car on the way to the club, (it proved to have fallen under his seat) so he had to forego that trick. Apparently, his car has mad vanishing skills, too.

Adam Kieffer produced a coin from

Margaret's shoulder and then took pointers on the best way to make it disappear from members of the club. Next, he performed a sixteen card, self-working trick with five steps to it. First, he took a twelve-card packet, face down and asked a spectator to insert four aces, face up, anywhere in the deck. Second, the deck was randomly shuffled by another spectator. Next, the cards were dealt in a card down, card flipped rotation until all sixteen cards were on the table. After that, the top two cards were offered with a choice to put the cards down or flip them over until all sixteen cards were on the table. Next, the cards are placed on the table in a card down, card flip rotation until all sixteen cards were down. After that, the top two cards at a time were offered with the choice to put the cards down or flip them over until all sixteen cards were on the table. Lastly, the sixteen cards are dealt onto the table in a four-by-four layout, and the spectator is asked to instruct you to flip the cards up, down, left, or right, until all sixteen cards become one packet again. At the end of all this, the four aces will return to their face up position in the packet.

Chris Westemeier performed his own variation of Alex Elmsley's "Dazzle" routine that didn't use any gimmicked cards. He showed four joker cards with red backs. Taking one joker out and placing a joker with a purple back into the pack, he showed all four now had purple backs. This was repeated with a yellow backed joker and green backed one. He finished with not adding any card and showing that he was left with one joker of each color back. Next Chris performed Craig Petty's "Atomic Deck," an any card at any number effect.

Walking Magic Bob performed "No Tear 2" by Andy Dallas. Effect starts out as a restored newspaper effect only to find one piece was missing. Magically the missing piece was placed back into the restored paper and seemed to melt right into the page. Bob mentioned that he had witnessed Andy Dallas performing this effect in the Quad-Cities over thirty years ago, before it was ever on the market.

*Bob Beardsley*

### **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](http://www.kingmagicring.com)  
JOHN SWOMLEY, President / E-mail: [johnnyo@trickyperson.com](mailto:johnnyo@trickyperson.com)

The King Magic Ring welcomed local magical entertainer, Mark Phillips, for a lecture. Mark Phillips has an award-winning show called, The Magic Duel. It is DC's highest rated comedy magic show.

The lecture was well attended so most of our membership certainly benefited from his years of experience. Mark began with a short journey

through his lengthy history in magic. The evening was filled with variety. Mark showed us his take on some classics, like “Cups and Balls.” He spoke of the influence of Tim Conover while teaching us his favorite rope routine. Mark also ran us through a short series of voice training exercises. Much of this was inspired by his time spent with Bob Fitch.

If you get a chance to have Mark lecture for you, please do not miss that opportunity.

*John Swomley*

### **RING 96, LONG BEACH, CALIFORNIA – Merlin Eifert Ring**

Meets 3rd Sat., 7:00 pm at the Seal Beach North Community Center,  
3333 Saint Cloud Dr., Seal Beach, CA

Web site: [www.Ring96.com](http://www.Ring96.com)

CLIFF GERSTMAN, Secretary / E-mail: [Cliffg37@verizon.net](mailto:Cliffg37@verizon.net)

The meeting proper started off with a Broken Wand Ceremony for long-time Ring member Paul Miles, who recently celebrated twenty-five years with the I.B.M.

Rich Cowley began his lecture. He was instructed to give a lecture on “How to win a close-up magic competition.” Rich started the lecture by giving us a fascinating history of his own magical beginnings and used that to show how he developed his personal magical philosophy. He starts from a question... “If you could really do magic, what would that look like?” It would look smooth and easy, and that is how a magician’s performance should look.

Rich warned against falling into the rut of many magicians who all basically tell the same story throughout their show. Their magic may be good, but the formulaic approach can bore an audience badly. How can you make sure your story is your own and not the same as all the others? Always share what you are passionate about, your audience will sense and see your sincerity.

Rich did one effect. He produced a silver dollar. It was a real 140-year-old silver dollar. He turned that into a dollar bill and then that into a stack of dollar bills. He often gets asked to produce engagement rings at the magic castle when someone wants to propose to their fiancée.

Magic and music have a few things in common artistically. Look to bring out the art in your magic. Make it look and/or feel like more than it is.

Magicians can be lazy. We are one of the few arts that have “self-working” presentations available to all. Never do a trick with someone else’s patter and presentation. Make it your own. Don’t be a tribute band. If you cannot make a trick your own, why are you doing it?

Be sure you know your audience. While you are performing, get to know your audience. will

help you reach them and connect with them. Make sure your effects flow from one to another. Too many magicians just pull-out prop after prop. Make sure your props make sense to the effect. Many don’t. Make sure your effects escalate. Be sure you have a big finish. Repeating a trick does not mean it has escalated. The “Ambitious Card” was used as an example.

Rehearsals: There is a tech rehearsal and performance rehearsal. Tech rehearsal is simply a practice of the technical moves. The performance rehearsal is practicing in front of faces. (Real faces or models but placed accurately.) Don’t practice in front of a mirror! It trains your eyes into bad habits. Use your cell phone on a tripod and video yourself. Be sure to aim the phone at yourself, but not so you can see the screen. This is the same issue as the mirror.

Rich quoted the Professor, Dai Vernon. “If you don’t want to practice, get another hobby.”

The lecture went over very well, and it was another exciting night at Ring 96. *Cliff Gerstman*

### **RING 102, SYDNEY, AUSTRALIA – The Maurice Rooklyn Ring**

Meets 3rd Tues. of month at 7:30 p.m. at Northside Chatswood  
Salvation Army Church Hall Cnr. Bertram and Johnson Street  
Chatswood.

JACK SHARP, President / email: [jack@sharpmagic.com.au](mailto:jack@sharpmagic.com.au)

The meeting opened with our President Jack Sharp commenting on our recent lectures of Jay Scot Berry, Christian Grace and Martin Braessas. He also spoke about our Magic Day coming up in October with the suggestion that it might be extended to two days this year. He thinks that our low numbers for tonight’s meeting maybe because of the surfeit of lectures that we have just had. Jack then introduced Barry Abkin to emcee tonight’s show of standup and parlour magic.

Barry commenced by defining Parlour Magic. He then produced tennis balls a large paper ball followed by a ten-pin bowling ball at the request of a spectator. With three very large cards, two queens and an ace Barry challenged us to follow the ace which proved to be impossible with Barry explaining that it was all a “Con” and suddenly all three cards were now aces.

Barry then reintroduced Jack Sharp who performed a routine that he will soon be putting on the market. Then, Barry came back and recommended that card effects using moves such as the Elmsley Count should be modified by holding the cards up high so that were more visible in parlour conditions. He then demonstrated Max Maven’s now classic “B’Wave.”

Next, Peter Roger’s performed “On Second Thoughts” by Gaz Lawrence. Peter also discussed the history of the four-card trick as

taught by Martin Braessas at his lecture the previous week.

The effect was John Bannon's "Mousetrap." Barry came back and discussed the Jewish holiday Passover. With the help of some unleavened bread acting as cards, two paper cups a Foo can with some water and a nervous spectator, he performed the old do as I do routine/stunt of convincing a spectator to turn a cup of water upside down over his head. Everything came out well in the end.

Barry then introduced Phuoc Can Hua who performed a lovely rope routine to music. It was Tenyo's "Four Nightmares." Anthony Dillon said that he wasn't going to perform an effect, he was going to explain one, an updated version of Billy McComb's "Jumbo Jest" and the McCombical Prediction Deck.

Our next performer was Peter Wood who commented that Max Maven was the originator of the routine, but his presentation ideas were mostly from the brain of Luke Jermay. Our hardworking emcee, Barry came back and with a small white napkin and a few origami folds created the mythical bird called "The Phoenix." Peter Samelson had taught this great routine when he lectured at our club about ten years ago, however, Barry only joined our club four or five years ago and picked the routine from Peter's Master Class from Vanishing Inc.

Our president, Jack, came back to show another bit of magic that he is marketing. It's a pack of fifty-two pictures of celebrities, some famous, some infamous. He then performed a simplified version of Simon Aronson's "Shuffle-Bored." We then adjourned to our usual tea and biscuits.

*Peter Rodgers*

### **RING 105, COLUMBIA, SOUTH CAROLINA – The Coe Norton Ring**

Meets 2nd Thur. of the month 7:00 P.M. at Home of Tony Metze, 123

Holly Ridge Lane, West Columbia, SC

TONY METZE, Acting Secretary / Email: [tonymetze@yahoo.com](mailto:tonymetze@yahoo.com)

Facebook: Columbia Magic Club IBM Ring 105

Website: [www.IBMRing105.org](http://www.IBMRing105.org)

Our May meeting started with a gathering in Tony's Kitchen with snacks and gossip about magic, what else! We talked about upcoming conventions and tricks of our future thoughts (wishes). We soon moved up to the F.R.O.G. (fantasy room over garage) with Jay opening our magic hour with his paper bill copy, which one is real?

Our theme was wands with Tony hitting it strong with a wand that obeyed his mesmerizing hands. Rich appeared next with a routine he did at an Italian themed dinner with tomatoes, transforming to a ketchup bottle then vanishing, after which he opened his brief case pulling out fif-

teen different wands of all shapes, sizes and capabilities even one that was four feet long, they moved to a selected item, changed to flow-ers, broke into pieces, flashed and banged, suspended, appeared and changed shape. Mike then razzle dazzled us reading our selected objects, numbers and pictures from a notebook passed along three members, selecting a page and divine the thoughts, he then performed a jumbo version of a card monte with a surprise ending. Jay came back to the spotlight displaying his complete three phase twelve card routine of "B'Wave," a really strong effect with each phase building up to the masterpiece. Then Rich also showed his "B'Wave" version within a wallet having card named and showed directly. Tony C played with his hand-crafted Harry Potter wand and showed us that his red shirt was not dry by wiping a clean brush across it, capturing the color off of it.

We started to close down soon after but not before playing with more toys, like an antique pair of scissors that cut rope but not, a frog to prince story, key to heart escape, card to wallet types and numbers galore.

*Rich Soos*

### **RING 106, NEWARK, NEW JERSEY – Slydini Pyramid Garden State Ring**

Meets 2nd Wed., 8:00 p.m. at The Sparta Avenue Stage, 10 Sparta Ave., Sparta Township, NJ

STAN BLADEK, Secretary / E-mail: [quakmagicphil@aol.com](mailto:quakmagicphil@aol.com)

As you probably heard, there are massive sinkholes in northern NJ, and traffic is a nightmare. It definitely affected our attendance tonight, but for all the members who showed, we saw some really good magic effects. Three of our members performed at a fund raiser for the local Fire/Ambulance squad the weekend prior to our meeting. All of the magicians did a great job, and the squad was very thankful.

John Henderson started us off with a story about his encounter with Dai Vernon when he was just a teenager. This led to his performance of Christian Grace's "Colossal Killer" routine. He followed this up with an absolutely fantastic two deck prediction trick. "Cyclone," by Peter Nardi was done to perfection. With a semi stack on a blue color deck and the spectator doing all the work, he then produced the selected card from a red backed deck which was made up of fifty-one jokers, and one odd card.

Tim Fortune did a nice three-card reveal of spectators randomly named cards a la Brian Caswell's trick "Cataclysm." It does involve having four "outs" on his person based upon the suit not selected by the audience. He then brainstormed with the club to get feedback and put finishing touches on his goldfish bag trick. From a family sized goldfish bag, he first produces



goldfish crackers, then massive amounts of Swedish fish candy and finished with a bowl of water with a goldfish inside. Ideas were shared in regard to handling, ideas, gimmicks, and the like.

Stan Bladek turned on the tunes as “Solace” by Scott Joplin played in the background, he performed Al Goshman’s “Cards through Newspaper” routine. Using a Boston Red Sox deck of cards, he assembled the Ace through Four of Diamonds in a group after starting with them spread out to the four corners of the paper.

Dan Sylvestri fooled this writer as he performed a variation of cards across. “Lynn’s Leap” was utilized as he badly fooled me in finding a selected card in my back pocket. He then demonstrated a four ace location trick in the center of a ribbon spread.

The sink holes will eventually get fixed, so plan to come on out and join us on the second Wednesday of the month at the beautiful Sparta Avenue Stage in Sparta, NJ. *Stan Bladek*

### **RING 113, BERGEN COUNTY, NEW JERSEY – Audley Walsh/Conrad C. Bush**

Meets 1st Thurs. 8:00 pm, at St. Thomas Episcopal Church, 300 Forest Ave., Lyndhurst, NJ.

ANTHONY FERRER, Secretary / web site: [ibmring113@yahoo.com](mailto:ibmring113@yahoo.com)

The evening’s magic performances were ignited when Richard Micucci displayed a deck of crudely hand-scribbled playing cards explaining that it was the creation of some children who were given free rein with magic markers. When a spectator selected a card, the card and deck reverted to normal printed cards and back again! “Kid’s Kards” by Richard Pinner cleverly combines two methods to this versatile, gimmicked deck.

Jonathan Blair presented Eric Tait’s “Ultra Lucky Coin,” a chip that predicted a spectator’s selected card! For his second feat, Jonathan performed a Rubik’s Cube effect where he solves the mixed-up cube behind his back and effortlessly shatters the world record!

Bill Schmeelk entertained the Ring members with Chris Congreave’s “Anagram,” a game with category cards and decidedly comical results.

Eddie Conrad was up next with a card trick. A spectator’s selected card is mixed into a deck and dealt into two piles. The spectator chooses a pile and miraculously finds own card!

John Henderson presented Simon Aronson’s “2x2.” Two spectators each cut a portion of cards from a deck and peek at the bottom card. Then they deal cards according to a randomly chosen number to find their own cards!

Michael Healy demonstrated his newly acquired Corradin’s Box by Anton Corradin. Michael demonstrated a color deck change to

show just one possibility using this deceptive utility switch box.

Tim Fortune performed Chad Long’s “Predict-O-Gami.” Tim divined a spectator’s thought of origami image from a deck of illustrated cards by creating a paper origami replica!

Next, Alen Thompson performed a card trick based on an old Alan Wakeling effect. Two spectators select cards and mix them back into the deck. The deck is placed into a wine glass and covered with a handkerchief. When the cloth is covered and removed twice, both of the chosen cards are revealed in the glass! Alen took us on a dark detour into the bizarre with a pendulum effect based upon the notorious Salem Witchcraft Trial of Half-Hanged Mary!

Carl Morano demonstrated Martin Pierce’s “The Test,” a new ESP routine from Alakazam Magic. Carl presented two sets of identical ESP cards. The spectator just thinks of one symbol and Carl reveals his matching prediction card!

Dan Sylvestri performed one of his old standbys, “Len’s Leap” or Card Leap from Tannen’s Magic, a super baffling cards across routine.

Jay Paul presented “Jumps” by Juda Gabriel, a voice-activated phone app prediction system that was pretty amazing! A deck of cards is spread, and the spectator thinks of any card as Jay reveals the card on his phone’s screen!

Dennis McSweeney performed an effect with a deck of cards numbered one through fifty-two. As the cards are dealt, the spectator decides to stop at any time. Another deck of cards is dealt to that number to match their card!

Richard Micucci closed out the evening with the classic “Split Deck.” Two spectators take a card cut in half from a shuffled, split deck and their halves miraculously match!

The next month’s meeting hosted our Ring’s annual swap meet, always a fun event where members and magician friends are all welcome to bring their old or unwanted magic to trade, swap, or sell to each other.

This year, most of the members brought some magic to sell or exchange. Jim Fau, owner of the online company, Vernon Magic, had a table piled high with brand new merchandise including some of the latest releases and books. Other sellers included Michael Healy, Richard Micucci, Jay Paul, Marc Feinson, Jonathan Blair, Alen Thompson, Mark Cahill, and Carl Morano.

Some of the magic offerings included performance tables, an exotic array of card decks (both gimmicked and regular), stage, parlor and close-up props and effects as well as some vintage tricks. There were plenty of generous giveaways too and time to just hang and socialize!

*Carl Morano*

## **RING 116, WINDSOR, ONTARIO, CANADA – Windsor Magic Circle**

Meets 2nd Wed. of the month at Windsor Family Credit Union.

ELIZABETH PROSSER, Secretary

prosserelizabeth@yahoo.com

Attendees: Bill Dileva, Melissa Arditti, Elizabeth Eirene, Craig Hinds, Wilfred Gardner, Johnny Ould, Tim Bailey, Logan Quiring, Chris Philpott, Garrett Spencley, Carissa Spencley, Tim Traynor, Michel Lejeune, and James Ferguson. Regrets: Brad Toulouse, Eric Bedard.

Bill opened the meeting with discussing the on-going WMC Museum Project happening at the end of October 2025. Bill, Melissa, and Elizabeth are currently working alongside with the museum coordinator, Craig. Elizabeth is in the process of cataloguing items with photos and dimensions. Drop offs to the museum will begin soon and all items will be stored securely and under the insurance policy of the museum. If any club members would like to offer magic items, please contact Elizabeth. Bill is still doing video interviews until April 29, 2025 – please contact him if you would like to be interviewed. These videos will be shown at the museum.

A warm introduction of new member James Ferguson. Welcoming back past member Tim Bailey. Melissa Arditti will be helping Bill with all administrative duties for the club, meeting notes when needed, and other duties. Bill mentioned the WMC Club Show “Hocus Pocus 2025” happening at the Masonic Temple on May 18 at 2 p.m. Immediate attention to all performers on stage or close-up: please send Bill a set-list of what you are planning to perform so there will not be duplicates. Time frame: seven minutes each for close-up and stage performances. Please share the Facebook event page to all your Facebook lists. We hope to get a good turnout. It is \$20 per ticket. Ticket link is now available. You can pay at the door as well.

New WMC logo revealed from Bill and Melissa which was warmly received. The new logo will be used for all promotional and business-related activities in the WMC.

Tim Traynor (WMC librarian) has asked all members to please return any outstanding DVDS to him. He can also arrange to deliver magic DVDS outside of meeting hours, if needed.

Congratulations to Garrett and Carissa Spencley. They have purchased a commercial building on Wyandotte Street, in the Walkerville area. It will be utilized for theatre space and a small retail shop. They take possession on May 8, 2025.

Special guest/lecturer: Thank you to Johnny New York for coming to Windsor to speak. A very insightful lecture for all of the club members to enjoy, plus the added bonus of receiving

his 100 plus PDF book free of charge for those attending. Next WMC meeting: May 8, 2025 at 7 p.m.

*Eric Bedard*

## **RING 122, WATERTOWN, MASSACHUSETTS – Silent Mora – Ray Goulet Ring**

Meets at Temple Beth Shalom, 21 E. Foster St., Melrose, MA 02176, the last Tuesday of every month except during the summer, at 7:30 p.m.

Email: ibm.ring122@gmail.com

DEBBIE O'CARROLL, Secretary

51 Olive St., Newburyport, MA 01950 / (978) 462-9954

This month we absconded to Snappy Patty's as we weren't able to meet at the library. After enjoying a quick dinner, we got down to our business item, of which there was one, the upcoming library show.

The first item was to make everyone aware that David Penn made a change to the event name to Magic in Medford as it made more sense than Member Magic Show. None opposed the change.

Our next item was to discuss the set order and logistics. David will send out an email to the performers to arrange this. We had a short digression about book-based magic and encouraging members to do so for the show. Daniel Barbas discussed interest in making a magic coloring book/blow book for the show, and Mike Charles offered some patter and routine ideas using balloons that Daniel will be using. Mike will be providing sound support and a stage setup. Any music used in the performances should be sent to Mike ahead of time.

David and Nicholas Kerpan, one of our newest members, planned to distribute the new flyers in person in the following weeks.

With the show business out of the way, new items were presented by Mike. He suggested compiling a mailing list for future shows, standardizing our dues payment process, and miscellaneous other digital lists we can use to track membership, dues, and treasury. Daniel has some of these items completed (member registry) and will work on creating the others.

To conclude our meeting, our magical attendees started performing for the restaurant patrons. Our waitress was certainly impressed, we got dinner, and they got a show! Magically Yours,

*Daniel Barbas*

## **RING 129, KANSAS CITY, MISSOURI – Heart of America Ring**

Meets 1st. Thu. of every month at Westport Coffeehouse Theater, 4010 Pennsylvania Ave., Suite D, Kansas City, MO 64111

KELLY RUSK, President,

E-mail: knr6244@hotmail.com

We've had a busy month since our last report. On April 26 we gathered for our annual “Day of Magic.” This year, the format was different from what we have done in the past several

years. Instead of a magic auction, which generally lasted for several hours, we had a two-hour swap meet where members were able to negotiate the prices of items, they were putting on sale. And instead of a guest lecture, our own Past International President David Sandy gave a presentation on magic collectibles. In advance of the event, he asked members who thought they might have something valuable in their personal collections to describe the items they wanted to have evaluated, and he did the research needed to estimate the value of the items. For example, Jason Moore had a Blue Phantom (which caused wooden blocks to change places under minimal cover). He was delighted to learn that it would be worth at least \$1000; he explained that he had paid less than that for the lot which included this item. Shaun Rivera had the most unusual item, a plaque which included a lock of Dai Vernon's hair (which had been obtained by Dean Dill in his work as a barber). He was delighted to learn that it probably had tripled in value. Other members who brought items for evaluation were Cliff Norris, Alabama Jones, Keith Leff, Steve Steiner, and Lance Rich. David also spoke about how owning collectible items gives him a connection to the history of magic.

The theme of our May meeting was "Finish Strong," in which members were challenged to demonstrate a trick which they had once set aside and then returned to it to make it workable or improve it. Steve Steiner performed the "Linking Ropes," John Hicks showed a new sleight he had added to a card sandwich routine, and Keith Leff did a card routine based on cups and balls.

Dennis Burks then gave us an update of a project he has devoted many hours to, placing a plaque at the site in downtown Kansas City where Houdini first performed the upside-down straitjacket escape. John Hicks then showed us a four-ace routine in the "Share the Magic" segment of the meeting.

Kevin Horner, a guest at our meeting, showed us his ventriloquism act, in which he used a live person (Kelly Rusk) to take the place of the dummy that is more common in this art. Danny Tangelo, a full-time busking magician, stopped by, having returned from wintering in Austin, TX and taking a break before heading to Boulder, CO for the summer. Tom Burgoon entertained us with a poem.

On May 7, in conjunction with our local S.A.M. assembly, we hosted a lecture by John Shryock. He demonstrated a number of his favorite routines, including the "Cups and

Balls" and multiple card selections. In addition to explaining the ideas behind such routines, he also gave a lot of tips on the use of music in a close-up act, including details on the mechanics of adding music to one's act when you don't have an assistant to turn it on and off. He was enthusiastically received and answered our questions in detail. We strongly recommend him to other Rings, Stu Lewis

### **RING 130, JACKSONVILLE, FLORIDA – First Coast Magic – Bob Hutchings Ring**

Meets 3rd Tue at Hampton Inn, 4681 Lenoir Ave., S. Jacksonville, FL.

Meetings/Lectures at 7:30 (subject to change).

DR. DAVE COLL, Secretary, Secretary (904) 254-2460

E-mail: [info@IBMRing130.com](mailto:info@IBMRing130.com) / Web site: [www.IBMRing130.com](http://www.IBMRing130.com)

Tonight's meeting was different. This report will be short, because there's not much to explain although, oddly, a lot was going on. Allow me to explain. Instead of all "SHOW" it was more of "TELL." Following the release of his (and Ryan Schlutz) new designer deck, False Casey's, Erik Casey was gracious enough to provide all First Coast Magicians with a deck, complete with gimmicks required for "Stand-Up Monte." And so, our newly elected President taught everyone how to perform the awesome routine, with touches of his own expanding on the original routine. The short time we had to spent on the finer details as everyone was given the opportunity to follow along, with cards in hand. This workshop allowed us to leave with confidence that we have a new trick to add to our repertoire.

Following the lesson, David Coll performed a routine from David Parr. "Copycat" was done, with Oliver Sharp as his helping hand. If you haven't seen this routine, I highly suggest you look it up on YouTube as it was a fooler on *Penn & Teller: Fool Us*. And rightfully so. This is a fantastic routine that draws you in with the silence, a bell, and hand "banter" between the magician and their assistant.

We are pursuing to reinstate the Jacksonville Magic Week Proclamation with the city, which is the last week of October. We will work diligently with the mayor's office and Chamber of Commerce for enacting local events. Also, the Ring hopes to gather enough routines from the professional sets of Jacksonville magicians to write a Ring "Parade" in the coming months. If you're a member of Ring 130 and have a submission, please email [info@ibmring130.com](mailto:info@ibmring130.com).

The First Coast Magicians, I.B.M. Ring 130, meets on the third Thursday of each month. Visit [firstcoastmagic.com](http://firstcoastmagic.com) or email [info@ibmring130.com](mailto:info@ibmring130.com) for details if you're in the area, we'd love to have you join us. Chris Sharp

## **RING 150, FT. LAUDERDALE, FLORIDA – Dr. Mark Horowitz Ring**

Meets 4th Thur. in Tamarac, FL 7:30pm  
JOHN PETRUZZI, Secretary (954) 721-3054  
E-mail: johnpetruzzi@hotmail.com

On Wednesday, May 7, 2025, Ring 150 held its monthly meeting. After a brief business romp, we got down to some magic.

Mark Horowitz did a version of the old “thumb removal” illusion using the forefinger instead: the middle of the forefinger was “removed” with the help of a clever gimmick. Later on, Mark performed the classic “Acrobatic Silks.”

Robert Weinowitz taught a jokers find the selected cards effect. A Teach-in he finally did after an emergency absence.

Jimmy Cieslinski (Jimmy C.) reported on the 4F event he attended and then showcased several effects that he took away from it.

Joe Freiman performed the ever so popular “Color Monte” followed by a card effect that was explained to have been done with “mirrors.”

Toscana Thiago used a new telephone app technology to baffle us with a unique card effect.

Randy Goodman did several card effects that demonstrated his mental memory control technique.

Ring 150 meets once a month at 7 p.m. at The Coconut Creek Community Center in Coconut Creek, Florida. The meeting was very good.

*Billy Byron*

## **RING 153, BILLINGS, MONTANA – Billings Magic Society**

Meets 2nd Tue., 7:00 pm, at Reflections, 1140 Sixteenth Street West, Suite 13, Billings, MT.  
BRENT CROMLEY, President / E-mail: [brent@cromley.net](mailto:brent@cromley.net)  
(406) 208-4147

Tony Shandy, Debbie Herman, and Brent Cromley gathered for another unforgettable evening filled with magic, stories, and laughter.

We started by talking about the exciting things happening around Billings. The biggest news of the night: the *Champions of Magic*, a world-famous group of performers, will be coming to town this May! Everyone agreed that it's a can't-miss event for anyone who loves magic. It's not every day that such incredible talent lands right here in “The Magic City.”

Our conversation turned to what's happening on some of our favorite magic TV shows. Brent shared his love for *Penn & Teller: Fool Us*, calling it one of the best platforms today for seeing fresh and creative magic. Tony chimed in with news about David Blaine's newest TV series, where Blaine travels the globe in search of rare,

exotic, and jaw-dropping performances. It sounds like a wild magical adventure and definitely worth a watch.

Then came the real magic, our club performances! Tony was up first with his coin routine, “Time Travel.” As always, he wove an intriguing story to go along with his trick. In his routine, he placed a Kennedy half dollar and a Mexican twenty Centavo coin into Debbie's hand. After removing one coin, everyone gasped when the remaining coin had transformed into a simple quarter! A clever and surprising twist.

Brent followed with three card tricks he's been working on. He performed “The Very Stupid Magical Thing” from Dani DaOrtiz's *Semi-Automatic Weapons Project* and showed off a Si Stebbins-based three-card revelation from DaOrtiz's *Spaces Project*. He closed with another new trick in which a spectator, Tony, inserted a joker into the deck to select a card, only for the chosen card to immediately vanish, and then astonishingly reappear inside the card box!

As if the magic wasn't sweet enough, Debbie once again provided delicious homemade cookies; chocolate, oatmeal, and sugar cookies, and they disappeared almost as fast as the playing cards.

Spring has officially arrived in Big Sky Country, and the Montana landscape is absolutely stunning. If you happen to be traveling to Yellowstone Park or wandering through Montana this season, don't forget to stop by and visit us. The Billings Magic Club is always ready to welcome new faces and share a little magic.

*Brent Cromley*

## **RING 158, GREENSBURG, PENNSYLVANIA – Wizards of the North**

Meets 1st Sun 3:00 pm at Dino's Sports Lounge at 1020 Towne Sq. Dr., Greensburg, PA 15601  
MARK DURIGON, President / email: [mdur@comcast.net](mailto:mdur@comcast.net)  
Facebook: [www.facebook.com/groups/70055716443](https://www.facebook.com/groups/70055716443)

Ring 158 met at Dino's Sports Lounge on Sunday, May 4, 2025. After a meal, meeting was called to order by Treasurer Mike “Zombo” Baker. Present also were Rick Bradley, Chuck Snyder, and Mark Zajicek.

Old Business: The group discussed Joshua Jay's upcoming appearance and lecture at Liberty Magic in Pittsburgh. We also discussed “Uncle Chuck” Snyder's magic and juggling shop in Johnstown. We wish you much success, Chuck! He mentioned that he recently purchased a large amount of magic from a fellow magician, thus increasing his inventory of wonderful items. Mention was made of the possibility of a picnic in July, but this will be discussed more fully at our next meeting in June. The Ring



then congratulated Mark "Old Timer" Zajicek on his being recognized for his fifty years of contributions to magic in the Pittsburgh area.

New business: In keeping with Mark "Retired and Busy" Durigon's love of magic history, Mike showed the group his copy of the *Boy Mechanic* book from 1915, which had quite a few magic tricks scattered among the pages. Rick "Lefty" Bradley offered his copies of *David Copperfield's History Of Magic* and Nate Stanforth's *Here Is Real Magic* for anyone interested in borrowing them.

We moved into magic demonstrations. This month's theme was "April Showers Bring May Silk Flowers" (magic using silk and/or flowers). Rick demonstrated his "Secret Voice" mini-PA system which is a personal music and sound effect unit. He also showed his sword-through-finger kit which was amazing! Mike talked about his use of silks and noted how he tends to use them for family/kids shows. He showed several silks which could be used as final loads and in change-bags or other props. "Uncle" Chuck demonstrated a very nice phantom tube which is shown to be empty, but yet produces multiple silks at the magician's command. Rick had the group laughing at his "never vanishing silk" which kept popping out of his fist and his jacket pocket when he tried to vanish or discard it.

Our next meeting will be on Sunday, June 1st and the theme will be parlor trick magic, tricks using an apparatus. We will also conduct a mini workshop "tutorial" on shuffles, cuts, false shuffles and false cuts, which is left-over from the April meeting.

*Willis Shook*

### **RING 165, COLLINGSWOOD, NEW JERSEY - William V. Rauscher Ring**

Meets 1st Mon., 7:00 pm at MT Ephriam Baptist Church, 25 S. Black Horse Pike, MT Ephriam, NJ 08059  
JOHNNY MASS, Secretary  
E-mail: johnmassanova@gmail.com

Meeting started at approximately 7:10 p.m. Fifteen people in attendance. Introduction by President John Kostyal. President spoke about the shows that we will produce. Information on the shows is still TBA. We will have more information at the following meeting in regard to the show date and time and when auditions will be held. President also spoke about the Pennsylvania Swap meet which he attended. Stated it was a good time and that all should attempt to attend when it comes back. House of Magic has now opened in Philadelphia. Lucy Darling will be in Philadelphia in August at the City Winery. Ended this month's minutes with this month's theme What's Old is New Again.

Next meeting is May 5th, and the theme is "Parlor/Stage magic." All members are encour-

aged to perform. All members in attendance performed. Meeting ended at 8:30 p.m.

Our next meeting started at approximately 7:15 p.m. Twenty-two people in attendance. Introduction by President John Kostyal. President spoke letting us know about the passing of Steve Applebaum. States that I.B.M. Ring 6 will be holding a Broken Wand Ceremony.

Nominations for the board were made: President John Kostyal; Vice President Mike Sloves; Secretary Peter Cuddihy and Johnny Mass; Treasurer Jim Capobianco; Sergeant-at-Arms Peter Cuddihy and Reba Strong. Elections will be held at our next meeting.

Discussed holding a Broken Wand Ceremony for our namesake Bill Rauscher our first meeting of the season in September.

Emails will be going out for auditions for our "pay the rent" show. Show date TBA.

Ring 6 will be holding an auction in August. Ended this month's minutes with this month's theme, DIY/Stage and Parlor. Due to a mix up in emails, our next meeting theme will be the same as this month's. All members are encouraged to perform. All guests in attendance performed. Meeting ended at 9:00 p.m.

*Johnny Mass*

### **RING 170, ORLANDO, FLORIDA - Bev Bergeron Ring**

3rd Wed., 7:30 p.m., at IHOP on Kirkman Road, Orlando, FL.  
DENNIS PHILLIPS, Secretary  
E-mail: dphillips13@cfl.rr.com  
Web site: www.Ring170.com

Vice President Craig Fennessey filled in for President David Freeman who was doing catch up in his professor's work. Twenty-four were present and we had one guest, Colton Satmary. Dr. Ken Schreiber, MD, gave us a great report on his recent trip to the Vanishing, Inc. Convention in Japan. Joshua Jay was a great host and in addition to lots of magic, there was sightseeing.

Phil Schwartz presented his 110th Magic History Moment. His subject was "The Back Room at Martinka's," the site of the founding of both *The Mahatma Magazine* in 1895 and the Society of American Magicians in 1902. German-born brothers Antonio and Francis Martinka opened one of magic's most famous addresses, 493 Sixth Avenue, New York City in 1886. Its back room had a small stage and seating where magicians from Herrmann to de Kolta to Downs met and shared magic. During the May 2025 Magic Collector Expo in Las Vegas, Phil will assist in the tour of David Copperfield's Las Vegas Museum including its recreation of Martinka's Back Room.

Mark Fitzgerald was our emcee for the monthly show. Mark filled in between the acts

with some excellent tricks with paper money, using theatrical prop money. Bills changed values and Mark gave away free samples.

First up was Dennis Phillips who presented the seldom seen Bill Neff rope trick. When Bill Neff first showed this effect to an audience of magicians at an early 1960s Abbott's get Together in Colon, Michigan, he stunned the magicians who had never seen him do it. A length of the unprepared rope is shown and cut into two pieces by a spectator. The magician holds one piece in each hand; hands may be widely separated. He waves the ends of the rope together and, in a flash, the pieces seem to visibly meld together into one piece. This rope is the same length as was first shown and may immediately be given out for examination. Dennis then explained the set up and how to perform it.

Brian Sullivan did some fancy card magic and was able to cut to cards in a shuffled deck. Four kings became four aces, and he cut to four of a kind.

Rich Lombombard showed some of his "Richcraft" with a repeated baffling "Ambitious Card" routine.

Dan Stapleton did what he called stunts, but they still looked magical. A coin was placed on a wooden coat hanger, and it was twirled in a vertical circle and the coin stayed on the hanger. Borrowing from the late 1800s "Georgia Magnet" act (Lulu Hurst), Dan was seated with his palm on his head and no strong man standing behind him could lift Dan's hand. Finally, he covered his thumb with a paper napkin and stabbed toothpicks into his thumb. They were removed and there was no skin broken.

Jimmy Ichihana was up next with some excellent card work. He revealed a selected card. The deck arranged itself into colors and selected cards were in both contrasting piles. Finally, a torn card corner was in an empty card box.

The show concluded with Revelli, and his colorful act, done to music. Thimbles appeared on his fingers and changed colors. Billiard balls multiplied and vanished. He had a colorful "Linking Ropes" routine and a rope with a moving knot. A silk handkerchief changed into a sponge ball and sponge balls appeared in a spectator's hand.

*Dennis Phillips*

### **RING 175, TAMPA, FLORIDA – Warren Hamilton Ring**

Meets 2nd Tue., 7:00 pm, Tampa Gardens Sr. Living, 16702 N. Dale Mabry, Tampa, FL 33618 / Website: <https://tampamagicclub.com>  
TOM VORJOHAN, President  
(865): 254-9254 / E-mail: [TomVorjohan@gmail.com](mailto:TomVorjohan@gmail.com)

It was a magic-filled evening with eleven members and two spouses attending the May

meeting. We flip-flopped back to the Grace Lutheran Church at Carrollwood, as the assisted living facility was seen as just too far north. President Tom Vorjohan was able to attend just two weeks after having his left hip replaced, and Treasurer Ken Spanola was gone the previous week for a barrage of tests in Denver, Colorado. Both were ready for some fun magic. Plus, on May 31, we will be hosting the annual Tampa Bay Festival of Magic at the Lions Eye Institute in Ybor City.

Tonight, the theme was all about the ladies. With Mother's Day behind us, we were looking for magic that just might appeal to the women that we meet. First up was our resident dealer, Scott Correll of SWC Magic who had a great deal on a couple styles of reels, a book that magically lit up, and a Nimbot label maker that he recommends and uses. Ken Spanola was assisted by Rudy Hernandez for a borrowed-deck routine that he shared and taught. Only fifteen cards were used, and the chosen card vanished then reappeared face down among the face up packet. Rudy followed by making a unique paper rose for Melissa Spanola and teaching his method of making this colorful flower.

Frank Velasco was assisted by Rick Casale in a great casino-themed effect with a bit of cards, roulette, and a slot machine to find the four queens along with a plethora of four queens coincidences based on an effect published in *Genii* by John Bannon. Mark Myers shared a direct key card effect that he taught, as well as another card effect using three piles of cards that was deceptively self-working. It was also great to see his freshly published (non-magic!) book: *Nathan Quinn: Mystery of Floating Isle* – congratulations Mark.

We were pleasantly surprised to see Geoff Williams between his many convention appearances this year as he made a card beautifully float in the air up above his head. He even shared the work needed with elastic loops to make this look effortless. Tom Vorjohan shared the story of his mom's influence on one of his favorite effects: the Invisible Deck. He also did a great "couples" trick where he sets up an instant stooge who can reveal the card their partner chooses. This one even fooled the stooge the second time! To end the magic, Alan Zurich did his "Chameleon Silks" routine where there was a three-way color change.

Before we left, Ken brought a cake for his wife, Melissa, who was celebrating her birthday that evening... and we learned it was also Barbara Zurich's birthday tonight as well! Almost like magic – we had two birthday ladies in one evening!

*Tom Vorjohan*

## **RING 179, BALTIMORE, MARYLAND – George Dency Ring**

Meets 3rd Tue., 7:30pm at Trinity Lutheran Church at 109 Main Street,  
Reisterstown, MD 21136

ANDY LONDON, President / Email: alondon@concast.net

The March 18, 2025 meeting was a joint meeting of I.B.M. Ring 179 and S.A.M. Assembly 6 held at the Gramercy Mansion in Stevenson, MD. About twenty members attended. Tonight's theme was magic using a gaff.

Mike Rose shared another of his interesting and informative Baltimore Magic History Minute presentations. Mike gave the history behind the Kellar/Thurston name of S.A.M. Assembly 6, which meets jointly with I.B.M. Ring 179. In 1908 Howard Thurston's show had eight boxcars of magic. Heinrich Kellar and Thurston performed together, at the Ford's Theater that was located then in Baltimore. In 1908 Thurston bought Kellar's show for \$5,000, and the two toured together that year only. Kellar retired at the end of that year and died in 1922. Thurston died in 1936. Thurston emulated Kellar, including having red devils on his show poster. The S.A.M. Assembly 6 club poster is photos of Kellar and Thurston, from which a lithograph poster was made for their show.

After Mike's slide show, members performed magic with the theme. John Gazman performed a well done "Scotch and Soda." Jacob Knuckey performed a self-working packet card trick. John Dodge performed a trick using a card deck, and a poker chip, which are used together to find a chosen card. Dick Kohlhafer did a coin trick with a half dollar and Chinese coin with a hole in it.

Michael Worsham performed a mentalism trick using Eric Buss's lecture DVD case. Vincent Capadula did a trick using phones. Mike Stringer had a volunteer think of a card. He then revealed a deck where the thought of card is the only card with YOURS printed on it. Angelo Mileto did a card trick. Joe Pachino did a card trick as well. Jared Raitzcek performed a card trick involving dealing cards into piles, shuffling, and eliminating cards, until a pile is left. Jay Silverman did a trick using two decks. Rich Kitterman performed "Grave Mistake." Mary Pomykala performed as her Russian character, and did a number trick where a volunteer thinks of a number and adds numbers per Mary's directions. Most people wind up adding the numbers to an incorrect total, even when given non-deceptive instructions. Rick Beatty performed, and partially explained, a "Three Card Monte." Mark Wolfire performed a trick using a heavily gaffed playing card, with four small holes in each corner. He moved the

holes around until all four holes were in one corner of the card, and then with a flick, all four holes returned to the original spots.

Howard Katz performed a mentalism trick with a pocket watch, a ring, and a Walking Liberty half dollar.

April 15, 2025 Announcements: A new meeting place for future meetings has been secured, at the Chestnut Ridge Baptist Church in Baltimore County. Also, a new date for future meetings was announced, which will now be the second Thursday of each month.

Ring 179 President Andy London started the meeting off playing a comedy mentalism video of Penn and Teller.

Performances: About twenty members were in attendance, and the meeting theme for April 15, Tax Day, was money magic.

1. Dave Thomen -shared a jumbo version of the "Volunteer Swindler" effect by Mark Mason. Dave also covered the "Heiny 500" cash routine, and a \$100 silk to thumb tip routine from Barry Mitchell and Steven Petra's *Total BS* book.
2. Joe Bruno performed his own card spelling trick titled "Spectator Spell," and kindly handed out written instructions after performing.
3. Eric Keenan performed a trick using a brass box, with coins magically jumping out of or disappearing from the box.
4. Rich Bitterman (a) Sprayed a \$1 bill with "Dry Ink" and then pressed it to make a duplicate \$1 bill. (b) Performed Alan Wong's "Flash Cash," where a stack of blank sheets is transformed into a stack of \$100 bills.
5. Howard Katz did a "Cups and Balls" routine, ending with lemons under the cup.
6. Mike Rossman had a volunteer select a card, which was the Queen of Hearts. Mike then started playing the song "Queen of Hearts" by Juice Newton. While the song played, Mike made several incorrect guesses trying to name the selected card and eventually gave up.
7. Ken Caplan (a) Ken performed a progressive bill change by George Bradley. A \$1 bill is changed to a \$10 bill, and then the \$10 is changed into a \$100 bill. (b) Ken performed "Flush," by John Stessel, in which two rubber bands are magically linked together.
8. Jeff Eline performed a money counting routine which he called "Pimlico Pete." A handful of bills are counted to be \$30. It is recounted several times, and counted to different amounts each time, ending with being counted to \$40.
9. Mike Stringer performed a trick of his own creation adapted from a trick he saw in a magic magazine.
10. John Gazman did a trick using two volunteers.
11. Michael Worsham performed three effects with money. First, he changed a \$1 bill into a real \$2 bill. Second, he did Richard Sanders'

“Extreme Burn,” turning five \$1 bills into five \$100 bills. Third, he showed a \$1 bill and then folded it and threw it into the air, and it turned into a plastic credit card. *Michael Worsham*

### **RING 192, SACRAMENTO, CALIFORNIA – Victor Saint Leon Ring**

Meets 2nd Weds., 7:00 p.m., at the Mission Oaks Community Center, 4701 Gibbon's Dr., Carmichael.

JEFFREY TINKER, Secretary / E-mail: jtinker53@yahoo.com

Web site: [www.magic1.org/ibm192](http://www.magic1.org/ibm192)

David Wright helmed our May meeting. Our Ring and S.A.M. Assembly 72 co-sponsored the night's program, a lecture by Roman Spinale. Al Skinner gave an enthusiastic rundown of his history and interactions with Roman.

Roman began by turning a small sticker on his coat into a full-size Chap Stick and then reducing it back into a small sticker on his coat. He produced three different colored decks from one card box and put them back all at once back into the box. I won't go through his whole act but suffice to say it was a very impressive show.

Audience volunteers included Richard Aylward and Scot Smith among others to help with rising cards and a phantom deck appearance.

Afterward, he explained each trick in turn, answered questions, and accepted some helpful feedback. For a magician and stand-up comedian, whose been around the world and on television, he's very down-to-earth and genuinely friendly. Thank you, Al Skinner for introducing us to Roman Spinale. *Jeff Tinker*

### **RING 193, SALT LAKE CITY, UTAH – Len and Thalia Swinyer Ring**

Meets 1st Tue., 7:00 pm, at the Swinyer residence, 4970 Waimea Way, Holladay, UT.

MONT DUTSON, President / E-mail: [montd84@comcast.net](mailto:montd84@comcast.net)

Web site: [www.utahmagic.org](http://www.utahmagic.org)

Ring 193 met on May 6, 2025. We had nine in attendance. We discussed upcoming lectures by Joshua Jay on August 15, 2025.

Ring 193 will be having its annual “Swap ‘n Sell” event on Saturday, September 13, in the front yard of the Swinyer home. You can arrive at 3:00 p.m. to set up, bring your own table/chairs if you need them. The Ring will furnish hot dogs around 4:00 p.m. Everyone else is asked to bring potluck side dishes.

Mont started off the magic with a true story of a Victorian-style house he knew of when he was working and living in Moberly, Missouri. He thought it was a perfect haunted house. He mentioned that to a co-worker who said it was haunted and that he and his family had lived in that house years earlier. He also said every once in a while, they saw an old man in a rocking chair at the top of the stairs and when they

looked again, he was not there. Mont put this story together with a creepy rhyme and showed 4 cards where a man (King) would appear and vanish according to the poem. Spookily, he called it “The Man Who Wasn't There.” He thought the rhyme came from a Robert Neale book, and Mont added the true story to it.

Kerry, in keeping with the May Flowers theme showed an old Duane Laflin Square Circle. He produced a white silk, several other colored silks from that, and then produced a silk fountain. Then from the empty square, he produced a couple of large spring flower Mylar bouquets. He then showed a small table/box with a snake design on the front. He said the box held his pet snake Fang. He said he was a mathematical snake; he was an Adder. Kerry had a card selected, returned to the deck and placed the deck in a holder on top of the table box. He mentioned Fang was going to help out. The cards spewed into the air, Fang the spring snake flew out of the box, Kerry caught it red-handed. Fang had the chosen card in its mouth. He used a card box holder that automatically raises the deck upwards upon opening. His daughter makes them, and he is offering them for sale. Several members took advantage of the special one-night offer for the cases.

Doug was next and told how important surprises were to folks. He displayed two large, sealed envelopes and had Rudy think of a card and select one envelope to open. It had a sealed envelope inside with another sealed envelope. The last one had a card with a large sticker that said “surprise.” But wait, peeling off the full-face sticker, the card was the one Rudy had thought of: Surprise.

Dan performed a “Triumph” effect with Thalia helping. He found her card, along with another one that someone must have been thinking about.

Rudy, saying he was very nervous, brought his phone with a video he could play of his performance. Jann was asked to think of a two-digit number, while Rudy said he was mentally transmitting a number to her mind. She said it was 37. Rudy played the short video of him doing magic, and he stepped to the side, and on the fridge door behind him was “37”. All were amazed. The effect is accomplished with a special phone app. It allows you to film a video before a performance, then during the playing of the video, he can insert a prediction that actually appears inside the video. It is called “Duality Pro” and has tons of effects.

Javier produced a colored napkin and proceeded to fold it into a red rose with a green stem. He presented it to Jann.



Jim was pressured to perform, but he didn't give in. He promised to perform at the next meeting.

Owen presented a short demo of taking a 360 balloon, magically making a small air bubble appear in it and then disappear. He is working on a complete routine.

Next month's theme is "June is Busting Out All Over." So, bring your bust, or something explosive (Thalia reminds us, no fire), and anything you think might fit with the theme. See you then.

*Mont Dutsen*

### **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

Lecture April 17, 2025: The Willy Monroe lecture was a master class in how to practice sleight of hand and making techniques your own. The biggest surprise was that he already knew some of the Alabama magicians. The second biggest surprise was that Willy found the meeting place without a GPS. A couple of out-of-towners attended just to see Willy.

May meeting: Absent Dean Carter emailed in the treasurer's report. V.P. Brett Boyer also emailed he would not be attending. George Patides emailed that he needed to watch another season of *Lost*. Bill Mullins gave the obit report. May became coin magic night. Or if you didn't have coins, you could bring washers. Two members brought Maytag washers and dryers. Cards pretending to be coins or diaphanous objects. Kenneth Jordan served as Sergeant-at-Arms. Nathan Williams from GigaParts served as the night's guest.

Evan Tate performed a ring and rope trick followed by a card trick that fooled all members that attended. Glenn Rudolph performed quarter on the shoelace, vanishing nickel by a baby, and ended with a quarter penetration of a diaphanous scarf. Of course, Matt Growden since he came up with the night's theme, performed a coin hopping routine ending with a six-inch coin. Patrick Brunson performed his "Miser's Dream" as he performs for children. Patrick played "card in the non-diaphanous bag guessing game," where spectators tried to name the one card in the bag. Jared Cassidy named the card in bag on his forty-second guess. Father and son, Patton and Russ Ward, did several card tricks. Jack Baldwin, the oldest member of the Ring, remembered when people could buy Bicycles before the tariffs.

*Patrick Brunson*

### **RING 197, MARIETTA, OHIO – The Tommy Windsor Ring**

Meets 2nd Thu., 7:00pm at 200 Franklin St., Marietta, OH

DALE WHEELER, President / E-mail: dalew3314@gmail.com

Jay Foresta opened the meeting at 7 p.m. This was a wonderful, productive, and well-attended meeting. Along with the normal business, we welcomed two new members, Velma Kuzma and Keith Matheny. Our new members receive a wand and certificate of membership from the Ring. With the intent to entertain and promote magic locally, we have future shows planned for the Point Pleasant and New Martinsville areas in the fall. These will include several members performing stage and close-up magic.

Discussions included the welcome home gathering for Ken Brown at a local restaurant. He shared some of his experiences overseas and his plans for relocating. Charleen reminded them to check their e-mail for regular updates related to the I.B.M. Convention in Houston.

The performances were the mainstay of our meeting with entertainment from Keith Matheny, Tom Wilson, Velma Kuzma, Dale Wheeler, Chester Gault, and Dock Cutlip. Leading off with Keith and his helper, Velma, he performed a word effect "Dictionary Coincidence" using two pocket dictionaries with the goal of matching the word that Velma had selected. Continuing his member candidacy performance, Keith did a "Bank Night" effect with a die and six envelopes with Dock selecting the envelope with the same number rolled. Keith performed a "Credit Card 2.0" with cash changing to a credit card. His final trick was "Winner Takes All," a Stevens Magic Emporium effect, with the aid of Dale. The props included were two green balls, one black ball, number cards, and money.

Tom showed his card skills with a few different effects. He graciously gave credit to fellow Ring member, Dana Holleran, in teaching him the necessary techniques to successfully perform them. His presentation included his version of "Back to the Future." Additionally, his take on an "Ambitious Card" routine was performed. Velma used a purse, wand, silk bag, and cardboard screen used to hold the silk that was later transformed into a pop-up flower.

Dale later demonstrated a variety of original mental effects. The predictions being revealed with varied techniques. The range of topics included card predictions to restaurant food choices. His set of props included a regular notebook, pen, cups, marker, dice, a board, a pair of digital reading glasses, and cards. Dale

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

had several assistants, Velma, Bill, Dock, Tom, Keith, and Charleen. Chester took a deck of cards with half face up and half face down. The deck when placed on the table face up showed all but the four aces. The effect has virtually no setup and can be done with a regular deck of cards. He generously taught this.

Dock rounded out our evening performances with three Rubik's Cubes and an empty bag. He showed the cubes, changed their pattern, placed them in the bag, snapped his fingers and then revealed the cubes to the audience. The patterns had reset to their original patterns.

We would love it, if you would like to join us, either as a guest or a new member. If you are traveling through or live in our area and would like to come to a meeting, get in touch with us.

*Charleen Stokes*

### **RING 216, SAN JOSE, CALIFORNIA**

Meets 2nd Wed each month at the Yu Ai-Kai Cultural Center, 588 N.

Fourth St., San Jose, CA

DAVID MARTINEZ, President

E-mail: [president@ring216.org](mailto:president@ring216.org) / Web site: [www.ring216.org](http://www.ring216.org)

Ring 216 had the pleasure of welcoming celebrated Bay Area magician and our good friend Phil Ackerly for his new lecture, "Phil-osophy of Success." Most of the members knew well Phil's cheerfulness and skill in performing for all ages. In this lecture, drawing on his decades of experience, Phil presented lessons he has learned on how to have a successful magical career, as well as sharing some favorite routines.

The personalization of effects to the situation is a feature of his approach, both giving the audience a unique experience for that time and place and encouraging word-of-mouth buzz and achieving repeat engagements. For example, for a birthday party Phil would have a card selected that would be revealed to have on it a picture of the birthday child. At the lecture, he gave detailed instructions on how to create personalized cards of this type.

An aspect of Phil's performing method that the members appreciated was his preparation for questions and remarks that he knew would come at certain moments in the show or even in after the show when chatting casually with audience members – in that situation he might ask, "What's your favorite trick that you saw?" And then proceed from there with another effect; if the child responds, as they often will, "I don't know," Phil has a routine all lined up in response!

The Ring members appreciated experiencing the warm humor and the expert insights of this true professional.

I.B.M. Ring 216 of Silicon Valley meets the second Wednesday of every month. We welcome all visiting magicians. *Gary Goldberg*

### **RING 236, CHAMPAIGN, ILLINOIS – Don & Dorothy Schultz Ring**

Meets 3rd Wed., 7:00pm, (except Nov. and Dec.) For location call Chris at (217) 431-479

KEN BARHAM, Secretary

2318 Winchester Dr., Champaign, IL 61821 / (217) 841-5616

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

The April meeting opened with discussion of recent, and upcoming, online meetings and workshops.

The Central IL Magic Get-Together will be held on May 3rd at the Bremer Conference Center in Danville, IL. Registration starts at 8 a.m. and the first lecture starts at 9:00 a.m. The night before workshop is presented by Nick Locapo and will cover Levitation and Animation. For information and to register for either, or both, go here: [cimagic.weebly.com/cimgtg.html#](http://cimagic.weebly.com/cimgtg.html#/)/. You can also sign up for a Jimmy Johns box lunch from the registration page.

CIMA will be hosting a lecture by Trevor Duffy on September 4th at 7:00 p.m. at the home of Chris Bontjes in Danville, IL.

Rob "The Professor" Higgins gave a good review of a French animation called *The Illusionist*. Chris Bontjes passed around his tablet we could see the quality of some of the magic books he downloaded from Vanishing Inc. during their sale last year. They have a good selection, and they really are pretty nice.

Roy Stoutenborough opened the magic with a guessing game of how many jellybeans were in a jar and a demonstration of how magic tricks could be used as weapons. Ken Barham stepped up with a triple prediction of where three items selected by a spectator would end up, "ABSee," and "Double Prediction." Rob Higgins had three random cards selected hidden on the spectator's body and had the matching cards concealed on himself. Chris Bontjes presented his "Coffee Sleeve Illusion" and match box transposition. Hesham Hassan showed us his "Sponge Napkins." Mark Carlson joined us on Zoom with his "Objects of Desire." Essen Hu showed us his Blurred Deck. Dave Wernick presented his "Triple Location Prediction." Bill Pierce danced the Siamese Waltz. Chris Bontjes came back with a close-up illusion. Roy Stoutenborough explained march madness with three lengths of rope, and Ken Barham closed out the night with "Split Focus" and his "Quarter through Hand to Jumbo Quarter."

Don't miss the Get-Together on May 3rd, Chris has put together a really great line-up this year!

The next meeting will be on Wednesday May 21st at 7:00 p.m. at the Salvation Army in Champaign. The topic will be something you learned at the Get-Together. Come early and

meet us at the Italian Patio for fun and food. I usually try to get there around 5:00 p.m. See ya at the Get-Together and then 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](mailto:randy.weidenhamer@sbcglobal.net)

Meeting was held at the North Canton Church of Christ on the 30th of April., 2025 at 7:00 p.m. Thirteen members 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.

Many suggestions and ideas were brought up for discussion concerning our magic auction and November banquet. Brent Schneider, Mike Salvino, and Don Moody reported that they purchased one hundred jump drives for reorganization of the club's video library replacing the DVDs. Mike Bishop is recruiting talent for our November magic banquet. That ended the business portion of the meeting, and everyone readied themselves for the magical part of the evening.

Ken Hutchinson started things off with a mini lecture about staging for your magic stage show. This lecture included tips and ideas on positioning of props, and jet sets and the use of music and lighting. Mike Bishop performed "The Recording" with three Morgan silver dollars. Brent Schneider showed his homemade props for the tube and cube illusion. John Mayer went to the movies for his trick as he displayed a movie poster and a prediction photograph. Paul Snyder performed a card trick in which a card and a marker were placed under a cloth and after some magical stuff, the card is signed by both the magician from under the cloth. Ron Barnett did his version on the "Gemini Twins" card trick. Don Moody did a prediction trick with a plaque containing sixteen colors. A color was randomly chosen, and it matched a prediction in the envelope.

Special thanks to Tim Angeloni for bringing some magic to sell at the meeting. Our May meeting will be a lecture by Dan Fleshman.

Well, that ended another night of magic but don't worry, we will do it again next month.

*Randy Weidenhamer*

### **RING 250, FORT COLLINS, COLORADO – Presto-Digitators**

Meets 2nd Sat. of month at 11:00 a.m. at Oregano's Restaurant, 4235 S. College Ave., Fort Collins, CO 80525

LEW WYMISSNER, President / [Lewiswymisner@comcast.net](mailto:Lewiswymisner@comcast.net)

(970) 484-7014 / Web site: [www.prestodigitators.com](http://www.prestodigitators.com)

April meeting of the combined I.B.M. Ring 250/The Presto-Digitators and S.A.M. Assembly 292 at Oregano's Restaurant's in Fort Collins, Colorado. The official meeting began, after some time to fraternize among those attending and time to order and eat lunch. The Teach-in section was a little different this month, as Compeer Cody Landstrom talked about what he has assembled that he carries to every show to ensure he has a full complement of back up materials for essential props, as well as a plethora of stuff he can use to "fix" things that might break or need adjustments on the fly, as well as Band Aids, and other medicinals, etc., etc. He demonstrated his "carryall" that he had procured from a second-hand store. This minilecture was comprehensive and very informative from a true professional.

The performance section of the meeting was next: Tim (TimFoolery) Pendergast performed Max Maven's "Pocket Nightmare." Mike Frye performed a card classic called "The Collectors." CJ Adams showed us "Magicians vs. Gamblers," Lew (Loudini) Wymisner performed an effect with the Stephen Tucker Wow Wallet called "Sorry Not Sorry," but instead of a sucker ending, he modified it to more of a mentalism effect. Byron (Byrini) Ferguson finished the performance section with a baffling effect that came from way/way back he purchased at a lecture by Barry Schor, called "Fred's Mental Miracle."

The (almost) last batch of the magic and books from the Lloyd Worley estate was given out to end the meeting. (We were graced at the beginning of the meeting by Madeen Worley, Lloyd's widow.)

The combined I.B.M. 250/S.A.M. 292 met on May 10, in Fort Collins, Colorado and attracted a dozen attendees. After ordering and eating lunch at Oregano's Restaurant, our meeting place, the agenda began. The theme for the May meeting was Openers and Closers. Gary Erichson performance was his version of "Coins and Cylinder." Each time Gary presents this effect, he adds something new and different. This time he also added some "colorful" patter.

Next up was a short discussion of Marketing Your Show. Suggestions included getting a website, getting good Google ratings for your shows, and basically getting your name out as a

local magician. Also discussed was getting notable individuals to be references for your magic shows.

Performances: In no particular order, Mike Frye performed an effect called “Too Many Card Tricks,” with props to Derek Dingle. Baxter Dunn performed an interesting “Invisible Coins to Pail” called “Clonk.” Baxter improvised the invisible coin part with a different use of a wooden Rattle Box. The pail, itself was held on the head of Tim (TimFoolery) Pendergast. CJ Adams performed “Sleeve Aces.” Rick Butler performed a mental effect with cards he called “Shuffled Chaos.” Doug Zimmerman performed and then explained an expanded routine he called “Silks.” All of the props except for a Vernet Thumb Tip, Doug created himself. It was a great lesson in DIY. He made a revised Sanada gimmick, larger than the original. He also DYI’d a prop that produced a silk, which actually sprung forth from a foulard. He also fabricated a prop somewhat similar to a Silkola, but with vast improvements, including a magnet. Doug mentioned he had a penchant for magnets.

The Teach-in was “Magician’s Choice” (forces). Attendees were previously sent an email with attachments of some examples and also given some hand-outs. Several Magician’s Choice(s) were explored. The meeting ended with a give-away of props donated by some of those in attendance. *Low Wymisner*

## **RING 265, LONDON, ONTARIO, CANADA— London Magicians Guild**

Meets 2nd Wed., Labatt’s Engineering Bldg. unless otherwise notified.  
MARK HOGAN, Secretary

In March we were blessed to have not one but two lectures: Levitations and Escapes. Scott Hood was going to show us his “Floating Hank,” and Christopher Campbell graciously offered to share with us some of his extensive knowledge of Escapology.

First up was Scott Hood, who performed his entire “Floating Hank” routine, complete with music. First, he tied two blue handkerchiefs together and placed them in a glass. A red hanky was put in a bag, then vanished, only to be found tied between the two blue ones! He then magically removed three knots from a hanky, placed the knots in a bag, then showed the holes in the hanky where the knots came from, and then vanished the knots! The finale was the “piece de resistance,” he placed a hanky in a large glass bottle, and on Scott’s command, the hanky started to dance. It playfully jumped about to the music, even when Scott plugged the top of the bottle! He was even able to give it to

members of the audience! It is really a beautiful thing to witness up close. Finally, he unplugged the bottle, and the hanky jumped into Scott’s hat!

It was an incredibly entertaining piece of magic. Scott then detailed the routine, including an in-depth discussion of “Corky,” which made much of the magic happen. He explained all the programming of the trick in detail – the technology of this effect is quite impressive, and Scott did a marvelous job explaining it to us.

Andrew Olmstead also performed a levitation effect – after showing how difficult it is to pick up individual grains of rice with chopsticks, he then took a clear jar of rice, jammed one of the chopsticks into it, and lifted the jar – then poured out all the rice showing everything was un-gimmicked! Very cool!

Christopher Campbell (a well-known and respected escape artist and sideshow performer) then demonstrated for us some introductory escapes, as well as showing us some of the items he used in his work. He started by showing and explaining the “Thumb Zip Tie Escape,” as well as a larger zip tie on his wrists. Next was the “Siberian Chain Escape,” where his wrists were chained and locked, but he easily escaped.

He showed us a gimmicked and un-gimmicked set of straitjackets and talked about how to escape from them. Various types of handcuffs were shown and explained – he picked open one set and even used a dollar bill to open another! He even showed a simple Rope Escape (in and out) around his legs and wrists that could easily be incorporated into a comedy routine for a magician’s show. Christopher also explained a frightening episode where one of his water escapes went wrong, and how he overcame that harrowing situation.

Peter Mennie also showed us a rope escape where his wrists were tied and was able to escape. And Steve Seguin showed us the set of shackles he escapes from when performing Anthony Lindan’s “Incredible Suit Jacket Escape.”

Christopher’s expertise in this arena is exceptional, and he has assisted many well-known magicians and escape artists with his knowledge and experience. This was a captivating lecture about a specialty of magic that is not well understood by the majority of magicians.

What a terrific night – two tremendous lectures! Thanks to both Scott Hood and Christopher Campbell for sharing with us!

April’s meeting was all about Closers. We started the meeting getting responses to “What makes a good closer?” Things like level of surprise, size, and emotional reactions were all discussed, with lots of good examples given of



closers. And then we saw some great performances of terrific closers.

Steve Seguin started the night with a closer he uses, that actually starts earlier in his show. He sets a wall clock to a time no one knows, places the clock in a bag, and gives it to a spectator along with a bell. The spectator can ring the bell anytime during the show, and when it is rung, the time is recorded. At the end of the show, the wall clock is shown to have the recorded time!

Andrew Olmstead asked a spectator for a superpower and concluded that hummingbirds have the most superpowers of all. He then produces an origami hummingbird, gives it to a spectator, and they are able to make it flap its wings!

Peter Mennie uses music in three of the closers he has used. While the music was playing, he changed a misprinted handkerchief to say, "Thank You." Then he changed two pieces of tissue (one black and one white) into a single black and white striped tissue, and then into a colourful coil which he shaped into a heart! Then he changed two handkerchiefs (one black and one white) into a coloured striped hanky. And finally, he changed two large black handkerchiefs into coloured striped hankies by waving them, and produced a final-coloured hanky saying, "Thank you."

Mark Hogan attempted to perform Dani DaOrtiz's "Three Opportunities," where three spectators' cards are found by different ways: a card on box; a torn card transposition; a torn and restored transposition; and a fourth thought-of card! (Well, three out of four for Mark is pretty good!)

Christopher Campbell did an escape he came up with as his closer. A new combination was set on a safety belt that was locked over his arms and chest. He was then handcuffed, and a face mask was chained and locked over his face and a smoke machine turned on (in his live shows, he uses water) to start flooding the face mask. He escaped from the handcuffs, safety belt, and unlocked the face mask just in time! It was very exciting to witness!

And Byron Berry showed us a great closer using the Snap deck. He pulled out pairs of cards and let a spectator re-form the cards together and mix them in a variety of ways (including face up and face down), and yet he knew exactly how many cards would be face up. And after removing those cards, the images on the Snap deck cards actually spelled the spectator's name!

Everyone seemed to have a great night showing and talking about Closers! Hopefully we learned some tricks and techniques to improve closers for our performances. *Mark Hogan*

## **RING 266, TYLER, TEXAS – East Texas Court of Magic**

1st Mon of the month, 7:00 pm, at Church of Living Hope on Hwy 69-North in Tyler, Tx.

PAUL BUDD, President

E-mail: chipper35\_1999@yahoo.com

Ring 266 celebrated its 38th anniversary in April. Charter member, Eugene Wilkes, visited us from Longview and several members performed some great effects! The club enjoyed cupcakes and there was some lively discussion about good openers/closers when performing.

Eight members attended Ring 266's May meeting. Eugene Wilkes visited us again and shared a few gospel effects. David Gish performed a custom-made effect where a menagerie of silks morphed into a giant Texas state flag! We also had some discussion of a potential venue for a big club performance later this year.

Good things are happening in Tyler's magic club. Try to visit us soon if you are in East Texas!

*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

Interesting meeting this month. We had Chris Donohue, Richard Hunt, Kristian Giles, Sammy Grall (my niece) with her fiancé Tim, and my daughter Vikki, who got married last weekend. I had done the "Anniversary Waltz" at her wedding, so she decided to see what Dad had been doing in secret these last thirty-odd years. Tim and Vikki are not magicians, so with some real people on hand, we dug up some of our old stuff.

I went first with the one I trot out for new people, "Marked Cards." I continued with an alphabet deck, using the Shuffle Bored process. I next showed a small box that contained a simple jigsaw with six large wooden pieces. This was "Jigsaw Deck" by David Regal. Four spectators then cut packets from this deck to select a card for themselves. This was my version of "The Immoderate Deception" by Doug Dymont.

The theme for the meeting was Circles, so Richard now decided it was time that someone followed the theme. He showed a bag that contained a number of coloured circular chips. A spectator removed one of them, and this matched a prediction that had been in full view. This was "Menta Chips" by Lubor Fiedler.

I got back to the cards with a packet trick for couples. This was "Twisted Sisters" by John Bannon.

Chris now pulled out one of his standbys, two large safety pins. They were clearly linked together, but then they seemingly melted

through each other. This was "Unlinking Safety Pins." Chris followed with the classic "Jumping Rubber Bands."

Kristian then showed off his finger flicking skills with a Martin Nash effect, followed by a very nice four ace production.

I followed with something that sort of got us back to the theme. "Seeing" by Gabriel Werlen.

Richard then showed us another packet trick with a marked cards theme. This was "Not Marked!" by Walt Maddison.

I continued with another packet trick the "Stroop Test" by David Jonathan and Nikolas Mavresis. Richard used a full deck for the next trick called "Devastator." I almost brought us back to the theme with a coin trick with "Flip" by Wes Iseli. I followed this with a card trick with "Phil Plus 2" by Trevor Duffy. Kristian then did a nice exhibition of bottom dealing.

I then did something with a very special circular object, my daughter's wedding ring. This was "Ring in the Bell" by Reynold Alexander. (I bought this several years ago and it sat in a drawer. I never imagined that the first time I would do it, it would be with my daughter's wedding ring.)

Chris now did one with a children's picture book. This was "The Baby Book" by John Morton. Kristian followed with her version of the classic "Triumph." I then did a card trick "Everybody's Lazy" by Simon Aronson. Next was a fun card trick with a treasure island theme, "Buried Treasure" by Allan Kronzek. Kristian followed "The Biddle Trick." I then did "Untouched" by Daryl. Kristian followed with a fairly memorable reveal. A card was selected and lost in the deck. Kristian revealed in a big way, removing his shirt. There, tattooed on his back, was the selected card. I then did another card trick, "Petal to the Metal" by John Bannon.

Kristian continued with a very fun effect. A card was selected and lost in the deck. Kristian then put the entire deck in his mouth (sticking out, or course. His mouth isn't that big). He pulled out the deck, leaving one card behind. But it was not the selection. But then he pushed out a card that was folded up! This was the selection. Very nice.

I then did a quick "Twisting the Aces" by Dai Vernon. Kristian followed with "51 Cards to Pocket" by David Williamson. I then did "Presto Printo" by Daryl. I finished with a card trick that is one of mine, called "TOCARN" (Thought Of Card At Random-ish Number).

The meeting ended at that point. Next meeting is on 15 May, the theme is Mentalism. Cheers!

*Peter Foster*

## **RING 289, MACON, GEORGIA – Mike Fuller Ring**

Meets 1st Tue. each month at 6:00 p.m., Fresh Air BBQ on Riverside Dr., Macon

DANNY WATSON, President / (478) 338-5572

Web site: [www.angelfire.com/magic2/maconmagic](http://www.angelfire.com/magic2/maconmagic)

In Attendance: Mike Fuller, Tony Zelonis, Danny Watson, John and Rhonda Donahue, Ronald and Angie Livingston, and Rhea Solomon.

After enjoying some of the finest BBQ in Macon, Georgia, we started off with our monthly riddle sheet prepared by Danny Watson usually around six of them. Gets your brain to thinking.

And now for some magic with our May meeting having the theme of Flower Magic and first up was Mike Fuller as he presented his flower bouquet where each flower bloom was thrown down and stuck like a dart into the platform leaving nothing but a bunch of leaves then with a magical pass, a shake and all the blooms have returned, looked great.

Next was Tony Zelonis who brought in a vase full of flowers. He removed the flowers from the vase, displayed the vase and in one swift move the vase turned into a colorful hat which he put on his head, Loved it.

Ron Livingston was up next with his magic castle as he showed us three colored silks and with the castle shown empty placed the three silks into the magic castle. With a wave of the hand and a magic word the castle was whipped away, the silks were transformed into a bouquet of flowers. Nicely done Ron.

John and Rhonda Donahue were up next with their musical routine with Super Fantasy Plumes where he had multicolored feather plumes and as each one was pushed into one side of an empty tube, they'd come out the other side a different color or a bouquet of flowers that he gave to his lovely wife Rhonda. They ended up the routine where the last plume was pushed in to the tube and when he pulled it out the other end it was an umbrella which he threw over his shoulder, linked up arm and arm with his wife and her bouquet of flowers and strolled off stage together. Looked great.

Last up was Danny Watson with his rendition of his blooming flower as he waved his wand over the flower stem. When it didn't magically bloom, he turned to grab a larger magic wand tucking the flower bloom under his arm but in amazement the flower would bloom behind his back but when he retrieved it back in front of him there was no bloom. He tried again several times each time with a larger wand and each time he tucked the stem under his arm the bloom would appear behind his back. Finally in the end the bloom was plucked off to now be a red silk.

Looked great Danny.

June's meeting theme will be Smorgasbord month with magic of your choice but no cards.

*John Donahue*

## **RING 291, PALM DESERT, CALIFORNIA – Palm Springs Magic Club**

Meets first and third Tuesday at the Portola Community Center in Palm Desert beginning at 6:00 p.m.

HENRY JUAREZ, Secretary / E-mail: henryjuarez1@hotmail.com

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

We had a rare treat at our first meeting of the month – a dazzling, high-energy lecture from “The Ultimate Showman,” Naathan Phan. Fresh from a weekend headlining at the nearby Marvin’s Magic Theater, Naathan revealed the philosophy behind some of his cleverest effects, always stressing that the “little things” make a big difference in a performance.

Among the effects he both performed and explained was a three-phase opening card routine using a volunteer from the audience, which built from a coincidence to a double coincidence, to a transposition. He followed that with his take on the “Ambitious Card,” ending with a surprise “Card to Wallet.” He also demonstrated a few stage/parlor effects, including his version of the classic “Torn and Restored Newspaper,” which he calls “Ripped Off,” and a very family friendly version of Russian Roulette using soda cans; the object was to avoid opening the one that had been secretly shaken up. Naathan closed the evening with his version of “Mental Epic.” Rather than relying on a special slate, he uses un-gimmicked white boards and plain paper to correctly predict three spectator’s random thoughts. It was a full evening of magic, and Naathan generously answered all questions from the group.

Nearly thirty members and guests packed the room for our second meeting of the month, our own version of *Penn & Teller: Fool Us*, with Dean Apple and Garnet Garven acting as judges. Among the performers, Mitch Cazier charmed the group with an effect in which a spectator’s signed card transferred to a sealed envelope. Then David Prekeges performed “The Game” with three spectators; the original spectator’s card was “found” after the three spectators dealt/shuffled the cards.

Next up was Steve Temkin who identified a spectator’s card from ten random cards that were face down on the table. Andy Cohen reminisced about when he received his first magic prop at ten years old, a Die Box, and demonstrated it. Then Don Campbell showed us “Radar Vision” where two spectators picked a number from two columns of nine numbers; he correctly predicted which numbers they would pick. Carl Christman had a spectator put on a blindfold and ear plugs. In a reversal, the spectator was able to mimic what Carl was doing, even though he couldn’t see or hear him.

Gary Beutler showed us his version of “Card

Warp,” with which he once amazed Teller in a hotel room. Two cards are folded and placed back-to-back, or face-to-face, and they magically change when rotated. Judge Dean Apple closed the evening with “Dream Girl.” While Dean was blindfolded, an audience member filled in a “Dream Girl” illustration in five random colors, and his prediction showed the exact same coloring.

*David Prekeges*

## **RING 308, SEARCY, ARKANSAS – Searcy Magic Society**

Meets 2nd Mon., 7:00 pm, 1718 Miranda St., Searcy, AR, 72143.

JON BUCHER, Secretary

E-mail: [buchers2@att.net](mailto:buchers2@att.net)

I.B.M. Ring 308, also known as the Searcy Magic Society, met on April 12, 2025 for a special edition of our monthly gathering. Two knowledgeable members sat in judges seats, and each member did their best to baffle the duo in a *Fool Us* style game called April Foolers. With eight potential foolers lined up, the show began.

Joel Nicholson kicked us off with a gospel presentation of a paper tear, where an ordinary piece of paper transformed into a space shuttle, airplane, and finally a cross shape.

Bob Bullock volunteered for spot number two, which he used to demonstrate an impossible card trick. Susan thought of a card, and with no conceivable avenue for knowing what she was thinking, Bob was able to identify her card, the Two of Clubs!

Susan was up next with a trick she had (very) recently learned. It used a thing-a-ma-bob. That thing-a-ma-bob was made of teak wood and appeared to be a hollow sleeve, in which she placed a red block (solid, aside from a hole that ran through its center). A small sword was inserted through the block, but mysteriously, miraculously, ma-bob-ically, that block fell right through, with no apparent harm from the sword.

Our second female magician, Nessie, demonstrated a card effect with a unique story of creation. One card represented Adam, another Eve; two participants told her where to place those cards within the deck, and despite their random placement, they happened to be just adjacent to the only two colorful serpents in the whole pack. This trick was the *genesis* to a lot of wonder from our judges and audience.

Marty Haughn, president of neighboring Ring 29, took the stage next with top secret materials. Pennies were used to mark random, chosen cards in a grid, leaving us with numbers four, seven, ten, and thirteen, that summed to thirty-four. That number didn’t seem to mean much to Susan, who chose which cards to mark. But upon further inspection, each penny appeared to have been minted in... yes, 1934!

Blayk followed, with an old trick he dug out

specifically in hopes it may fool judges Paul and Michael. Two small piles of cards were used, and after examining their containers, unmistakably counting cards, and selecting one card to make an impossible journey, the chosen Five of Spades made its way from one paperclipped envelope to another.

The next act would've been well-suited to a stage, but played just as well in the library conference room we found ourselves in. Richard Knoll captivated the Ring with a large wooden box, inside of which was a clear plastic drawer. With imagined music that rivaled a live symphony orchestra, beautiful colored silks, pom-poms, and banners poured out of the once-empty container.

Our final potential fooler was Patrick, who showed off his signature coin magic. With no extra coins, shells, flippers, or magnets, countless impossibilities were seen to happen with six silver coins. They impossibly darted from hand to hand, disappeared and reappeared, and were even hung invisibly on hooks that nobody could see except Patrick himself.

Our judges tried to guess how these magicians may have pulled off their impossible feats, but time and again, they were fooled by the impressive sleight of hand, magical contraptions, and psychological ruses performed by Ring 308's talented magi. With trophies in hand, each magician returned home to think about what they may conjure up for next year's April Foolers meeting! Thank you! *Blayk Puckett*

### **RING 313, ORANGE COUNTY, CALIFORNIA— The John Fedko Ring**

Meets last Tues. of the month, Irvine Valley Water District,  
15600 Sand Canyon Ave., Irvine.,  
ALAN HANSON, Secretary  
Email: AlanHanson15@gmail.com  
Web site: [www.ring313.org](http://www.ring313.org)

It was a most unusual meeting at the John Fedko Ring this month. Members longed for the Houdini among us who could magically give us access to our community room on the grounds of city's waterworks complex. We cobbled together an impromptu stage outside the building and had members perform in the dwindling twilight until darkness fell.

Kevin Brown shared one curiosity and one magical effect. The inspectable illusion of a single rubber band on a coffee mug, where the band is looped twice through the mug's handle with one end going around the mug to the left and the other to the right, appears to defy all logic. Kevin revealed the simple set up of the rubber band which could be quickly placed on any mug or cup in any venue.

Kevin also presented a prediction effect using

three exotic coins with matching faces and a sealed envelope. A spectator selected coins: first one for himself, then one for Kevin, leaving the final one on the table. The envelope was opened revealing the ownership of the mystical coins that matched the differing card values on their backs.

David Peltier brought out a beautiful wooden treasure box whose lid was lifted revealing a set of six shimmering, differently colored, multifaceted gems. David claimed to know which one would be chosen. A spectator was allowed to select and remove any one of the gems. An emerald, green one was chosen. When the drawer at the bottom of the treasure chest was opened, it contained a single matching green paperclip.

Alan Hanson presented a Dr. Seuss, *Cat in the Hat*, number magic routine. Alan placed a prediction card into the book and had two young volunteers mix and select several large number cards from a pack. The first volunteer created her own three-digit number from the chosen cards, which was written on a white board. With the cards reversed, the other volunteer made her own new number. Alan used the *Cat In The Hat's* special number crunching called "calculus eliminatus" to shrink these numbers down to only one. Added vertically, then horizontally, a single number, NINE, was the result. The Dr. Suess poem was read, ending "nine turtles in a stack." The book was opened and a large number nine card projected forward from the book. (Effect from recent *Linking Ring* issue.)

Neil Katz provided an unbelievable effect. A card was fairly and freely selected from a deck. The chooser's own phone browser was then opened to discover a photograph of Neil holding that very same selected card.

Richard Zucker shared one of his "Mathemagic" phenomena from his upcoming show. Richard showed us a magic marker with a paper ring around it. He asked the audience to estimate the distance down the length of the magic marker that the unfolded ring would cover if cut open. It was then revealed that more than half the length of the marker was covered by the straightened-out ring. Next, he brought out a roll of paper towels also wrapped with a paper ring. The "straightened ring coverage" question was asked again. Before revealing the answer, Richard reached into a box to remove multiple math books, re-asking the question, as the paper towel roll was replaced on top of the growing stack of books. The extraordinary reveal showed the unfurled paper ring to hang down passed the length of the roll and the entire stack of books. Richard's final observation was



the “we humans have no good intuition about the circumference of things in the world around us.”

As darkness fell, Alan Hanson shared the watch’s time prediction from a recent *Linking Ring* issue, where the time on a watch randomly selected from the internet is predicted by the magician.

*Alan W. Hanson*

### **RING 324, MIDDLETOWN, OHIO – Middletown Magic**

Meets 1st. Fri. 7:00 pm, Tytus Avenue First Church of God, 3300 Tytus Ave., Middletown, Ohio 45042

LARRY HOLLINGER, Secretary

4515 Northglenn Court, Englewood, OH 45322 / (937) 836-4359

E-mail: IBMRing324@aol.com

Secretary Larry Hollinger officially welcomed all eight of us. In old business we revisited the idea of changing our meeting day to Thursday. No one at the meeting liked the idea. We also revisited the idea of going dark for July and August. No one at the meeting liked that idea either. We tasked the secretary to get a copy of our charter from the I.B.M. We planned on how to better handle our Entertainment Book fund raiser for next year. We talked about what we can do to increase membership. Some of the ideas mentioned: “Bring a Friend” theme, Social Media announcements, plan another “War of the Wizards” with neighboring Rings, door prizes, and split the pot raffles. Bill West offered that he liked the Open Magic format of our meetings and encouraged every one of us to “Do Some Magic” for the meetings.

Time for magic! Bill West started for us. With volunteers Jake Lindsey and tRick Gaffney ten random sets of two-card pairs were dealt onto the table. Combining, redealing, choosing a card, redealing into a grid, Bill was able to reveal which card each had chosen. The trick is called called “Mutus Nomen.” Next tRick Gaffney was able to make member Ralph Steinlage’s walking cane appear from nowhere. Jake Lindsey concluded the evening with Bill Pryor’s “Amazing Isn’t It?”

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 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 / (843) 650-0767

President Paul McTaggart opened the meeting on time and had everyone sign in the magic book. On May 18th the Ring will have a potluck and Gerry the Great will do a show. Next meeting: Escapes and Spirit Magic. Liam will do a show in New York. We took a break for tacos.

Showtime. Tonight’s theme: Birthday Magic. Paul McTaggart removed four different colored silks from a silk bag. The silks were placed inside the bag, gave the bag a shake and the bag turned into a large silk that said, “It’s Magic.” Next, he showed a crooked wand and pulled a green light off the wand and vanished it in a green handkerchief. Gene Voshell tried to stick a spoon on his nose, but it wouldn’t stick but did stick to his ear. Next, Gene talked about and demonstrated the “Electra Penetration.” It was really cool. A bulb placed in a lamp was covered with a tube and two sticks were pushed through the tube and when the bulb was uncovered the bulb was unharmed.

Up next we talked about and learned the Kellar Rope Tie. Eric Hall had a rope tied around his legs and then his hands tied on top of that. A large cloth was held up and after some comic byplay he was able to escape. Loved it! Liam Schuster had Dave Tanner choose a card and put it back in the deck which was placed in a bag. With the help of a rope, Liam was able to lasso the chosen card. Nicely done. Dave Tanner showed us his latest Houdini piece, a photo of Houdini in a frame. He had a card selected and returned to the deck. At Dave’s command, Houdini reaches into his coat pocket and pulls out a playing card, but the wrong card. Dave waves his hands over the card which changes into the selected card. Jonathan Cox writes a prediction on the back of a joker then has Liam name any card. The prediction on the joker matches the named card. Using a lighter to heat up the card, the joker changes into Liam’s named card.

Paul McTaggart has a tube with a prediction in it which is set aside on the table. Four shot glasses with different colored silks in them were placed in a row. Colors were eliminated until one was left. The prediction, a silk, matches the remaining silk. Ron shows us “One in the Hand, Two in the Pocket” done with gold nuggets. He repeats twice more and at the end, all the nuggets vanish leaving a gold coin in his hand. Eric Hall takes out an old-fashioned disposable camera and takes a picture of Ron. Unfortunately, there is no film in the camera which he opens and shows us. Saying it takes color film, he reopens the camera and pulls out a string of colored silks tied together. Next was the “Albino Flying Eel.” A card is selected and put back in the deck and the deck goes into a bag. Reaching in a bag he removes a long streamer and twirls it around and cards fly out of the bag and the Eel catches the chosen card in its mouth.

Ray Hardee has a wallet with three cards, a

magician of a different color on each card. There is a prediction. Jesse is asked to choose a color, the prediction matches. Next, a stand with five different colored Sharpies in it and the Time Tube. Jon takes out a Sharpie. In the Time Tube is a matching colored silk. Gene Voshell performs "How Time Flies," an oldie but goodie. Next, he vanished a ringing alarm clock. Very cool. Dale Rabon was next with the "Birthday Card Trick." Thaddeus Plezia did a Clue based mental effect. A prediction was held by Jon. Four envelopes for each category, location, weapon, suspect. Paul picks one envelope from each category, and they match the prediction. I liked it.

Michael Barefoot talked about having a good PA for birthday parties and showed us the nice one he has. *Dale Rabon*

### **RING 362, BANGOR, MAINE – The Bob Nixon Ring**

Meets 2nd. Sun at the Boker Community Center, 22 ArmoryvRd., Augusta, ME

SCOT GRASSETTE, Secretary / E-mail: [grassette@gwi.net](mailto:grassette@gwi.net)

Swearing in of officers is postponed to May because of a few absences. Karen gave the financial report, and we ran a little brainstorming for future meeting themes. And the theme for April was bunnies.

Scot Grassetto jumped in first and opened the magic with an effect from John Carney's *Sleights and Insights* called "Puppet Catch." John uses a bear, but Scot uses the familiar rabbit in the hat puppet, and a previously selected card is caught from a sprung deck.

Mike Smilek followed with his classic version of the "Circus Wagon," showed it empty and pulled a stuffed rabbit from it.

Karen followed the theme and performed "Fraidy Cat Rabbit" which has served her well for many years.

Carroll displayed a sentimental item that was made by his mentor Markus Steelgrave and was sold to him by his mentor the late Amazing Lou Ward. It was a block on cord utilizing a wooden rabbit.

Bryan Taylor dug deep into his magic archives and found the directions for Steve Fearson's "Sugar Bunny." Bryan casually showed his hands empty, ripped open a sugar packet, poured the sugar into his fist and it magically formed into the cutest little Sugar Bunny you've ever seen.

Ken Shoemake pulled out Darryl's "Papa Rabbit Hits The Big Time" and had Alola Morrison help him along the way.

Last effect on theme was Blake Vogt doing the "Examinable Box," which ends with a previously shown empty box unfolded and showing cards, mirrors and a paper bunny.

Off theme effects included Joel Reimersma with two very unique coin vanishes one by

Brenson Wolf and one by Maurice Meuller.

Scot then quickly performed David Regal's "Jigsaw Deck" which he had lots of fun performing at a strolling gig last February.

Most of the group gathered at Margarita's to continue magic and conversation. *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](mailto:rmorein497@gmail.com)

With our President Daryl Rogers out teaching at Jeff McBride's Master Class, our Vice President Rick Morein, kicked off our meeting with a quick overview of the last Board meeting. He also described the many opportunities we'd have throughout the year for our Ring to perform in the community. We're excited to share the magic and make our presence known in the community!

Our April meeting theme was "Teach a Trick." Our Ring namesake, Dr. Lynn Miner, kicked off the performances with a mind reading card trick. He revealed that it was done with a gimmick that he generously provided for each of us.

Next was Bruce Hetzler performing Jay Sankey's impromptu card gem "Back in Time," telling us it's one of his favorite impromptu tricks.

Mike Desotell kept the astonishment rolling with a prediction where he knew the card that the audience would select. Marvin Roth added his own intrigue with a cleverly constructed card trick. A spectator cuts to a card and the deck shuffled. Marvin never looked at the faces of the cards, and he knew what the selection was, all from a standard deck of cards!

Scott Hanneman changed things up by not doing another card trick. He performed two rubber band effects, linking/unlinking, and a transposition. Bruce chimed in with some advice on a small effect that could be used to end the rubber band routine.

Tal Kuhn took things to a different level with a "Card to Wallet to Envelope" effect using a very inexpensive gaff – proof that we don't always have to spend the big bucks to get a big effect.

Rick Morein led us through a few mesmerizing linking rings flourishes.

Michael Schroeder finished off with a thought-provoking presentation on performing scary tricks with volunteers and whether we should be performing those. He shared several experiences and offered some insightful solutions. This sparked an interesting discussion about selecting volunteers, being sensitive to differing needs and being flexible in our performance. He then closed with more punny jokes than we could handle!

The evening was filled with legerdemain, lessons and laughs! *Kevin Koehne*

## NEW APPLICATIONS AND REINSTATEMENTS

SEND DUES, CHANGE OF ADDRESS, AND APPLICATIONS TO:

### I.B.M. HEADQUARTERS

13 POINT WEST BLVD.,  
ST. CHARLES, MO 63301

### JULY 2025 25 NEW MEMBERS

MURPHY, JOHN, Huntsville, AL  
CONTRERAS, THOMAS, Colton, CA  
INGRAM, ROSS, Culver City, CA  
VIJAYKUMAN, VINEET, Los Angeles, CA  
SPENCER, LESTER, Frankford, DE  
COPHER, JOSHUA, Seminole, FL  
CANAS, ANTONIO, Atlanta, GA  
KUNIHIRO, JAYSON, Honolulu, HI  
HARGITT, PAUL (WHITESTONE), Indianapolis, IN  
JOHNSON, BRADFORD, Bush, LA  
ROBERTS, FLETCHER, Boone, NC  
PATTEE, ZACKORY, Las Vegas, NV  
LEBEAUX, MK, Columbus, OH  
SLOAN, CHRIS, Nashville, TN  
ST. LYON, MICHAEL, Porter, TX  
WELSBY, MATTHEW, Arlington, TX  
WILKINS, ANTHONY, Houston, TX  
KIRSCH, RICHARD, Portsmouth, VA  
BRAMBILA, MIGUEL, Benton City, WA

LUK, WEI, Snoqualmie, WA  
VORONIN, MAXIM, Seattle, WA  
DESOTELL, MIKE, Marinette, WI  
CARR, DARREN, Runaway Bay, Qld, Australia  
PEARCE, GLENN, Parramatta, NSW, Australia  
CHILVER, ALLEN, Sudbury, Suffolk, United Kingdom

### 12 REINSTATEMENTS

ALFONSO, MAXIMO, Miami, FL  
LORENZO, ALBERTO, Miami, FL  
LYNCH, MIKE, Ewa Beach, HI  
HARGITT, MARCUS, Indianapolis, IN  
BOYER, JEFF, Stockbridge, MI  
LYON, MICHAEL, Albuquerque, MN  
BUCK, DANIEL, Apex, NC  
MACDONALD, DAVID, Rensselaer, NY  
HOLDERMAN, DANIEL, Orrville, OH  
ROBERTS, NICK, Knoxville, TN  
BLAISDELL, BARRY, Beaumont, TX  
DEY, RICHARD, Green Bay, WI

## I.B.M. YOUTH TRIVIA CONTEST RULES

*(Continued from page 34)*

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 34.**

## *Answer to Pictures from the Past* – from page 12

Frank Palmer Werner was born in Trinity, Texas on April 19, 1894. He was one of five children. Frank's father worked as a bookkeeper and he followed in his father's footsteps, briefly working as a clerk for a local store in Trinity.

When he was only fifteen, he was making a delivery in a horse-drawn wagon one afternoon. A lightning bolt struck a power line and the line dropped to the ground. As it landed, it brushed and killed the horse driving Frank's wagon. Frank escaped with only a few minor scrapes and bruises. After that incident, he sought other employment that wouldn't require him to use a horse-drawn wagon.

Frank's early beginnings on stage weren't in the magic field. He found work as a would-be percussion "expert" for small-town traveling shows in need of volunteers to help their performances. When he wasn't tapping the snare drums or clapping the cymbals, he was coaxed into joining the performance on stage. This was a good foundation for Frank's future as a magician on stage. The lessons he learned gave him the ability to know he could perform on a "matchbox" or do something spontaneously if needed. He gained the ability to step into almost any job because of his wealth of knowledge on the road with the vagabonds of traveling thespians. One of those jobs taught him the ability to paint posters and playbills for upcoming performances. From the 1920s on, Frank advertised his business as Werner Signs Systems' "Dignified Advertising De Luxe Show Cards." His motto was "Put Your Store Front in the Big City Class." Frank found work painting signs for companies when he traveled from town to town.

Through an arrangement with the Elks Club, Frank helped a number of young people use music to find purpose in their lives. A little over an hour north of Trinity, he traveled to Mexia, Texas and recruited thirty to forty young people to form The Juvenile Band. Frank would find part-time jobs from Houston, Texas to Tulsa, Oklahoma. Those small jobs kept his pockets filled with cash and gave him opportunities to improve his magic. When times were tough, Frank went back to playing with the bands in the local theaters. Frank began work at the American Republic Corporation (ARC) in Houston, a Texas oil company. In 1947, he was promoted to the role of ARC's safety director. Frank was occasionally hired to perform a magic show for his fellow employees and visiting officers from nearby oil companies. After a few performances at these meetings, word got around and Frank found himself being included in other oil companies' meetings, only to be persuaded to perform at their after-meeting affairs.

When Frank wasn't at work, performing, lecturing at the local magic clubs, or attending meetings, he would drop by Howard Campbell's magic and novelty shop on McKinney Avenue. Howard's Fun Shop was filled with novelties, jokes, gags, and magic. It was run by Campbell, who was a performing magician himself. He completed his stint in the army and eventually opened the shop in 1942. He and Frank got along famously, probably because both enjoyed including comedy in their act. Howard billed himself as "Mysterious Howard, the Humorist-Magician." One of the more popular effects Frank purchased from Campbell's shop was the "Iron Match" trick. The effect had been around for decades, but popularity tends to fade as time passes. Well, this effect was making a revival in the 1950s. Frank would take out a five-inch steel spike and strike it as if it was a safety match. The audience would watch Frank as he'd try every surface he could to get the spike to light. Frank would hold the spike and stare at it. Then, as if a light bulb had turned on above his head, he would lightly swipe the spike on his palm and the spike would burst into flames.

In 1953, Frank performed at the Gulf Coast Magic Club's Christmas party at the Nueces Hotel in Corpus Christie. He was one of several magicians who performed that evening,



driving more than three hours from his home in Houston to be a part of the special event. Frank performed his popular act "The World's Most Bewildered Magician." His act consisted of magic tricks that succeeded, but he would react in awe after every effect he completed. It was as if he, too, was a member of his audience, watching himself perform miracles. The act was thoroughly enjoyed by audiences of all ages. He also enlisted a few other performers, including Cal Emmett, who performed "Symphony in Smoke," and Bob "Aldo" Blau, who performed a juggling act with clubs, knives, balls, and hoops. They performed a two-hour "Cavalcade of Magic" show at the Del Mar Auditorium for the Nueces Lodge No. 96 IOOF in 1954.

Frank spent 1955 staying busy as a member and secretary of I.B.M. Ring 39 and served on the Executive Committee of the I.B.M. When it was decided that the 1957 I.B.M. Convention would be held in Frank's own town of Houston, at the Rice Hotel in late June, Frank was selected as general chairman. He instantly notified every magic magazine to advise readers to send their Convention registration forms before the entire convention was booked.

As general chairman, Frank made all the arrangements with the local unions, orchestras, and outside printers. In late 1956, Frank mentioned to a few of his friends that being at the center of preparing any type of convention can be a lot of pressure, and how there are so many details to manage to ensure the event runs smoothly. He had to be ready for any and all "bumps in the road" as the I.B.M. Convention progressed. Unfortunately, he did not make it to what he called his "dream" convention, as his health declined in late October 1956. Frank passed away on November 15, 1956. Frank would be remembered by his friends in and out of magic for giving one hundred percent to everything he did, just as he did throughout his life.

Gary R. Frank

## ***Submitting Ring Events***

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

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

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

**Please note:** Write-ups of your monthly Ring meetings are considered Ring Reports and should also be e-mailed to Dr. Steven Schlanger at [RingReports@magician.org](mailto:RingReports@magician.org).

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

Since its inception in 1966, the Order of Merlin has served to recognize many of our most loyal and active members by providing a very few privileges or perquisites. Of course, the Order also serves as an incentive for members to recognize that maintaining one's continuous membership status is a worthwhile pursuit. More than one fourth of our current members have been inducted into the Order of Merlin by virtue of their maintaining an uninterrupted membership status within the I.B.M. for twenty-five years or more. Note, however, that only one such reinstatement may ever be considered for the purpose of adjusting a member's Order of Merlin eligibility.

Over the years, some I.B.M. members have allowed their active membership status to lapse because their dues were not paid. This, of course, is unfortunate, since some of those people have maintained or re-kindled their deep interest in magic, and many of them have also continued to adhere to the principles that led to the foundation and growth of the I.B.M.

What options do such magicians have if they wish to resume activity as I.B.M. members following such a lapse? Obviously, they may re-apply to become members again, just as they did when they originally joined. This would require their submission of a new application form, a new sponsorship by active members, a prescribed prepayment of dues and initiation fees for the new membership, and a period of time to allow for the orderly processing of the application.

A second option is available, provided that the lapse of membership is relatively short, not exceeding three years. In such a case, 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 person'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. Do it now, even if your lapse occurred many years ago.

If you have any questions concerning the above, please contact our International Executive Secretary, Sindie Richison at [office@magician.org](mailto:office@magician.org) or at the physical mailing address for the Headquarters Office, on page four of each issue.

OFFICIAL PUBLICATION OF THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

# The Linking Ring

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## ADVERTISING RATES AND SPECS

Deadlines are the 5<sup>th</sup> of the month, the month prior to publication date. (Example: an ad appearing in the December issue must be submitted by November 5.)

SIZE	New Ad	Standing Ad (Repeat from an ad on file)	If ad is NOT print ready digital file, add a 1 time per ad set up charge of...
2-pg spread, (Color)	\$775	\$725	+\$125
2-pg spread, (B&W)	\$575	\$525	+\$125
Back Cover (Color) full page	\$600	\$550	+\$75
Inside Covers (Color) full page	\$550	\$525	+\$75
Facing inside ft cover (p.3)(Color)	\$450	\$425	+\$75
Facing inside bk cover (B&W)	\$325	\$300	+\$75
Interior full-page, (Color)	\$425	\$425	+\$75
Interior full-page (B&W)	\$300	\$275	+\$75
Half Page (Color)	\$275	\$275	+\$40
Half Page (B&W)	\$250	\$225	+\$40
1/4 Page (Color)	\$175	\$175	+\$25
1/4 page (B&W)	\$150	\$125	+\$25
2 inch ad (Color)	\$95	\$95	+\$10
2 inch ad (B&W)	\$70	\$65	+\$10
1 inch ad (B&W only)	\$50	\$50	+\$5

**Full Page**  
6" X 9"

**Live print area**  
5.75" X 8.75"

**For full bleed create a canvas**  
6.5" X 9.5"

**For 2-page Spread start with a canvas**  
12.5" X 9.5" with live print centered within 11.5" X 8.5"

**1/2 Page Horizontal**

**Live Print area**  
5" X 3.75"

**1/4 Page**

2.375" X 3.75"

**1" Ad**

2.375" X 1"

**1/2 Page Vertical**

2.375" X 7.625"

**2" Ad**

2.375" X 2"

**WANT TO REACH THE MOST MAGICIANS – ANYWHERE?**

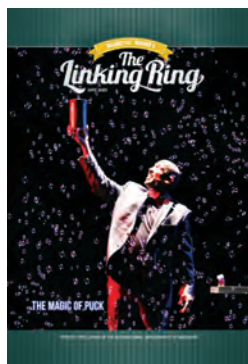
# ***THE LINKING RING***

- ✓ **IN PRINT** since 1922
- ✓ **PDF EDITION** since 2005
- ✓ **DIGITAL EDITION** since 2010

**Your advertising appears in all three editions** and reaches magicians for almost HALF the cost per reader of any other magic periodical. Advertisers get super low rates for ads on the I.B.M. Website which attracts thousands of additional visitors every month!

Plus, it's easy to qualify for discounts when you advertise with the I.B.M.

***Let us send your message to more magicians worldwide!***



***For advertising schedules and rates, e-mail [advertising@magician.org](mailto:advertising@magician.org).***