

VOLUME 106 • NUMBER 5

The Linking Ring

MAY 2026

A woman with long, wavy brown hair is smiling and posing on a stage. She is wearing a long, sleeveless, purple lace dress. The background features colorful curtains in shades of purple, pink, and red. The lighting is dramatic, highlighting the woman and the texture of her dress.

Jen Kramer

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

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

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

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

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

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From the Editor

SAMUEL PATRICK SMITH

The Best-Kept Secrets. During a recent visit with my dictionary, I was fascinated to discover this definition of the word *generous*: “Free from meanness.” What a great concept! A mean person is not generous, and a generous person is free from meanness. Who wants to be mean, anyway? Surely that’s no way to win friends and influence people, and it’s not the way to enjoy life. By acting with generosity, we have more fun in the long run.

We may see reports of people “moving ahead” through intimidation, doing anything for money and power. But is that the whole story? Not by any stretch of the imagination. Those who trample on others don’t succeed in the long run, at least not in the things that count, like peace of mind and a sense of personal integrity. Furthermore, people who are truly generous don’t go around advertising it. Someone being secretly generous doesn’t get featured on the evening news. Why? Because it’s a secret! We’re not supposed to know about it.

One of the most generous people I’ve ever known is a relative of mine. I can’t refer to him by name because he wouldn’t want the publicity. But when I was a boy, I overheard something – as children often do when adults don’t think they’re listening – that made an impression on me.

A friend of his, a business owner, wanted to expand. He needed a new building, more equipment, and – in short – lots of capital. He went to the bank, presented his plans for expansion, and was turned down. Subsequently, my relative went to the banker in secret and offered to guarantee the loan. The only condition, he said, was that his friend was never to know about it.

The banker called the man back a few days later and said they had reconsidered. They would grant the loan after all. He expanded his business, accumulated over a million dollars, and decades later went to his grave never knowing that his friend had secretly guaranteed the loan.

People’s lives may be changed by acts of generosity – as this man’s was – but perhaps it’s the giver, not the receiver, who benefits most profoundly. An ancient proverb states, “Those who refresh others cannot help being refreshed themselves.” Or as a friend said recently, “When you wash a car, what gets clean first? The inside of the hose!”

Through the years, this relative of mine has been richly blessed. At ninety-six, he continues working full-time in a business that is physically and mentally demanding. He is sharp as a tack and, on occasion, as stubborn as a mule. He continues to demonstrate generosity and compassion. When he sees a need, he gives – or he comes up with a plan to help others help themselves.

If I had asked him about telling this story – but I didn’t – perhaps he would have said, “Why don’t you tell the story, but just don’t mention who it is.”

I could have replied, “I’ll do my best, Dad, but don’t be upset if I let it slip!”





Why Exposure Harms the Art We Love

Magic is a fragile agreement. When we step onstage or lean across a closeup mat, the audience meets us halfway by choosing wonder over cynicism. They allow themselves to believe, if only for a few minutes, that the impossible might be possible. Exposure, the public revealing of how our effects are accomplished, breaks that agreement. Not just for a single trick, but for the art as a whole.

I am not speaking here out of ego or gatekeeping. I am speaking as someone who believes that magic should remain a mystery. I have friends and colleagues who have spent years practicing sleights in silence, refining timing no one notices, and building routines where power depends on mystery. Exposure is not merely inconvenient; it is corrosive.

Mystery Is the Medium

Painters have paint. Musicians have sound. Magicians have mystery. Take away the mystery and you have not created “informed magic,” you have removed the very medium we work in. When methods are casually exposed, whether online, on television, or through clickbait commentary, the effect is not educational, it is destructive.

Knowing how something works does not enhance wonder; it replaces wonder with trivia. Once a spectator believes that every miracle they see is simply a puzzle waiting to be spoiled, they stop engaging emotionally. They watch magic the way one might watch an infomercial: arms crossed, hunting for seams.

Exposure Punishes the Careful and Rewards the Careless

Those most harmed by exposure are often the most responsible practitioners. Original routines, carefully constructed presentations, and deeply rehearsed methods are flattened into a single dismissive explanation. The careless copying of methods becomes easier, while the thoughtful development of magic becomes harder to justify.

Why spend months designing a subtle sequence, an amazing story, and patter if a thirty-second video will reduce it to a caption? Exposure creates an environment where shortcuts thrive and craftsmanship is devalued. Over time, that pressures creators to simplify, rush, or abandon ideas that require delicacy and secrecy to flourish.

It Disrespects the Audience

Ironically, exposure is often framed as being “for the audience.” As if spectators are better served by seeing behind the curtain, like the Wizard behind the curtain in the land of Oz. In truth, most audiences do not want secrets; rather, they want experiences. They want astonishment, laughter, and a sense that something special just happened to them.

When methods are exposed without context or consent, the audience loses the ability to choose wonder. We force cynicism upon them and pretend it is sophistication. That is not empowering; it is patronizing.

Magic Is a Shared Heritage

Our art is built on a lineage. From passed-down sleights to privately shared
(continued on page 15)



Pictures from the Past

THE LINKING RING



Chevalier Ernest Thorn had been compared in popularity to the illusionist Alexander Herrmann in their heyday. Thorn's original illusions – such as his "Noah's Ark" – astounded his audiences wherever he performed. He visited New Zealand and America during 1880, and after the tour was completed, he returned to his home in Europe to continue his illustrious career alongside his wife, Julia. Even after the many creations he presented on stage, and despite all the income and material acquisitions he had amassed in those early days, Thorn died penniless on May 21, 1928. To learn more, turn to page 160.

President's Page – from page 13

notes, magic has always advanced through trust. Exposure severs that trust. It takes knowledge meant to be earned through mentorship, study, and respect, and turns it into disposable content.

This is not about hoarding secrets, but rather, it is about stewardship. Just because something can be revealed does not mean it should be. We are temporary caretakers of ideas that predate us and will hopefully, outlive us.

Exposure Shrinks the World

Once a method is widely exposed, it does not just ruin one trick; it limits future creativity. Entire categories of effects become unusable, not because they lack power, but because the audience has been taught to dismiss them. How many beautiful routines are now prefaced with, “I know how this is done,” before you even begin the trick?

That shrinking of possibility hurts young magicians most. Beginners deserve a world full of mystery, not one prematurely stripped bare by spoilers disguised as “content.”

The Difference Between Education and Exposure

Let me be clear: teaching magic within the community is not exposure. Books, lectures, jams, and mentorships are the lifeblood of our growth. The difference is intent and audience. Education respects context, responsibility, and artistry. Exposure does not.

Teaching asks, “Are you willing to do the work?” Exposure asks, “How fast can I get clicks?”

Choosing the Long Game

Magic has never been about instant gratification. We practice in solitude so others can feel wonder together. Protecting methods is part of that long game. By discouraging exposure, we are not clinging to the past, instead, we are investing in the future.

If we want a world where magic still feels magical, we must be willing to say that some things are better left unexplained. Not out of arrogance, but out of love for the art, for the audience, and for those who will pick up a deck or a set of cups long after we are gone.

Mystery is not a problem to be solved. Mystery is the point.

Sign Up a New Member

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

JEN KRAMER

By Simone Marron

Longtime I.B.M. member Jen Kramer is a remarkable young woman who has achieved an amazing number of accomplishments in her thirty-three years on earth. Not only is she one of the sweetest, kindest, and most giving performers, but she has become a successful Vegas headliner after performing more than one thousand shows at the Westgate Hotel – the property formerly known as the

International Hotel, where Elvis Presley had his eight-year residency.

Born on June 25, 1992, in New York City to parents Larry and Wendy, the family moved to Great Neck, Long Island, when Jen was just two years old. Jen has two younger sisters named Ali and Sam. Her parents, who are both in the talent management business where they represent news anchors, have always been



Jen's run at the Westgate Hotel in Las Vegas recently surpassed one thousand shows. PHOTO BY DYLAN JORGENSEN

very supportive of Jen's career. Jen tells us, "They always told me growing up, 'Do something that you really love to do, because if you do, we know you will be so motivated that you will work hard and do well.'" They must be very proud of their oldest child!

On her tenth birthday, Larry's brother, Uncle Steve, gave her a gift that became her most prized possession: Frederick Braue and Jean Hugar's book *The Royal Road to Card Magic*. Jen recalls, "I was completely obsessed with it, and it changed my life completely. Without the gift of this book, my life could have taken a completely different direction. I have fond memories of spending hours sitting cross-legged on the floor of my childhood bedroom working through the book, trick by trick, with a deck of cards." The next year, Jen performed at her little sister's birthday party, where she was happy to have her performance fee paid with pizza.

At the age of twelve, Jen joined the Society of Young Magicians, which at the time met in the basement of a restaurant called Maui Tacos (they later moved to a back room in Fantasma Magic). Jen is still good friends with many of the people she met there. The group leader was Albert Lasher, who created performing opportunities for the teens. Unfortunately, he is no longer with us. Jen relates, "Albert was a truly wonderful person who cared so much and was a wonderful mentor during the formative years of my life."

Jen attended the Tannen's Magic summer camp three times and won the close-up contest during her first year there. She recalls, "I'll never forget how the counsellors and my new friends stayed up with me late at night to help me refine the script of my act. It was such a kind, collaborative group of people. They gave me the courage to step up and compete."

Tom and Janet Verner were also great inspirations to Jen. They cofounded the nonprofit organization *Magicians Without Borders*, who are known for performing magic shows for children in refugee



Jen Kramer. PHOTO BY RICHARD FAVERTY

camps, orphanages, and hospitals around the world in places where magic and laughter are sorely needed. Jen first met them at the age of twelve, and when she was fifteen, she and fellow magician Zoe Reiches assisted them in teaching a magic course over the summer at the Omega Institute in Rhinebeck, New York.

Jen progressed from performing at friends' and families' parties to private events by the time she reached high school. She worked her way through school by performing magic, and interned for Nathan Burton in Las Vegas during the summers of her freshman and sophomore years in college. Jen tells us, "I am very thankful to Nathan and his team. I had a gut feeling that Vegas was the place I wanted to be. It was such a great experience, and I learned so much."

Jen applied to three Ivy League universities – Harvard, Yale, and Princeton

– as well as Stanford University. She was accepted to all four, but chose Yale in New Haven, Connecticut, as her alma mater, where she graduated with honors in theater studies. Jen was surprised to learn that in the beautiful, gothic, “Harry Potteresque” surroundings of Yale, there was no existing magic club, so she formed the Yale Magic Society. They met every Tuesday in a room on campus, where they formed a wonderful community and performed at many on- and off-campus events. Jen recalls, “I wanted to major in either psychology or theater studies, but when I found out that if you major in theater you can do a show as your senior project, I was sold!”

Many esteemed performers came to talk, perform, and lecture at the Yale Magic Society, including Jeff McBride, Eugene Burger, and Tom and Janet Verner.

Jen’s first trip abroad with Magicians Without Borders was a joint venture between the organization and the Yale Magic Society, traveling to India. Jen tells us, “It was so exciting for me to connect these two groups that I love so much, and it has been an ongoing collaboration.” The trip began in Mumbai and then moved on to rural Gujarat, where they did shows in underprivileged areas. Jen continues, “What has been so inspiring for me is – as Tom and Janet have always said – that for people who are in such a difficult situation, magic makes the seemingly impossible possible and gives the inspiring and empowering message that anything can be overcome. That, and seeing how magic transcends language borders, and seeing these children smiling and laughing is so rewarding. Magic was our common language.”

This past fall, Jen and her husband Dylan traveled with Magicians Without Borders to San Jose, Costa Rica. Jen tells us, “We collaborated with the Costa Rica chapter of Magicians Without Borders and got to work with local magicians like Diego Vargas, and Carlos, the program



Yale Magic Society.

director from Bogota, Colombia. We were in slum areas where people don’t usually go, and saw genuine human connections being made. The age, path in life, or language they spoke was unimportant, but the connections made provided an amazing, unforgettable experience.” Jen is now on the Magicians Without Borders advisory board, and the organization remains very close to her heart.



Early promotional photo.



Jen Kramer on stage. PHOTOS BY BEA PHI.

After graduating from Yale, Jen made her move across the country the smart way. Unlike other Vegas transplants, she secured a job there prior to her move. She explains, “In 2014 after graduating, I knew that if there was ever a time to pursue this thing I love so much, that was the time to do it. I moved out to Las Vegas, and I have been here ever since. In my final years of college I realized that I had to look at the practical realities of making magic my fulltime career.”

Sitting in her dorm room in Connecticut, Jen began to cold-call and cold-email every possible place she could think of in Vegas to pitch her show. She tells us, “I knew I had to be proactive because ultimately it was a numbers game. Receiving lots of ‘nos’ was an inevitable part of the process, but I was determined not to let that discourage me.” Eventually Jen’s persistence paid off, and she received the one “yes” she needed.

Jen had stirred up some interest with her cold calls, but knew she would have a better chance if she met her prospects face

to face. So, during spring break, she traveled to Vegas to meet with those who had expressed interest, trying to create a personal connection and demonstrate what she could offer.

Jen struck gold at the Wyndham Grand Desert Resort just off the Strip. They hired her to do her show every Wednesday night at 7 p.m. She tells us, “Knowing I had that regular show made all the difference, and I was able to book college shows and corporate events around that.” Once Jen had a successful working model, she kept in conversation with some of the other interested properties. A month later she acquired a second weekly show on Thursday nights at the Marriott Grand Chateau, with a third being added at the Cancun Resort on the south end of the Strip a couple of months after that. She now had three regularly weekly shows.

The four years spent working these shows gave Jen a lot of performance “flight time” with the ability to build the material for her show and make it her own. When an opportunity to open her own show



Jen Kramer.
PHOTO
BY JERRY
METELLUS

came up in 2018 at the Westgate, she was ready. Jen recalls, “I was doing a Bill to Lemon back then, but by the time I was opening my own show, it had become Bill to Lipstick, which was much more suited to me.”

This author’s first memory of meeting Jen was at a Tuesday night magician’s gathering at Arizona Charlie’s buffet in North Vegas in 2014. Jen walked in and was asked by Steve Daly to show him something. She pulled out a deck of cards, and there was no stopping her. She had chops and enthusiasm.

On May 16, 2018, Jen achieved one of her greatest dreams and opened her show at the Westgate Resort. Other than closures for Covid, Jen has performed there every Friday, Saturday and Sunday at 5 p.m., and one thousand shows later, she has become one of the most highly revered and adored Vegas performers. Jen loves her Westgate family and they love her. She tells us, “I am so grateful for the team effort that is my Westgate family. I truly love the people that I work with, and I will never take them for granted. We care so deeply about each other.”



Performing in India with Magicians Without Borders. PHOTO BY DYLAN JORGENSEN

On February 4, 2016, Jen met the love of her life, Dylan Jorgensen, who is a tech YouTuber, podcaster, and entrepreneur. Jen was interviewed by Dylan on his *Downtown Podcast*. Although they were unaware of it at the time, this encounter would prove to be lifechanging for both. Jen relates, “I almost didn’t do the podcast, as I knew I had to leave right after the 9 p.m. recording because I had an early flight the next morning for a show on the east coast the next night.” She found out later that because of her early departure, which prevented her from attending the show’s afterparty, Jorgensen thought that she was not interested in him romantically.

Despite the misunderstanding, Dylan and Jen hit it off and had their first date shortly after her return. In 2024, they got engaged at the Magic Castle. Ten years after they first met, on February 28, 2026, they were married on her stage at the Westgate in front of three hundred guests, in a celebration that can only be described as opulent. Prior to the ceremony, guests were treated to a brief show in which Dylan operated the elevator that would bring his bride-to-be onto the stage. Jen then performed seven costume changes before exiting to don her fabulous wedding gown, while an Elvis impersonator entertained the crowd.

The wedding ceremony was jointly executed on the stage under a chuppah by the couple’s rabbi and the president of the Westgate, Cami Christensen. It was a joyous and beautiful ceremony. After the ceremony, the wedding party and guests paraded through the casino to the private elevators, making their way to the presidential suite once occupied by Elvis. The celebration continued there into the early hours of the morning.

Jen has appeared several times on *Penn & Teller: Fool Us*, including one special recording where she appeared with AmberLynn Walker on the season 4 finale. The act was a tribute to the Penn & Teller *Are We Live* piece they performed on *Saturday Night Live* in 1986. You can see the reaction video Jen posted about this at bit.ly/JenAmber. Jen loved her *Fool Us* experiences and has nothing but praise for the show and the crew.

Jen does regular national TV segments performing magic on Fox News at *Night with Trace Gallagher*. You can see one of these segments at bit.ly/JenFoxTV. She has also appeared on *Masters of Illusion* and *The Today Show*.

During the Covid years, Jen was constantly working on new ways to bring her show back, as it was unknown what the reopening would look like. She explains, “We didn’t know if we would be allowed to bring people on stage, and there was even talk of us having a seven-foot plexiglass wall at the front of the stage. We were looking at different versions and variations of the show depending on what the rules might be.” In the end, some of the creations they came up with were so good that they chose to keep them in the show permanently.

Recently, Jen has added a motorcycle built by Mike Michaels and John T. Sheets to her show. John works with Jen on the show and also assists her on the road when they go on tour.

In 2024, Jen was named Best Magician in the *Las Vegas Weekly Best of Vegas*

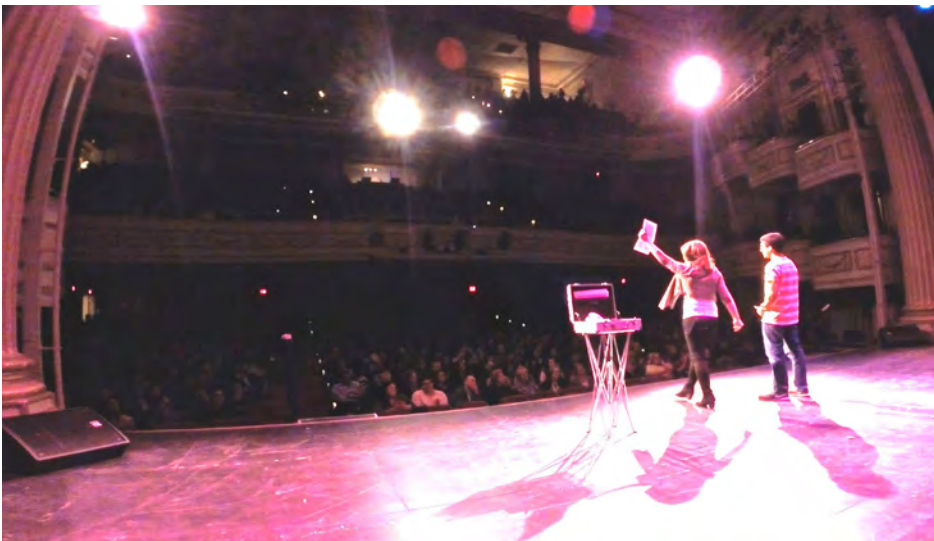


Jen as a teenager at Tannen's Magic Camp.

Awards. She is very proud of this, and tells us, "It was a readers' choice award, and it really means a lot to me. Ever since I was a kid it had been my dream to have a residency in Vegas. I am just so thankful, honored, and thrilled, and I recognize that my team is such a big part of this." Jen has also been named a *40 Under 40*

honoree by Vegas Inc. and is a Tripadvisor Traveler's Choice winner, with the show currently being ranked third out of two hundred ninety-five Vegas shows.

One interesting fact about Jen is that you will never see fire in her show. She relates laughingly, "It's been a running joke with my friends and family. Even if I



Performing in New Haven, Connecticut, while at Yale.



Left: Dylan and Jen. Above: The wedding party.
PHOTO BY KRISTEN JOY

light a lighter, I'll flinch. I've never been a smoker, and I always get someone else to light the birthday candles. Fire can be cool, but it's not for me." Other fun facts are that Jen speaks English, French, Spanish, and Swahili, is a black belt in Shotokan Karate, and is an FAA-certified drone pilot.

Jen's inspirations include Johnny Thompson, Lance Burton, and Jeff McBride. She tells us, "Jeff has given me

some wonderful notes over the years and is so giving to the Vegas magic community." Mark Kalin and Jinger inspired Jen with their *Carnival of Wonders* and have consulted on her show, as well as helped her with the theatrical moments and movements over the years. Doug Leferovich has been helpful designing graphics, blocking, and music for Jen, and Lea Kyle has consulted with her on her quick-change act. She says that she is so grateful to all of them.

To magicians getting into magic today, Jen has some smart advice. She advises, "Be proactive and persistent. Go after opportunities instead of waiting for them to fall into your lap. You need to put yourself out there and go after opportunities, and accept that inevitably there will be setbacks, but don't give up. Learn and grow from your experiences and keep that proactive mindset. Work hard and get that performing flight time in front of a live audience and listen to your audience's feedback."

Jen is constantly working on her show and striving to make improvements. She tells us, “I’m proud of what we have created with our team so far, but I don’t know that I will ever see the show as a finished product. It is always evolving. I love that, because I want to always try to make it better. It’s important for me to be present at every show and connect with my audience, because an audience feels it when you are.” For Jen it is a goal to make a positive impact on her audience, and to make their lives better.

Jen does meet-and-greets with her audience after every show. She feels it is important to give that to people who have taken time out of their busy week to come and see her show, and she loves the opportunity to make another human connection with them.

For the last three years, in her spare time, Jen has been touring her show in 400- to 2,500-seat theaters. With the three-day performance schedule, this gives her the flexibility to tour in between shows without having to close the show too often. Jen explains, “Sometimes we will ship two thousand pounds of props, and we have some duplicates in Vegas so we can make that happen. We also perform some different routines on the road. It’s been an incredible experience, and I want to continually expand to reach a larger audience.” Jen takes a team of five or six of her team on the road with her, and when they can book venues that are not too far from each other, they will travel between them by truck.

Jen is very ambitious and driven, and she describes herself as having a “smiley baseline.” When you get to know her, you will find that she is a positive person that exudes a genuine happiness and a desire to please. She is sure to achieve everything she goes for in life, and will be kind and loving while doing this. One of her goals is to climb Mount Kilimanjaro and do shows in Swahili while in Tanzania. Without a doubt, she will make this happen.



Jen’s name in lights outside the Westgate Resort.

If you haven’t yet had the opportunity to see *The Magic of Jen Kramer*, be sure to catch it on your next trip to Las Vegas – or look for her when she tours near you. You won’t regret it, and you’ll get to see not only one of the nicest people in magic, but the only female magic headliner in Vegas.

Simone Marron serves as International Secretary of the I.B.M. She is a frequent contributor to The Linking Ring. You may reach her by email at simone@marrons.us.

HÚS MÁLS OG MENNINGAR

The old bookshop



Adam Stone in front of the Hús Máls og Menningar after the show. (PHOTOS COURTESY OF ADAM STONE)

Three Strangers in Reykjavik

The I.B.M. Brotherhood in Action

By Adam Stone

The sun was out but the cold was relentless. I was standing on a street in Reykjavik, Iceland, wearing black dress pants, winter hiking boots, and a patterned blazer. I was dressed for a show, not a snow-covered Reykjavik spring.

Next to me was Gunnar Kr. Sigurjónsson, president of I.B.M. Ring 371 (Iceland), layered up and perfectly at home in the Icelandic cold. And on my other side was Petro Gurido, a refugee from Ukraine who had only been in Iceland for five months, wearing a spring jacket he had customized with pink spray paint and metal spikes like something out of an eighties punk band. He looked much colder than I did.

Three magicians. Three countries. Three complete strangers.

Gunnar walked up to a passerby. “Do you speak English?” Yes, they replied. He told them about the magic show inside the bookstore behind us, starting in an hour. Then we began performing, right there on the street. People walking by stopped to watch. When I asked them to sign a card or write something down on a billet, they pulled off their gloves in the freezing cold without hesitation to participate. That detail still gets me.

We busked right until the start of the show.

There is a tension at the heart of what we do as magicians. On the surface, we should be in fierce competition with one another. Every secret shared is a secret that could end up in someone else’s act. Every colleague we help, the logic goes, is a competitor we



Performing a psychic touch effect inside a Reykjavik bookstore known for featuring magic and other entertainment.

are strengthening. We should learn from the past, transform what we find into something our own, and let the rest die with us.

But that has never been my experience. Not in ten years of performing. And never more so than on this trip to Iceland.

At the beginning of 2026, my wife and I decided to take our two teenage girls on a family trip to Iceland, the land of fire and ice. I am a full-time professional mentalist who performs mostly for corporate events across the United States, though I had only been traveling outside Maryland for work for about two years. I had never performed outside the United States. So, when the trip started coming together, I thought: why not try to book a show?

My usual ways of getting a gig were not going to work here, so I turned to artificial intelligence, our future overlord, to find potential venues. After a few searches, I sent out about fifty emails and Instagram messages. Eventually one place wrote back, Hús Máls og Menningar in Reykjavik, which

roughly translates to House of Language and Culture. Their Instagram showed a stage inside a bookstore with rock bands and enthusiastic audiences. Not exactly what I had in mind, but it was a real person responding, so I said yes and figured I would work out the details later.

The details turned out to be tricky. There was a language barrier, so I could not get my contact to understand that I did not want to perform for two full hours. I was hoping for forty-five to sixty minutes, but no matter how I phrased it, they kept confirming a two-hour show.

Now I had a real problem. I could not pack for an Icelandic winter and a two-hour show. More importantly, I had no idea how well an all-English mentalism show would land with an Icelandic audience. Mentalism requires communication. Audiences need to understand what I am saying, and to be able to write things down and respond. A two-hour show where no one understands me could be a disaster.

I was going to need help, so I decided to reach out to local magicians. A quick search led me to the top name in Icelandic magic, Gunnar Kr. Sigurjónsson, president of I.B.M. Ring 371. I've been a member of Washington, D.C.'s Ring 50 for several years.

I explained my situation and asked if he or other Ring 371 members might want to perform with me. He agreed and said he would ask some of the other members. On the day of the show, he arrived with Petro Gurido, a Ukrainian refugee who had been in Iceland for only five months. Petro joined the I.B.M. while living in Ukraine and is now a member of Ring 371. Both he and Gunnar came ready to perform.

And so there we were on that cold sunny street, three strangers from three different countries, asking passersby if they spoke English and inviting them into a bookstore to watch some magic.

And it worked. We filled the lower level with spectators.

Inside, Gunnar opened the show, offering the audience a chance to win a twenty-year-old bottle of whiskey, a gift from a friend in the United States. Petro's set started with his escape routine, music playing behind each of his effects, humor woven throughout. The audience loved him. Then I took the stairs up to the stage. Instead of a curtain, its back wall was lined with shelves full of books written in languages I could not read, a drum kit sitting in the far corner, left over from when the room was last used as a music venue.

My biggest fear was the language barrier. It turned out to be almost a non-issue. Somehow, the majority of the audience was American. The first participant who came up to help me was actually from Maryland, about thirty miles from my home. Standing on a stage in Reykjavik, performing for someone who lives down the road from me, was surreal.

I opened with a witch hand routine and everybody was on their feet. From there I moved through a math effect and several more mentalism pieces before closing with PK touches. Then I brought Gunnar and

Petro up on stage, and the three of us took our bows.

A week later at the airport, I overheard someone say, "That's the magician." I turned to see some of the same people from Maryland. We talked about the trip and the places we had all explored. It felt like a full-circle moment.

So back to that tension I mentioned at the start. The idea that we as magicians should hoard our secrets, keep our distance, protect our turf. I understand the logic. But what I found on a cold street in Reykjavik was something different entirely. A man who had built a magic community in Iceland showed up for a stranger. A man who had fled a war and landed in a foreign country five months earlier showed up with a customized jacket and a fully rehearsed act. And together, three people who never should have met filled a bookstore with magic.

That is the brotherhood.



(l to r): Adam Stone, Gunnar Kr. Sigurjónsson, and Petro Gurido take a bow at the close of the show.

Adam Stone is a member of Ring 50 and a professional magician living in the Baltimore area. Visit him online at www.adam-stonemagic.com.



Ring Events

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

Naples Becomes the Capital of Wonder at Ring 108's 16th Mediterranean Magic Weekend

For one magical weekend this spring, the city of Naples transformed into a vibrant meeting place for magicians, artists, and enthusiasts. For three days, illusion, mentalism, comedy, and creative exploration filled the stage and meeting rooms of the Mediterranean Magic Weekend (WEMM 2026), the annual convention organized by I.B.M. Ring 108 (Napoli, Italy).

Now in its sixteenth edition, the event confirmed its growing importance in the Italian magic community. This year brought a remarkable milestone: attendance nearly tripled compared to the previous edition, attracting performers and magic lovers from across the country.

Set in one of Italy's most historically rich cities, the convention carried special meaning. Naples has long been connected to theatrical culture and the art of illusion, and the success of WEMM once again demonstrated that the city remains an important crossroads for contemporary magic.

Opening Night Full of Stars

The convention began on Friday evening with a lively Opening Gala featuring an impressive lineup of performers representing different styles and generations of magic.

Several talented Neapolitan magicians took the stage: Salvatore Maria Ciccone (Saykon), winner of the Arsenio Trophy for Originality in 2019; Francesco Matteo (Franky Mettew), on the podium of the FLASOMA Latin American Convention of Magic (2025) and participant to multiple

FISM Europe competitions; Gabriele D'Angiò, a mentalist recognized by a wider audience after appearing on Italia's Got Talent; and Alessio Maraucci, winner of both the Tony Binarelli Memorial and the Arsenio Trophy in 2025.

They were joined by outstanding performers from other parts of Italy: Francesco Cofano, a student of the well-known Italian comedy magician Mago Forest and a television performer on popular Italian shows such as Zelig and Colorado; Tiziano Cellai, Italian Champion of Magic 2022 and winner of an international competition in Riga; and Nicola Lazzarini (Zazza), an internationally acclaimed magician and finalist at the 2025 FISM World Championships of Magic.

The Guest of Honor for the evening was FISM prize winner Mario Lopez, whose appearance was greeted by the audience with a warm and prolonged standing ovation.

Mentalist Vito Gattullo served as host, guiding the evening with charm and humor. The enthusiastic response from the audience set the tone for the entire convention.

Saturday: Competitions, History, and Community

Saturday opened with "La Lanterna Magica" (The Magic Lantern), a stage competition dedicated to emerging performers (In photo 10 from left to right: Mario Guaracino (Ring 108 President, Francesco Cirulli, Admus, Zae, Andrea Geminiano, Max the Magician, Magno, and Stefano Mauriello).



(1 to r): Salvatore Maria Ciccone Sykon. • Francesco Matteo Franky Mettew. • Gabriele D'Angio. • Alessio Maraucci. • Francesco Cofano. • Tiziano Cellai. • Nicola Lazzarini Zazza. • Mario Lopez. • Vito Gattullo. • La Lanterna Magica.

Competition Results:

- First Prize: Francesco Cirulli
- Second Prize: Admus
- Third Prize: Stefano Mauriello
- Special Scholarship Award: Max Magician.

One particularly meaningful moment during the day was the official twinning between I.B.M. Ring 108 of Naples and the Magic Club of Lucca, symbolizing friendship and collaboration between two important communities within Italian magic.

Another highlight was a tribute to Chabernout, an illusionist active between the late nineteenth and early twentieth centuries. Members of the Chabernout family shared



Twinning with Magic Club Lucca. (1 to r): Gino Rossi (President of Magic Club of Lucca), Mario Guarracino (Ring 108 President) and Vito Gattullo.

personal memories and displayed historic posters and artifacts belonging to the magician.



Francesca and Antonio De Felice great-granddaughter and grandson of Chabernot).

The show continued with a performance by students from the Ring 108 Magic School, presented by Mago Acetino, demonstrating how the club continues to nurture the next generation of magicians. Bringing laughter to the stage was Oreste Russo, whose classic comic magic delighted the audience.

Learning from the Masters

Saturday afternoon featured lectures exploring different perspectives on magic. Zazza discussed his creative exploration of magic using the Rubik's Cube and everyday objects. Francesco Cofano spoke about performing comedy magic for television audiences. Tiziano Cellai, interviewed by Franky Mattew, shared the experiences that led him to success in international competitions.

Close-Up Competition and Grand Gala

Saturday evening also featured the Close-Up Magic Competition presented by Ring 108 President Mario Guarracino. Competitors included Tony Di Palma, Manuel Mazzei, Francesco Gargiulo, Yuri Parascandolo, and Mago Acetino.

Awards

First Prize: Tony Di Palma

Originality Award: Francesco Gargiulo

The day concluded with the Grand Gala of Magic coordinated by Yuri Lessoni, who



(l to r): EMC Mago Acetino. • Oreste Russo. • Tony Di Palma. • Francesco Gargiulo. • Yuri Lessoni. • Group photo.I.B.M.

also served as Master of Ceremonies. The gala featured performances by Lessoni, Mario Lopez, and Zazza, whose closing act provided a spectacular finale.

Magic in the Modern World

Sunday morning began with a lecture by Mario Lopez focusing on building a strong stage routine and developing a memorable performing character.

Another session was presented by Isabella Massari, a creative strategist and digital content creator who works with brands on social media communication. Her talk explored how magicians can use digital platforms to present their work, build a personal brand, and connect with audiences beyond the theater stage.

Later in the day, Lopez led an intensive workshop for fourteen magicians focused on stage construction and performance presence.

A Growing Meeting Point

Ring 108 President Mario Guarracino summarized the spirit of the event: “WEMM has become much more than a convention. It is a meeting place for magicians who want

to share ideas and grow together. Seeing attendance triple this year shows that Naples is becoming an increasingly important reference point for the magic community.”

Neapolitan magician Saykon emphasized the cultural dimension of the event: “Magic is more than entertainment. It is a tradition passed down from generation to generation – an artistic language that connects people.”

Continuing a Magical Tradition

The 16th Mediterranean Magic Weekend has been widely regarded as one of the most successful editions in the history of the event. Thanks to the dedication of the members of I.B.M. Ring 108, the oldest active magic association in Italy, the convention continues to grow both artistically and culturally, strengthening its role as the leading magic event in Southern Italy.

As the curtain closed on this year’s gathering, one feeling was shared by performers and spectators alike: Naples is not only a city where magic is performed – it is a city where magic continues to be created.

*Mario Guarracino &
Salvatore Ciccone*

Ring 402 (Zaragoza, Spain) Unai y Punto: An Eleven-Year-Old Magician Astonishes the Jury at the Circo Price

Ring 402 (Zaragoza, Spain) is pleased to announce that its newest – and currently youngest – member has been honored with an award at the prestigious “New Talents of Magic Competition,” held as part of the XVI International Magic Festival at the iconic Teatro Circo Price in Madrid. The festival was directed by magician Jorge Blass.

The Teatro Circo Price is a historic and emblematic venue within the Spanish performing arts, a stage that has welcomed many of the greatest illusionists of all time. For any magician, performing there is both an honor and a milestone; for such a young artist, it is a truly unforgettable achievement.

At only eleven years old, **Unai y Punto**, a dedicated student of the **Magic School of**

El Sótano Mágico, captivated the audience and the professional jury with a card magic routine of exceptional technical mastery and artistic refinement. His performance displayed a level of skill, confidence, and stage presence far beyond what is typical for his age, leaving the jury genuinely astonished.

The competition is recognized as one of Spain’s most respected platforms for emerging illusionists, offering young performers the opportunity to present their work on a major stage. Earning an award in this competition is a significant accomplishment for any magician; achieving it at such a young age is truly extraordinary.

I.B.M. Ring 402 proudly celebrates this milestone, which not only highlights the

promising future of this young artist but also reflects the club's commitment to fostering new talent within the magical arts. His ded-

ication, passion, and natural ability mark him as a rising star to watch in the international magic community. *Helena Perdomo*



(l t o r): Competing at the New Talents of Magic Competition. • Unai y Punto receives his award.

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I.B.M. Midyear Meeting in St. Louis



By Simone Marron

The Board of Trustees hard at work during the Midyear Meeting.

The 2026 International Brotherhood of Magicians Midyear Meeting took place on February 16 at the Marriott Saint Louis Airport Hotel, where the I.B.M. Convention will take place this July. It is always heartwarming when the Board gets together in person and has an opportunity to work together on business matters for the organization. It is also productive to find time for camaraderie, too.

This year we had time for a little more fun and camaraderie than usual, as Ring 1 (Saint Louis, Missouri) opened their hearts and magical talents to show us what kind of welcome we can expect at the annual Convention.

The night before the meeting, Ring 1 arranged a fabulous event at the Parkway United Church of Christ for their members and our International Board. Mike McClure, secretary of Ring 1, created a poster and a personalized song for the event, which you can listen to at bit.ly/IBMRing1.

We met in the hall of the church where a magnificent BBQ buffet from Pappy's Smokehouse was provided for us. Mike and his wife Susan did all the set-up and decorating for the event, and his wife and children served behind the buffet line.

"Our vision is to show other members how to handle big events, hoping they can step up and do their own thing in the future," Mike said. "I take my role as secretary and club coordinator very seriously, and I love helping people achieve bigger goals. Our

members appreciated the international leaders taking time out of their busy weekend to share the event with them and have been buzzing about it ever since."



Board and Ring 1 members attend a dinner event in the church hall.

Mike created impressive name cards for each attendee. The cards resembled the front page of a newspaper, with each person's name emboldened as the headline. The seating was strategically arranged to intersperse the visiting Board amongst the Ring 1 members, providing everyone with an opportunity to mix, mingle, and get to know this wonderful group of people.

A dinner name card, courtesy of Mike McClure, for International Secretary Simone Marron.



After a delicious and plentiful meal, we moved into the church sanctuary for the Magic Open Mic Night featuring performers from both Ring 1 and the International Officers and Executive Committee members. This took a lot of work and planning to pull together, and huge kudos should be given to Mike McClure, his family, and Steve Queen, the president of Ring 1. Their generosity and organizational skills made this a wonderful prequel to our midyear meeting. Ring 1 and the International Board brought together a total ninety-eight I.B.M. members for the dinner, with well over one hundred attendees at the Open Mic show. Ex-

ecutive Committee members Mike Woodward and Vincent Reres signed up to perform after the poster was created.

The next day, the I.B.M. Midyear Meeting took place at 9:00 a.m. at the 2026 Convention hotel and adjourned at 5:45 p.m. The Board of Trustees worked hard on behalf of the members, and they accomplished the goals and agenda items set for this meeting. The Board is comprised of a group of volunteers who happily give their time and effort to make the I.B.M. the stellar organization it is today, and they are always looking for ways to improve.



(1 to r): E.C. member Eric Schuster performs. • International President Elect Jason Michaels. • E.C. member Jeffrey Sobel. • Ring 1 First Lady Jen Queen. • International President Keith Fields. • E.C. member Matt Stanley. • E.C. member Scott Cantrell juggling knives. • International President Stephen Levine. • Ring 1 member Tim Shegitz. • Ring 1 President Steve Queen. • E.C. member Vincent Reres performs with International First Lady Tina Salvaneschi. • Show Poster.



Hard at work at the Board meeting, from l to r: International Treasurer Charles Arkin, Executive Secretary Sindie Richison, International Secretary Simone Marron, International President Stephen Levine, International President Elect Jason Michaels, International Vice President Keith Fields.



(l to r): Executive Editor Samuel Patrick Smith. • Board members relax after a breakout session.



Midyear Meeting guests pose for a group photo after the show.

After a short break, Jeffrey Sobel, the chair of the Long-Term Planning Committee, separated the attendees into smaller breakout groups to brainstorm actionable items to achieve individual committee goals. It was an extremely productive session.

The I.B.M. Board of Trustees looks forward to continuing to serve its members, and can't wait to see you all in St. Louis in July for what promises to be an epic Convention! If you are not yet registered, go to www.magician.org and click on the Convention tab.



An Interview with Richard Sherry and Dayle Krall

By Ken McCreedy

Richard Sherry and Dayle Krall are a Calgary-based magician couple who specialize in escapology. Richard has been performing magic professionally for more than thirty years. He is also an accomplished builder who has created a working replica of Houdini's Chinese Water Torture Cell, praised by experts who had examined the original. His credits include original escapes such as the Fatality and the Phobia, the latter of which was replicated for the movie *Saw V*. Dayle Krall is a renowned escape artist with several noteworthy firsts to her name: she is the only woman currently performing Houdini's Chinese Water Torture Cell in the proper upside-down position, the only escapologist to attempt an upside-down Milk Can escape while restrained by a straitjacket and chains, and the only person to have escaped from Houdini's Caged Water Torture Cell.

The couple is currently preparing to perform an escape from what is believed to be one of Houdini's actual Water Torture Cells, in commemoration of the one hundredth anniversary of his death in October 2026. I.B.M. member Ken McCreedy recently sat down with them to learn more.

How did you become interested in magic?

Richard: I was in grade three when a schoolmate showed me a magic trick. After that, I was hooked. I went to the library and

checked out every book on magic that they had. I would scour bookstores for magic books.

I would go to Arcade Magic and Novelty Shop, owned by Harry and Sophie Smith in Toronto, every chance I got. I was fascinated by the portraits of all the magicians that were on the walls. I would also visit Herb Morrissey's magic shop in Toronto.

It wasn't until I was nine years old that I became fascinated with escapes, after I saw the movie *Houdini* starring Tony Curtis.

When I was about twelve years old, I got an Abbott's catalog and it was a dream book for me. I still have that catalog.

I would also frequently visit the Houdini Magical Hall of Fame Museum in Niagara Falls, Ontario. That was my mecca.

Dayle: I met Richard and he was into magic. Initially, I got into escapes for a few reasons. One reason is that if Richard was doing the escapes, it would be more difficult for me to help him if he got into trouble due to our size difference. A second reason is that audiences feel more worried and seem to care more if a woman is in danger than a man. The third reason is that props built to fit me would be much smaller and a lot easier to troupe.

As it turned out, I seemed to have a natural affinity for escapology, so once we got started we just kept going.

How did you know the type of magic act that you wanted to do?

Richard: I always wanted to do illusion and escapology.

Did you have a mentor and what kind of advice did they give you?

Richard: I was a member of the Society of Canadian Magicians. We held our meetings once a month at the Inn on the Park in Don Mills, Ontario. It was an amazing club with well over two hundred members, including Johnny Giordmaine, Sid Lorraine, Bobby Ash (from the *Uncle Bobby* show), Bruce Postgate, Ron Leonard, Herb Morrissey, and Doug Henning. Doug was a mentor and he taught me the linking rings, which I still perform regularly. He also told me to learn psychology.

Dayle: Richard is my mentor. I've learned a lot about magic and magic history from him. I am also fascinated with the building side of magic – the intricacies and the genius behind what makes a prop deceptive and appear magical.

Dayle, where do you get your creativity from?

Richard and I sit down and discuss a prototype and performance idea. From that we come up with many different ideas about what we could do and then decide on how to best move forward.

Do you have any funny or memorable stories from behind the scenes?

Dayle: I accidentally punched Richard in the face when I popped out of the Temple of Benares once. When I pop out, I have my arms raised and spread wide and Richard just happened to be standing close to the prop and right in line for me to punch him in the face! He recovered quickly and the audience laughed but I felt really bad.

How do you balance your personal life with your career?

Since COVID, we have been more selective about the bookings we take. We really enjoyed being home during the pandemic – it made us realize how tired we were of being on the road. We really enjoy projects for TV, documentaries, et cetera. We had the best time when we worked on season one of *Fargo*. We try to be home as much as possible.

What do you like doing in your downtime?

Richard: I don't have a lot of downtime. If we aren't performing, I am building props for other performers. I build for other magicians, television shows, music videos, theatre performances, movies, and more.

I am an avid reader and I am also very interested in archeology and ancient history. I do enjoy putting around in the garden, as well as hiking and fishing.

We are 70 miles from Banff, Canada, which is some of the most beautiful country in the world. There are endless things to see and do.

Dayle: I am learning to play the piano. I love to bake, draw, paint, bead, hike, and float in the pool with a piña colada. I also recently achieved my CISSP certification, which is the cybersecurity equivalent to passing the bar exam for a lawyer.

Richard, can you remember the first item you ever collected?

A set of copper cups and balls that were given to me as a Christmas gift in 1972. They were purchased at Arcade Magic and Novelty Shop in Toronto.

What inspired you to collect?

Richard: I was always fascinated with prop magic and props with a Chinese design. I've been collecting for about forty-five to fifty years.

What would you consider your most prized possession?

A Chinese Water Torture Cell that we bought a few years back. Many top people in the field believe it is one of Houdini's actual Water Torture Cells. We have been offered \$1 million for it to date.



Houdini's Water Torture Cell.

What's the story behind your favourite item?

Richard: Abbott's Temple of Benares, limited edition. Only a few models were painted in this style before it was discontinued due to legal matters.

Dayle: There are so many items I like that it is hard to pick a favourite.

What does the collection mean to you?

Richard: It's a reminder of all the wonderful experiences and memories that I have had over the decades.

Do you have a theme or criteria for what you add to the collection?

Richard: No. If I find an item interesting, I will add it to the collection.

Is there a magician past or present that you would like to sit down and have a conversation with?

Houdini.

How useful has social media been for you?

Social media has enabled us to find items to purchase that we would not normally have known about. It has also allowed us to share the collection with the world.



Richard, when did you develop your passion for building?

When I was a kid, I would be in the basement building magic. I've always done that. I still have a Chinese Head Chopper I built when I was fifteen years old.



What is the most physically demanding restraint you have escaped from?

Dayle: The Oriental Torture Rack. It is pure torture and should be banned worldwide!



Cleveland's Oriental Torture Rackx.

Do you prepare mentally to remain calm when things go wrong?

Dayle: Yes. All preparations are made to prevent problems, but remaining calm can save my life.

What is the most important skill to learn if someone wants to learn escapology?

Dayle: Teaching yourself to stay calm is a critical skill in escapology. Learning as much of the field as you can is also important so you can be prepared for anything.



How do you balance the need for genuine danger with the safety of the performance?

Richard: No performance is worth your life, so safety is always top priority. Showmanship is built on top of safety, but safety should always be front of mind. There are many videos online of escape artists failing or having close calls. In many escapes, there is real danger that you can't eliminate, like with Houdini's Chinese Water Torture Cell where the performer is lowered headfirst.

Due to this real danger, many escape artists today perform it going in feet first or right side up. Dayle is one of the few escape artists that performs the Water Torture Cell in the proper upside-down manner.

What's next for you two?

Richard: Performing the Water Torture Cell to commemorate the one hundredth anniversary of Houdini's death in October 2026. We will be performing what is believed to be one of Harry Houdini's authentic Chinese

Water Torture Cells. It is believed that this Water Torture Cell was switched out with a replica in the Niagara Falls museum just before a suspicious fire burned down the museum in 1995. We will be performing in a theatre that is more than one hundred years old to add to the ambience of the performance.

SHERRY AND KRALL MAGIC
PRESENT
HOUDINI'S
CHINESE WATER TORTURE CELL

CELEBRATING THE 100TH ANNIVERSARY
WWW.SHERRYANDKRALLMAGIC.COM

Magic Down Under Profiles of Prominent Australian Magicians

By Kevin Casaretto

Sue-Anne Webster

Sue-Anne Webster was born in Sydney, Australia in 1965. She is the founder and first president of the Australian Institute of Magic.

Webster trained as an actor at the Australian Playhouse Studio and was an assistant director for the Australian Broadcasting Corporation. She has performed as both an illusionist and a magic consultant for several of Australia's most popular television programmes, including *The Price Is Right*, *StarStruck*, *Today*, *Mornings with Kerri-Anne*, and *Good Morning Australia*.

Webster has created and directed several theatrical and magic shows, such as *Cunning Stunts*, *Dreams & Illusions*, *Magic Unlimited's Best Show Ever*, *Wizards of Aus*, *Illusionarium*, and *Private Eye*. She wrote a magic column for *School Magazine*, the oldest children's literary magazine in the world, from 2010 to 2012. Webster has also published articles in *Magic Magazine*, *Genii*, *New Idea*, *Reader's Digest*, *That's Life!*, and *Australian Geographic*.

She is one of only two living magicians to be included in the book *Dictionnaire de la Prestidigitation*, which explores the world history of magic. She is the only Australian to be included in *Historias de Magas Antiguas y Modernas*, a history of female magicians.



Sue-Anne Webster.

In 2001, Webster and her then-husband, fellow Australian magician Tim Ellis, were voted the Most Valuable Performers at the Fechter's Finger Flicking Frolic in Batavia, New York. She is an official *I Dream of Jeanie* look-a-like who performed an "I Dream of Jeanie" tribute show at the Melbourne Magic Festival in 2009.



From Our UK Correspondent

BRIAN LEAD

This month, I want to hand over this column to a friend: writer and cartoonist Tony Noon. Tony has done some research into a little-known character who, nevertheless, provides an interesting footnote in magic history, and seems to have been as much at home in the United Kingdom as the United States. Here's what he says:

In May 1956 there was a storm surrounding a gentleman by the name of Harry Green, who performed a regular fifteen-minute monologue on BBC television entitled Everything Happens to Me. On the occasion in question, he had made reference to some magic effects and gone on to explain how they were achieved. Not only this, but on April 25, 1956, the Radio Times magazine had printed details of an effect: a version of the Four Aces, along with Harry Green's explanation of the method. This prompted a quick and angry reaction from the newly formed Northern Magic Circle, which wrote a letter of complaint to the Radio Times. This took the view that, whilst no one could reasonably object to genuine enquiries by people writing in for details, and receiving the secrets individually, the NMC strongly objected to such secrets being published in the popular magazine for all and sundry to read. Furthermore, they pointed out that the secrets were not Harry Green's to give away.

This obviously ruffled a few feathers at the BBC, although they were slow to respond directly to the letter. Harry Green mentioned the protest in his TV broadcast, saying that he considered he wasn't doing magicians any harm as the type of secrets he was revealing could easily be purchased in many books on magic.

By May 11, Harry had modified his posi-

tion further. Using the NMC letter as a virtual script, he told the viewers he would be reverting to the old procedure of asking interested parties to write in for details, but including a stamped, self-addressed envelope for a reply. The NMC saw this as a suitable resolution, on the basis that only serious enquirers would be bothered to pay for a stamp. The matter was rounded off on May 27, when the Society received a letter from the TV editor of the Radio Times, saying that the magazine would not be printing any more of Harry Green's revelations.

The Secret of Those
GREEN FINGERS

VIEWERS have recently been fascinated by Harry Green's card tricks, which he has been showing in his television programme *Everything Happens to Me*. We shall be publishing some of these tricks from time to time, and begin here with 'The Mystic Aces,' which was shown on April 13.



'This is an excellent illusion,' writes Harry Green, 'in which it seems that the performer is able to predict the appearance of the four aces.' He asks someone to cut the pack into four piles, and take three cards off the top of one pile and put them on the bottom, then to put one card on to each of the remaining three piles, and to do the same with all the other piles. And it is found when the top card of each pile is turned over they are all aces.

'The explanation to this trick is surprisingly simple. You prepare the deck beforehand by putting the four aces on top of the pack. When the cards are cut the aces are on top of one of the piles; you must make sure that the pile with the aces is the last pile dealt with. After doing the business with the first pack there is one foreign card on top of the aces, after the second there are two, and after the third there are three. So when the three cards are taken from the top of the last pile and put underneath that leaves the four aces on top! One card is then put on each of the other three piles. There the trick is, entirely self-working and fool-proof. Don't forget to point out that you do not touch the cards throughout.'

Harry's exposure.



Tony Noon.

My thanks to Tony for that.

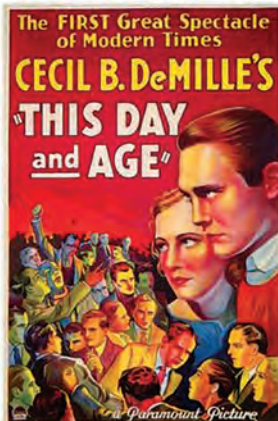
Maybe it's just me, but I found the so-called "modus operandi" for the four-ace trick as presented by Green in the *Radio*

Times very ambiguous and confusing. Maybe this was intentional. I suspect few would bother reading it anyway, and those who did would soon give up.

The four-ace revelation was the first card trick I learned, at the age of sixteen. It was a much cleaner and more straightforward method, but still in the hands of the spectator, which has served me well over the years. I have found it to be an ideal introduction to card magic for pupils in school magic clubs.

Harry Green was a multi-skilled entertainer, acting in many films for Paramount and Fox in the US, appearing in Vaudeville, and billing himself separately as a magician. Born as Henry Blitzer in New York on April 1, 1892, he was a lawyer before turning to show business and appearing as half of the Ross and Green comedy duo in the first

(continued on page 68)



(l to r): Harry Green. • Selection of Harry Green film posters.



A Magical One Hundredth for Mary Naylor Kodell

By Dan Stapleton

How many people do any of us know who can celebrate their one-hundredth birthday surrounded by dozens of our most magical friends?

Mary Naylor Kodell is not a magician herself, but she can certainly boast of belonging to that wonderful world of conjuring during the latter half of her years. Sure, she was an ingénue as a child, as most beginners are. But that quickly faded when a teenage Mary took to one of the world's most prestigious stages, the London Palladium, where she sang for the Queen of England several times. Whew!

Imagine being a teenager and touring London during the Blitz of World War II, with bombs dropping around you as you try to keep an audience at bay with smiles and laughter. Imagine touring with some of the future stars of the British variety, like Morecambe and Wise, Dickie Henderson, and Tessie O'Shea. Within a few years, Mary was starring in her own television show when TV was still in its infancy.

She soon met a dashing young magician – Jack Kodell, originator of the parakeet act – who was on a world tour and set to appear on one of the most popular television shows in history, *The Ed Sullivan Show*. Love trumps all, so Mary gave up her fame and her career, marrying Kodell in 1953 and moving to America. What a story.

Settling in Chicago, where so many magic greats made their home, opened the magic world to Mary Kodell. With local friends and acquaintances including Don Alan, Jay Marshall, George Johnstone, Celeste Evans, Ron Urban, Johnny Thompson, Ed Marlo, and Marshall Brodien, there was never a dull moment. Jack retired his act in the 1960s and the Kodells moved to Orlando, Florida, in 1991. Mary and Jack continued to make friends and be a part of the Florida magic scene, with a cast of who's-who that brought an endless stream of magicians to the Kodell's home. The walls of the Kodell home are still



Guests mingle at Mary's one-hundredth birthday celebration at The Holiday Inn Resort Orlando, Lake Buena Vista.

filled with photos of the best in show business, a combination of working superstars who shared the stage with both Mary and Jack, separately and together.

Sadly, Jack passed away in 2012, but that did not stop Mary from venturing out to shows around town, with the magic community embracing her as everyone's "Queen Mother." Mary was a regular every Monday evening at the local Wizard's Magic Theatre, not far from her house. Each week she sat front and center at the show, then invited a few magic friends back to her house for a drink or two ... or three, or four, or five.

Some of her closest friends, usually a wife of one of the magicians, would arrange an annual birthday party for Mary at her house, inviting a dozen or so guests, mostly magicians. But this year was special: her one-hundredth birthday!

Sheila Ward, Kim Olsen, Kay Coomes, and Dan Stapleton were instrumental in setting in motion plans for this year's big

event. With Mary's house too small for the fast-growing list of guests, Stapleton arranged to host the surprise party at the hotel where he works part time. The Holiday Inn Resort Orlando, Lake Buena Vista had the perfect room – aptly called The Magic Room – for the fifty guests (half were magicians), with food and decorations adorning the walls. Friends flew in from New York and even England to attend. Friends David and Sarah Harris drove Mary to the hotel, with her still unaware of what, exactly, was transpiring.

With Stapleton announcing, "Forty-five minutes till showtime!" – then later "Fifteen minutes till showtime!" – at exactly 2:00 p.m. Mary sauntered in to a "SURPRISE!" Although cloth-covered banquet tables of six were set around the room, most people were still standing, mingling and doing last-minute prep. The four-hour "festival" included speeches along with a wonderful ten-minute video arranged by Nathan Coe Marsh (and tech-mentalist



A young Mary plays the accordion. • A mosaic of memories from Mary's life. • Standing with a poster from her starring role in Bertram Montague's pantomime production of Aladdin at England's New Theatre.



Blowing out her birthday candles as Dan Stapleton, right, looks on.

Brian Train, who happened to be in town performing the night before), which featured many celebrities – David Copperfield, Lance Burton, Teller, and so many other well-known magicians – all offering Mary their congratulations. Also in the

video were well-wishes from Marvin Berglas, president of London’s Magic Circle, and the prestigious Water Rats and Lady Ratlings of England also paid tribute.

Fellow British magician Bob Swadling, along with his daughter Kay, produced a wonderful souvenir booklet highlighting the history of Mary Naylor, including rare photos of her storied career and an AI-generated song with words to match its music. Just great.

And the *pièce de résistance*: a birthday card signed by King Charles and Queen Consort Camilla, presented to the amazement of the birthday girl! With some of the best magicians in the business in attendance, not a single magic trick was performed – rightly so, as Queen Mary deserved center stage.

Now, how to top this for Mary’s 101st? *That* will be a trick!



A room full of magic: guests celebrate one hundred years of Mary Naylor Kodell’s life.



Birthday wishes from His Majesty King Charles and Her Majesty Queen Camilla.



Teenage Magic Clubs and Periodicals

Everyone needs someone to help keep the flame alive.— W. H. Auden

Those were great years.— Stephen A. Fernandes

PHOTOS COURTESY OF STEPHEN A. FERNANDES AND STEPHEN KELLEY

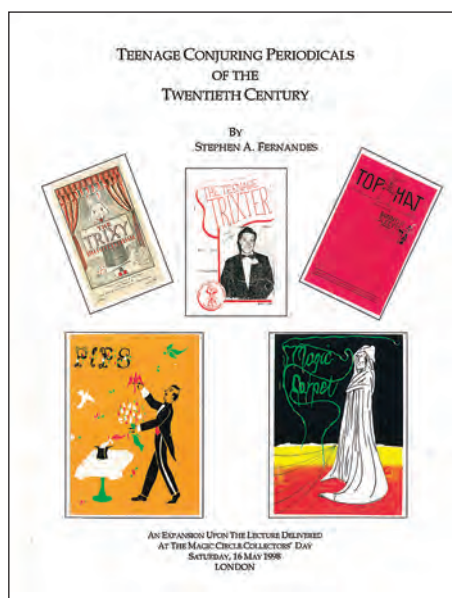
During the twentieth century there flourished in the United States a subculture of more than 132 (globally at least 1,486) friendly, wholesome magic clubs and English-language periodicals that united a diversity of members, most of them in their teens, with the promise of good magic, good news, and good fun – while keeping secrets secret from the general public (until recently, *de rigueur* for all magicians).

Representing a new generation of enthusiasts, these tight-knit groups – immune to self-doubt – made and corresponded with lifelong friends, many of whom went on with unassailable confidence to hit their stride as top professionals.

Refreshingly and purposefully absent of ideological agendas and biases, undeterred by the anxieties of our tumultuous times – such as the Bay of Pigs, Vietnam, political assassinations, social barriers, and other swift and unsettling changes – these relatively tranquil clubs and their contributors offered with clarity and authority well-executed, entertaining magic in all its facets along with engaging, acute convention and product reviews and bristling with news, ephemera, and advertisements of interest to magical enthusiasts.

Because I cannot possibly do justice to the subject in this limited space, and because it

has been covered so thoroughly in Stephen A. Fernandes' magisterial *Teenage Conjuring Periodicals of the Twentieth Century* (March 1998) – an expansion upon a lecture he delivered that year at The Magic Circle Collectors' Day – I am focusing on two examples from the 1960s based on my memory and his thorough research.

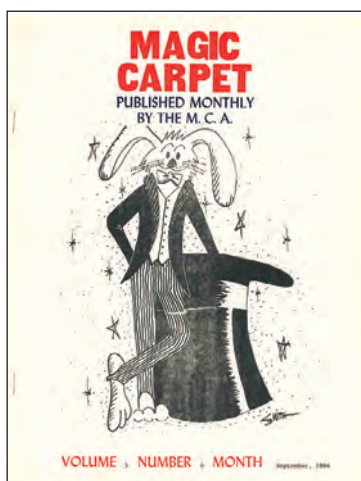


One active participant and close friend, Steve Kelley, recalls that this was the era when we did not make a long-distance telephone call without a preliminary discussion with the parents over the cost, so a typewriter and a nickel stamp were “a very attractive alternative.”



Dale reads a report to Indiana friends (from left), Karen Kelley, Carolyn Bacon, Dan Gardner, Greg Heeter, Steve Kelley during Abbott's Magic Get-Together (ca. 1967).

In April 1962, one year after I had moved from Massachusetts to Indiana, the late Duane Gilliam and Bob Jones and I founded *Magic Carpet* as the official monthly journal of our Magic Club of America – feeding my keen appetite for publishing since boyhood when I produced and distributed from my Amherst home a two-page neighborhood newsletter called “The Weekly Squeak.”



Although their interest soon waned, I went on with the project, devoting weekends to producing over the next seven years (sometimes at a breakneck pace) eighty-eight issues, starting with “thermofax,” then advancing to hand-cut stencils mimeographed and eventually electronically cut stenciled mimeographs illustrated by the rich professionalism of Randy Smith.

Much to my regret (but necessary), the final issue of forty pages appeared in August 1969 as I headed off to graduate school (to focus on English and American literature with a minor in Religious Studies) at the University of Southern California. Members’ subscriptions were credited to another club, Magical Youths International (MYI), and its periodical, *Pips*.



Meanwhile, because I seemed to be having so much fun, Steve Kelley (also from Indiana) decided to do the same and founded the International Club of Magic and its journal, *Top Hat*, which surpassed in quality and content any other teenage periodical at the time.

His father had a small offset press, and so the only real cost was buying paper and postage. The one drawback, Steve explains, was that the press stood in a factory building that was barely heated during weekends; therefore, the quality of the printing “plummeted greatly” during cold weather.

The publication debuted in July 1963 as offset between stiff boards, later comb-bound, in twenty-three issues until December 1965 when, with the University of Colorado calling (he majored in Mathematics, minored in Physics),

Steve also signed an agreement to merge with MYI while retaining the name *Top Hat*.

Over the course of those years both Steve and I were helped out with the quiet excellence of many great teenagers who eventually developed into some of the best minds in the business – including Mike Caveney, Dustin Stinnett, Tom Mullica, Doug Henning, Dennis Loomis, and Wayne Wissner.

How fascinating to re-visit from the perspective of more than fifty years the members' letters which all of us saved testifying to a passion and ongoing commitment to an art stretching back to Egyptian priests and Greek oracles.

Indeed, for Stephen Fernandes, another incurable collector, the “overwhelming truth” of those days was the “near-daily flurry of letters” back and forth among fellow members. This is what set *Magic Carpet*, *Top Hat*, and *Pips* apart from the current mainstream magic magazines. Because they maintained a non-stop correspondence over many years, he knew personally almost everyone who contributed to the periodicals.

This turning point for many of us – and that's what it was – is now a time capsule, a treasure chest of distant memories; and to this day as I reflect on that relatively innocent, coming-of-age period and the cumulative achievements of so many, I feel a medley of emotions including nostalgia, gratitude, and astonishment (“You mean we did all this while attending to classes and family responsibilities?”) – captured so well in a recent message from Steve Kelley:

“As you and I have reminisced, the joy of this experience in our lives probably can never occur again. We now live in an age of instant gratification, but I think that you would agree that there was something very special about waiting for the mail each day to see who would be sharing their thoughts with you. Emails will never replace letters in quality content. I often think that this early experience with correspondence paid some big dividends in our lives.”

How enriched our lives became because of that era! We learned to push ourselves out of our comfort zones, to take risks, to create, and to communicate by mail with long-last-

ing new friends that shared our interests.

We developed time management skills, the discipline to stay on course, not to procrastinate, and to manage business affairs however small at the time but useful later.

Our writing skills (and vocabulary) improved, too, such as they were. We learned to *listen* to our sentences while thinking always of the reader.

Most important, perhaps, we discovered a healthy alternative to the urban rush and myriad temptations that afflict every generation as we continued our journey to self-identity.

In a word, we developed self-reliance, defined by Ralph Waldo Emerson in his marvelous essay on the subject, as “a profound and unshakeable trust in one's own intuitions.”

From time to time all of us who are old enough enjoy walking back to the 1960s to appreciate our individual development, as Stephen Fernandes did so well in his publication. (Not long ago a friend said to me with the utmost humility, “Isn't it amazing how far we have traveled.”)

It's fun to journey back, but of course other than through imagination and reading and photographs and memories – ours and others' – we cannot re-live the past any more than we can predict the future.

“The past is a foreign country,” L. P. Hartley reminds us in his acclaimed and much-recommended novel, *The Go-Between* (1953); “they do things differently there.”

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 Stephen Fernandes, Steve Kelley, and Patti and Ryan Salwak for valued input.

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



Youth Trivia Contest

May's question: A performer from the mid-1900s would begin by announcing his or her name to the audience with a long, drawn-out, rolled "r," and then spend the majority of the act producing personal items belonging to audience members. *Who was this?*

Answers must be postmarked by June 20, 2026.

February's question was: Quite a few magicians have performed acts during which the effects fail in funny fashion. *Who is often cited as being the first of the variety and vaudeville era to perform such a comedy act?*

Several Youth Members submitted theories regarding the answer to this question. Unfortunately, none of those submissions was correct. This is what we were hoping you'd find:

Burlesque. The word can make the parents of Youth Members wince a little bit. In today's world of entertainment, it generally implies lewd language, naughty topics, and inappropriate costuming for a family audience. But the word "burlesque" hasn't always carried this connotation.

The word comes from the Italian word "burla" – meaning joke, prank, or mocking fun – along with the French suffix "-esque" – meaning "in the style of." Burlesque: in the style of a mocking joke. As we mentioned, it has a bawdy meaning today. But in the variety and vaudeville period of the mid to late 1800s and early 1900s, burlesque entertainment was parody and satirical fun.

The performer who is most often credited as the very first burlesque magician – that is, the first comedic-parody magician – is Frank Van Hoven. His extremely popular act featured funny, flawed, and frustrating failure following failure. Oops... we left out fiascos. There were a lot of fiascos.

While there were other performers who had moments of burlesque humor in their

acts, or magicians who performed burlesque as the humorous relief portion of a team act, Van Hoven is believed to be the first magician to perform an entire act in this comedic parody style, solo.



One of Frank Van Hoven's headshots.

Frank Raymond Van Hoven was born in Sioux City, on the western edge of Iowa, USA, in 1886. He may have become interested in performing while he was working as an assistant for his uncle, Paul Kleist. His uncle performed an extremely popular and successful "black art" magic act as a white-faced clown, both in vaudeville, and for a season touring with Thurston's show in 1909. Van Hoven is also reported to have briefly worked selling snacks in carnivals and fairgrounds, and that may have been when his performing interest was piqued.

LYCEUM.

THE WORLD'S MASTER MAGICIAN.

THURSTON

(Kellar's successor.)

Who is meeting with unparalleled success in an entirely new, weird and perplexing programme of fascinating mysteries, presenting among other foreign features,

PAUL KLEIST

Famous in London, Paris and Continental Europe as "The Musical Clown."
 Prices—25, 50, 75, \$1.00.
 Seats ready Friday at 9 a. m.

An ad in the Scranton, Pennsylvania Tribune on 24 September, 1908 for Paul Kleist's appearance with the Thurston Show.

In any case, there is an often-repeated story that young Frank Van Hoven started as a juggler (so maybe he *did* become interested during his carnival fairground days), and the conjuror Harry Jansen – who later became Dante – is said to have seen him practicing juggling. Jansen approached Van Hoven, and recommended that he switch to magic, suggesting that he might have greater success breaking into some of the vaudeville and variety circuits. And so, Frank Van Hoven is said to have taken Jansen's advice and set out to become a magician.

Regardless of the events and circumstances that nudged Frank Van Hoven into a career as a conjuror, success did not come easily. Things frequently went wrong for him, both on and off the stage. When his effects flopped during performances, the audiences howled with laughter and poor Frank was devastated. Stage managers and agents eventually pointed out to him that, when his magic failed to work, his reactions to his failures were comedy gold. Van Hoven gradually constructed and honed an act made almost entirely of tricks that failed. According to folks who saw his performances, the only effect that didn't result in a comical disaster was "The Rice Bowls" near the beginning of his act, and even the success of that routine was used by Van Hoven to fuel laughter. The blunders escalated after that.

By 1907, Van Hoven was working in small vaudeville theaters, and by 1910, he

Private Boxes	Stalls	Circle	Upper	Lower	Children
2s. 6d.	2s.	1s.	9d.	6d.	3d.

A broadside poster advertising a Frank Van Hoven performance as "The American Dippy Mad Magician" in 1916. The Argyle Theater was near the River Mersey on the Wirral Peninsula, on the northwest edge of England between Wales and the city of Liverpool. It was bombed in 1940 and never restored.

was earning solid reviews at reputable theaters in New York City. Five years later, he had earned respectable spots on the bills at the top theaters of the Keith and Orpheum circuits. He traveled to perform in England, and gained a respectable following there. Billed as "The Mad Magician," "The Dippy Magician," and "The Dippy Mad American

Magician,” his status and his income grew. When the mid-1920s rolled around, Frank Van Hoven was one of the highest paid entertainers of his time.

The flow and content of his act was apparently never accurately or completely archived. There have been a few interview-style recollections from people who saw one or more of his performances. The most extensive record that we could find appeared in the August 2008 issue of *MAGIC Magazine*, printed from a conversation with Sid Lorraine. Elsewhere, there are bits from discussions with Dai Vernon and a few others. But, some details and descriptions seem to be consistent throughout the memories.

Visually, Frank Van Hoven’s appearance was unremarkable. He was clean-cut. He wore a suit, and a straw hat. He entered carrying a suitcase and an umbrella. His manner however, was eccentric. He pattered and chattered constantly, sometimes to himself, with comedy in almost every line. His attitude seemed to communicate that he’d be just as happy if he were someplace else. In fact, his most celebrated routine emphasized that very sentiment...



A promotional shot of Van Hoven as he appeared on the stage.

Toward the end of his act, Van Hoven would bring onto the stage one or two young boys as “volunteers.” In reality, the boys were well-trained skills. He would hand one of them – or sometimes both of them – a giant block of ice. Other times, he would

have them sit on blocks of ice. In any case, after some banter Van Hoven would suddenly stroll off of the stage with an “I’ll be right back” gesture, not to return for several long minutes. During his absence, the awkward struggles of the boy-versus-ice situation would have the audience in stitches. When Van Hoven did finally return, he would be drinking a glass of beer, and sometimes eating a sandwich. He would reluctantly pick up where he left off, and whatever trick he had promised would ultimately fail. But **this** gag is his most-remembered, and is the reason he gained the moniker “The Man Who Made Ice Famous,” a name that was probably suggested by Will Goldston.

At the young age of forty-two, Frank Van Hoven developed pneumonia and died. During the century that has followed his passing, he has influenced the careers and styles of many other comedy magicians, most notably those whose acts and characters are parodies of magicians.

One of the earliest of those was Dell O’Dell, who acquired the rights to Frank Van Hoven’s act. Although she altered it to be more in line with her own stage-personality, she was very successful with it, which seemed to surprise quite a few folks in the male-dominated world of magic. Dell O’Dell became one of the most prominent and respected magicians in the industry – male or female. Known for her charm and her witty rhyming patter, she was one of the first magicians to appear on television.

Another of those was Tommy Cooper, who became a household name in England through his affable and endearing personality of a conjuror who almost never succeeds. Occasionally, Cooper would surprise the audience with a trick that worked, just to remind them that he knew what he was doing.

One more example of a well-known “failure” was Carl Ballantine. His act, fronted by his “World’s Greatest Magician” banner, was sarcastic, flippant, and unapologetic. Ballantine performed his frenetically paced act, peppered with shouts, one-liners, and apparatus-smashing, on stages and in night-clubs all over the world.



(l to r): The cover of Michael Claxton's book on Dell O'Dell, one of the most successful magicians of the 1900s, male or female. She adapted Frank Van Hoven's act and made it her own. • Tommy Cooper was one of the funniest and most successful magical-parody performers ever. He had a heart attack onstage while performing in Rome in 1977. In 1984, he suffered another heart attack, collapsed, and died in the middle of his act on the stage of Her Majesty's Theatre, during the show's national television broadcast. Spectators believed it to be part of the act. • Ballantine began as a "regular" magician, but was significantly more successful with an act in which every single effect failed hilariously.

You can find some interesting stuff about Frank Van Hoven in books, including *Don't Fool Yourself: The Magical Life of Dell O'Dell* by Michael Claxton, and *MAGIC, A Pictorial History of Conjurers in the Theater* by David Price. There's great information in past issues of periodical publications, including *Genii*, *MAGIC*, and *The Linking Ring*.

Frank Van Hoven died in 1929. Tommy Cooper died in 1984. Carl Ballantine died in 2009. We were unable to learn the date of Paul Kleist's passing.

If you mailed us an answer to this question, but you didn't send the *correct* answer, please *keep trying!* These questions aren't designed to be answered quickly or easily using Internet-based search engines. Try taking your copy of *The Linking Ring* to your local I.B.M. Ring meeting and ask one of the more experienced magicians to help you find the answer. Show the entire world how smart you are, get your name printed in the *The Linking Ring*, and win some great magic from one of our best brick-and-mortar magic shops. You'll love the prizes!

Attention, Youth Members!

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

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

Please make sure that you include a few references. If we use your question, we'll send you either a shoebox full of hopelessly jammed "Scotch & Soda" gimmicks or a really cool magic book – our choice.

See if you can win! Follow the Contest Rules on page 162 and mail your responses to the address above.
Answers must be postmarked by June 20, 2026.

Magic and

Memories

David Ginn



My First Lecture Tour Part One

I began writing this column, *Magic and Memories*, five years ago. Virtually all of these memories have something to do with magic or magicians I have known and spent time with at shows, at conventions, or on book and other projects. But sometimes it's all about what happened to me, David Ginn, on this magic trail.

Thanks to the success of *Professional Magic for Children*, my first hardbound book, I booked my first lecture tour in 1978. I had already written the sequel, *Children Laugh Louder*, and it was due to be published in the fall of that year. Therefore I included several tricks from *Children Laugh Louder* in my lecture.

All the lectures took me to cities on the East Coast of the United States and Canada. I split the tour into two halves: nine consecutive lectures, nearly one each night, then a week or ten days at home to do laundry and recover, followed by nine more. Almost every day I flew Delta, the hometown Atlanta airline, but sometimes someone drove me from city to city.

Foolishly, I worked eight school shows in South Georgia the week before my tour started on a Monday. When I arrived home Friday night, I was sick. I had picked up germs from the South Georgia school kids, and I felt awful. Saturday and Sunday I rested on the sofa or in bed, drank lots of fluids, and took some version of medicine.

My wife Lynne did an expert job of nursing me. While doing that, she told me that during my week in South Georgia, she had been to her doctor and had a pregnancy test. "They'll let me know next week," she told me.

I drifted off to sleep again.



The covers of *Professional Magic for Children* and *Children Laugh Louder*.

May 8. Feeling better but still weak, I flew to Allentown, Pennsylvania on Monday for my first lecture. The lecture was posted to start at 7 p.m. But the club “had to have a meeting first” and got into an argument over something, so my planned four-hour lecture began closer to 8:00 p.m., and I ended up cutting it short.

May 9. I flew to Pittsburgh for \$43. For \$2 more (no joke) I caught an Allegheny Airlines flight to Johnson City, Pennsylvania to lecture for James Swoger at his House of Enchantment. There were four of us on the eight-seat airplane, holding hands and praying the entire fifteen-minute flight! Some folks later renamed the airline “Oh-My-Golly.” Remember, this was 1978.

The House of Enchantment was a two-story building. The magic shop occupied the ground floor, and the Swogers lived on the second floor. About one-third of the ground floor was the shop. It had counters and shelves with all kinds of magic props displayed, plus a book rack featuring paperbacks.



Jim Swoger with Sammy Smith.
PHOTO BY STEVE VARRO

Jim Swoger pointed to the rack. He said, “David, you see those books?” Yes, I replied. “The smart guys put their book title in the upper third of the front cover. That way when a shop racks them up as I have, the title of the book shows. If the title is in the middle or bottom, as some are, you can’t see the title.”

I learned my first tour lesson from Jim

Swoger, and I’ve never forgotten it. Yes, I erred with the Fantasio book covers for artwork’s sake, but all my David Ginn titles have followed the Swoger rule.

Still recovering from my weekend illness, after setting up my lecture and sales stuff, I asked Jim if I could lie down somewhere to take a nap. He took me to the back area of the shop. It was filled with magic stored in boxes and on shelves. There were also four metal chinchilla cages stacked on top of each other about six feet high, and on top of that was a dove cage with maybe ten white Java doves inside.

It was early May, the weather was nice, and the doves were ready for mating season. Therefore, they were coo-coo-cooing constantly, which I was accustomed to because I had used doves for fourteen years.

Beside the chinchilla and dove cages sat a couch about seven feet long, covered with dust. Jim brushed off some of the dust, then covered the couch with an old cloth bedspread. From somewhere he produced a pillow and handed it to me. He said, “There you go. Just lie down there and take a rest.”

The time was 2:30 p.m. The lecture was at 7 p.m. I lay down on the couch and listened to the doves cooing, and the chinchillas scratching and growling, for maybe five minutes, then slept for three hours.



Chinchillas in a cage.

At 5:30, Mr. Swoger shook me and said, “David, it’s five thirty and your lecture is in ninety minutes. Do you want a bowl of soup?” I ate soup and crackers and drank a Coke, then freshened up and gave my second lecture of the tour, cutting it to under three hours. The nap really helped, and the sales went better that night.

May 10. After a good night's sleep in a nearby econo motel and a complimentary breakfast, I headed for the airport again with Jim Swoger driving me. That flight, out of Pittsburgh, took me to Detroit, where I did my third lecture of the tour with more than seventy-five magicians attending. It took place in a school cafeteria. This was my big test because none other than Karrell Fox attended.

Karrell and I had met several times at conventions in years past. In fact, I had used his Bullseye Card Trick in school shows more than three hundred times live. So when I wrote *Children Laugh Louder*, I asked and gained his permission to include my version of it in the book.



Karrell Fox.

Just before the Detroit lecture I called Lynne. “The doctor’s test results came in,” she said, “and we’re going to have a baby in January.” We were excited, to say the least. My head reeled from the news. Then I went out, plunged into my lecture, and *did not say a word about the baby!*

After I finished my presentation and got a final round of applause, something unusual happened. Karrell Fox himself stood up and said something like this:

“Guys, you need to listen to this young man because he knows what he is talking about. He has been there, put in the time, and gained experience, and everything he shared tonight works on a practical level. One more time, let’s all thank David Ginn for a great lecture!”

I didn’t know what else to say but thank you.

May 11. The day after Detroit, someone drove me to Joliet, Illinois, where I would lecture for SAM 106. My host was Dave

Bogdon, not only a magician but also a magic dealer. Dave was savvy on magic in general and also on what David Ginn had been doing for the past ten years in my shows, including Harold Taylor’s concept of “comedy warm-ups.” For that reason, Dave purposely did something that greatly affected my shows and my future lectures.

Dave showed me Trevor Lewis’ Blooming Bouquet routine, recently published in a *Linking Ring Parade*. “David Ginn – this routine has your name written all over it,” he told me. With that he handed me a cheap blooming bouquet (which had just come on the magic market), showed me how to work it, and taught me the Trevor Lewis routine.



My friend MONT DUTTON with the famous Blooming Bouquet.

A week after this part of the tour, I put the Blooming Bouquet – thanks to Trevor Lewis and Dave Bogdan – into my home kid shows and probably into the second half of the lecture tour.

The Blooming Bouquet became a defining moment in my shows and lectures, paving the way to many other comedy warm-ups. And at every lecture I gave Trevor Lewis the credit for his routine.

May 12. Someone drove me from Joliet to Hammond, Indiana, where I lectured for Ring 173 that night.

Night by night my lectures got better. I

became used to presenting the material and tightening that four-hour thing (what was I thinking?) into a tight two-hour block. The audiences were enthusiastic in every city. I don't think any other magicians were giving children's magic lectures forty-eight years ago, so I was bringing clubs something new. Plus my eighteen little magic pamphlets and *Professional Magic for Children* book had given me some kind of authority.

I dressed in a three-piece, light green suit with a tie, so I looked seriously professional. You can see a photo of what I looked like below with those sponge cubes between my fingers. Those sponges, about 2 1/2 inches cubed, were mainly for publicity.



David with sponge cubes.

May 13. I traveled from Hammond to Des Moines, Iowa, where I lectured for the Justo Hijo Magic Club. I think they had members from both I.B.M. and SAM, plus magicians who were not affiliated with either national club.

At some point during the first few dates on my lecture tour, probably in Allentown, I made the mistake of letting another magician help me pack up after the lecture. Let me explain why it was a mistake.

I had been doing the John Cooper gag called "Free Breakfast Set" from my *Bringing Home the Laughs* book. After a trick with an audience helper, I said: "You've been such a great helper, I want to give you a gift, compliments of the show. And here it is – a two-hundred-piece breakfast set!"

Then I took out a small box of Rice Krispies or Frosted Flakes cereal and held it up for a laugh. "There are at least 200 pieces in this box," I said.

For my second laugh I would say, "But wait a minute. You've been such a great assistant, I want to give you more. So I'll give you a four-hundred-piece breakfast set!" Saying that, I dropped the cereal box on the floor and stomped on it twice, picked it up, and handed it to my helper. "Now that's at least four hundred pieces!" I shouted. "And let's give Ronald a big round of applause as he goes back to his seat."

Stomping the cereal box always got a huge laugh, and I'm sure some guys headed straight to the grocery store the next day to buy little cereal boxes. In my case, I bought two ten-packs, twenty boxes total, to use once nightly for the tour.

But here is what I didn't expect. Sometimes when I stomped the boxes, they would break open, which was fine because I planned to throw each one away afterwards. *But somebody put the stomped box back into my lecture suitcase.*

The next day that suitcase went through airport baggage handling, bouncing here and there, up in the air. When I opened my lecture case in the next city, Rice Krispies had scattered everywhere. They were even inside my thumbtip!

After that, I spent the next forty-eight years packing up my own props.



May 14. I took a short flight from Des Moines to Omaha, Nebraska, where I was met by my first publisher, Walter B. Graham. Nine years earlier he published my first book, *Colorful Magic*, and this was our first in-person meeting. We clicked right away because we were both magicians, writers, and publishers, and we both loved print and ink.

That lecture was for SAM Assembly 7, on a Sunday afternoon in a church, and it went well. That gave me an evening off to have dinner with Walt and a few other magicians. Walt and I were both amazed at how far my writing had progressed in nine years – nineteen books, with number twenty due in September.

May 15. The next day I was off to Kansas City to give a Monday-night lecture to I.B.M. Ring 129. It was my eighth day of lecturing in a row, and I was starting to get the hang of it. If Delta Airlines had a frequent flyer program back in those days – they didn't until 1981 – I could have racked up lots of points on those short city hops.

This was my routine: Arrive in the city. If possible, go to the lecture site, unload the props, and do a partial set-up. Go to the motel, freshen up. Possibly lie down for a half hour (by day four I was feeling much better, so I didn't always need the nap). Then eat a meal at 5 p.m., arrive at the spot to set up by 6 p.m., perform a two-hour-plus lecture from 7 to 9 p.m., do sales for an hour, and then pack up.

Sometimes after lectures I would go out with the magicians for dessert, but I learned that I needed to pace myself and rest at night, not stay out late. There was always another flight or drive the next day, and yes, another lecture.

May 16. I flew to Minneapolis, Minnesota, for SAM Assembly 12. This was the last lecture on the first half of the tour. Everywhere I went, the magicians received me well. I was the New Kid on the Block, and evidentially I lived up to the hype. After

Using Cane, Comedy vanishing Cane, Comedy vanishing Candles, Cane Manipulation
Appearing Cane Running Gag, and CB Flash.

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\$4.00 each. For a free brochure describing these and other David Ginn books, plus
year on the mailing list, send four First Class stamps to the address below.

SPRING LECTURE TOUR — "50 Ways to Make Children laugh" — Hope I'll see you
one of these cities:

May 8: Allentown, PA, Ring 22	May 16: Minneapolis, SAM 12
May 9: Somerset, PA, SAM 108	May 31: Baltimore, Ring 179
May 10: Detroit, Ring 22	June 1: Norfolk, VA, Ring 103
May 11: Joliet, ILL, SAM 106	June 2: Schenectady, NY, SAM 24
May 12: Hammond, IND, Ring 173	June 3: Montreal, Morrissey Magic
May 13: Des Moines, Justo Hijo Magic	June 4: Toronto, SCM
May 14: Omaha, NEB, SAM 7	June 5: Buffalo, NY, Ring 12
May 15: Kansas City, Ring 129	June 6: Rochester, NY, SAM 47

DAVID GINN
5687 Williams Road, Norcross, GA 30093

*A breakdown of the schedule
or the first half of the tour.*



David on tour in 1978.

all, nobody was touring with a children's magic lecture back then. I was it!

May 17. I flew home to Atlanta to be greeted by my now-pregnant wife Lynne Miller Ginn. Of course, I wanted to see and be with her, but we also used the next ten days to wash clothes, sort out products, refurbish props, and prepare for the second part of the tour.

My 1978 calendar shows I actually had thirteen days home before heading out again on May 28 – enough time for some end-of-year school shows, though those records are long gone. But I have one more important memory from that first tour, and I want to share it with you. It concerns my budding relationship with D. Robbins & Company, the New York City magic distributor.

At the time, Paul Fried owned D. Robbins, and in those days I placed my orders by telephone. I either talked to Paul himself or his nephew Michael.

In early January, I informed Paul I was doing an eighteen-city lecture tour in the spring, plus a June convention in Greenville, South Carolina, plus the Abbotts Magic Get Together in August. For that reason, I needed supplies to sell, including the Magic Coloring Book, a prop no one had yet taken on tour. I dare say I was the first.

“How many do you need?” Paul asked.

“Well, I am thinking if I sold eight or ten per lecture, I might need between 128 and 160,” I replied. “So maybe I should order a gross, which is 144.” I also needed at least four dozen hot books.

“The truth is,” I continued, “I won't be able to pay you in the typical thirty days. But I need the stock now so I can ship them to all eighteen locations. Could I wait and pay you half the money after the first half of the tour and the remainder when the tour is over?”

Remember, this happened before credit cards and PayPal existed. There was a silence on his end of the telephone line. Then Paul spoke:

“So, David, what you're saying is that you want me to finance your lecture tour?”

That stopped me. I really had to think. But I answered truthfully:

“Well, I haven't thought about it that way – but I guess you're right. Yes.”

God blessed me that day through Paul Fried, because after about two seconds, he said, “Okay, David. I'll trust you.”

He shipped me the Magic Coloring Books and hot books. I paid him half the invoice by May 20 and the rest by June 10. We worked friend to friend, with a shake of the hands over the phone, for the next thirty-eight years until he passed away in October 2016.

Paul Fried trusting me, carrying many of my books, and actually using me as a consultant has always meant the world to me. There are things in this life I will never forget, and that is one of them.



Paul Fried.

Next month I'll talk about the second part of that tour, including some strange things that happened to me in Canada.



Marketing Magic

KENT CUMMINS

Marketing: The One BIG Secret!

“The secret to marketing is deeply understanding your target audience’s behaviors, needs, and pain points to build trust.” – Google AI Overview

Can we believe everything we get from an AI-powered search engine? My wife Margot recently asked Alexa about the weather and Alexa said, in her cheery new voice, “It is 8:39 a.m.” Margot protested that she had asked for the weather, not the time, and Alexa replied rather huffily, “I just gave you the weather!”

When I asked Google how old David Copperfield is, the search engine came back with this answer: “Magician David Copperfield is thirty-seven years old.” (David’s best trick so far?)

So, you might not want to rely on an AI-generated Google answer (or an answer from Alexa, ChatGPT, etc.) to find out the *big* secret to marketing. Every AI tool will give you an answer, but can you believe what they say?

So, what is the real secret to effective marketing?

My Marketing Credentials

I have enjoyed marketing all my life. It’s why I was able to eventually become a full-time professional magician earning a six-figure income.

I received my bachelor’s degree in communications from Louisiana State University (GEAUX Tigers!) in 1965. I was awarded my Master of Business Administration degree with a concentration in mar-

keting from the University of Texas (“Hook ‘em Horns!”) in 1972. I have started, operated, and sold three successful businesses (“the SamWitch shops,” the “Kent Cummins Magic Camp,” and the “Magic Hotline”).

I took a small (less than \$100) magic auction and converted it into a full-day event with tens of thousands of dollars in sales (www.austinmagicauction.com).

I have written extensively about marketing in numerous publications. I rewrote and updated a marketing manual for the United States Army and wrote the marketing chapter for the Certified Military Community Executives Association manual. I have spoken and consulted about marketing for the Business Success Center in Austin, Texas. I have taught marketing and other subjects at three universities.

I created a Marketing Magic Weekend Retreat for the Austin Chapter of the National Speakers Association, and taught marketing at the 2006 I.B.M. Board Teambuilding Retreat in Kansas City. I taught marketing at a professional Performers Retreat at the Magic Castle.

My “Marketing Magic Checklist,” developed in 1970 for the hospitality industry, has been adapted and reproduced for many different organizations – including those for magicians.

The Morale, Welfare, and Recreation organization of the United States military created a marketing conference in Germany in



(1 to r): A binder from CCAMD's 1981 MAGIC Annual Continuing Education Workshop in Berchtesgaden. • Attendees work together at the I.B.M. Kansas City Teambuilding Retreat. • The logo for Kent Cummins' Magic Camp. • The Magic Hotline logo. • A bookmark featuring Kent's 10-Step Marketing Magic Checklist. • The cover of Marketing Magic, a collection of Kent's marketing articles from The Linking Ring. • Two Marketing Magic Live! promotional posters featuring Kent Cummins.

1981, called "M-A-G-I-C." The title is an acronym: "Marketing Assures Growth in Clubs." I was the keynote speaker, magical entertainer, and a consultant for the event.

I have been writing the multi-award-winning "Marketing Magic" column (2,000 words plus illustrations) each month for *The Linking Ring*, the official organ of the International Brotherhood of Magicians, the largest organization for magicians in the world, for more than ten years!

And I literally "wrote the book" on marketing, a book which you can still order through Magic Words Press (www.magic-wordspress.com).

Why am I bragging about all this stuff? Because I am about to tell you the REAL BIG SECRET OF MARKETING, and I want you to pay attention!

What Is the One Big Secret of Marketing?

Magicians don't usually tell their secrets, but I have chosen to share my marketing se-

crets for many years.

Is the *secret* creating the best logo and supporting graphics?

Nope!

Is the *secret* having the best website and email marketing campaign?

Nope!

Is the *secret* making the most cold-calls, knocking on doors and ringing people up?

Nope!

Is the *secret* creating a powerful direct mail campaign?

Nope!

Is the *secret* finding a highly successful PR (public relations) firm?

Nope!

Is the *secret* hiring an expensive but competent marketing coach?

Nope!

Is the *secret* actively using social media?

Nope!

Is the *secret* my twelve-point Marketing Magic Checklist?

Nope.

So, What Is the SECRET, Dammit?

In my Apparently-Not-So-Humble Opinion, the real secret to effective marketing can be summed up in just one word: RELATIONSHIPS.

Dell Computers never hired me to do magic or train their employees in customer service, but people who worked for Dell Computers did multiple times.

Sysco Foods never hired me to consult for and perform at their trade shows – but people who worked for Sysco did, multiple times.

Motorola never hired Magic Hotline to travel throughout the US and Canada to train their salespeople in how to promote the “magic” of their new CMOS chip. But people who worked for Motorola did.

Organizations don’t hire us to do magic, but the people who work for those organizations do. And to get their attention, to make them think of us when they need our services, we need to build *relationships*.

So, How Do I Build Genuine Relationships?

You don’t build genuine relationships by asking everybody on LinkedIn to connect with you. It isn’t about going to networking events with a well-rehearsed elevator pitch and handing out your business card to everybody you meet.

It seems to me that the first requirement is to genuinely care about other people. I think it took me about forty years to achieve that mindset. I am still self-centered, as most magicians seem to be, but I have learned how to genuinely enjoy getting to know and care about other people.

Howard Thurston, probably the “World’s Greatest Magician” during the early twentieth century, famously told Dale Carnegie that he whispered, “I love my audience,” before every show to overcome the cynical view held by other magicians. He also stated, “You can fool the eyes and minds of the audience, but you cannot fool their hearts.”

Trixie Bond, during a time when almost all magicians were male, proudly earned a six-figure income as a magician, special-

izing in children’s birthday parties in Central Texas. During a recent lecture on children’s magic for I.B.M. Ring 60 in Austin, Trixie emphasized that the first thing needed to be successful performing for kids was to genuinely like kids!

David Copperfield has stated that interacting with people is his favorite part of the job, focusing on making them feel involved.

Zig Ziglar was a renowned author and motivational speaker known for his focus on attitude, integrity, and goal setting. His most famous quotation is: “You can have everything in life you want if you will just help enough other people get what they want.”

I am a fan of Zig Ziglar, having seen him in amphitheaters as well as with a small group of Air Force club managers. I agree with his stated secret to success, to focus on helping other people.

An Adequate Idea

My good friend Peter Hinrichs, who performs as “Peter the Adequate,” has added a piece to the end of almost every show that I think makes an important point. Here it is (with his permission, of course!):



*A promotional poster for
Magic by Peter the Adequate.*

The Secret of Magic

When I was a little boy, I wanted to do magic really badly, and I did magic really badly.

The reason I did magic so badly was that I thought it was all about me; all about how wonderful I was and how stupid they were for not figuring it out. It took me a little while to discover that no one cared how wonderful I was, and most people don't like being told that they are stupid. It took me a little longer to discover that if I really wanted people to watch me, I had to think about them and not about me. That's when I learned the real secret of magic, and for that matter, the secret of life is this: It's not always about you. As a matter of fact, it's rarely about you. Learn that, and you will fill the world with magic.

I have another secret to share with you. Every child and every adult watching me right now has a special, magical power. Do you know what it is? It's everything that you think is weird about you. If you think you are too tall or too short. If you think you are too fat, that you don't look like everyone else, that your brain doesn't work like other people's brains, that you think or act differently than most people – THAT IS YOUR MAGIC POWER. The things that make you strange make you wonderful. The things that make you weird make you magical.

Thank you for letting me share my weirdness with you, and please share the weirdest parts of yourself proudly with the world. You will not only make the world more magical, but you will also help everyone else feel that they belong.

What's in a Name?

Names matter. I hate it when people call me "Mr. Comings." My name is Kent Cummins, not Comings or Cummings. Because I don't like people messing up my name, I make an extra effort to learn other people's names and use them correctly. That means learning how to spell their names as well as how they prefer to have them pronounced.

"But I'm not good with names" is a common refrain. I hear it all the time. Well, guess what? I'm not good with names, either! But

I go out of my way to become better.

When I go to Rick's Cleaners, I like to call the clerk by name. If they don't have a name tag, I will say, "You obviously know my name – what is *your* name?" Then when I get into the car, I take out a small notebook and write down their name, along with a very brief description, such as, "Bobby, tall and thin, part-time job while finishing high school."

When I go to pick up my cleaning, I can say, "Good morning, Bobby! How's school?" (If it is someone other than Bobby, I start the process all over again.)

You don't have to be "good with names." You only have to care enough to make names a priority. (And you might benefit from a 1975 book by Harry Lorayne called *Remembering People: The Key to Success*.)

The "Helping Others" Conundrum

It has been my experience that most people love to help other people, once they know that help is needed. This has been true in every city, state, and country I have had the opportunity to visit. It seems to be a natural and universal human tendency.

But I have also observed that most people absolutely hate accepting help. A trivial example is the situation where you go to someone's home or office for a meeting, and they ask you, "Can I get you coffee, or water?"

What do you say, automatically and without thinking? "No thank you. I'm good." If you're like me, you take a seat and within just a few minutes wish you had something to drink!

Why do we do this? People want to be helpful, yet we hate being helped?

When someone offers us something and we accept, it makes *them* feel good. My dad used to tell me to always accept a cigarette if offered. (It was a different world half a century ago.) He explained that I did not have to inhale, but that it would be rude not to accept the offer. (To be fair, Dad was a heavy smoker all his life.)

Dad also told me to always accept an offer

(continued on page 112)



Polishing the Rings

SKIP WAY

Momentum

Forward momentum in a community club is a very fragile thing. It builds slowly yet it can disintegrate quickly. Like termites gnawing hungrily at the beams beneath our feet, a club's lost momentum is often subtle, quiet, and costly.

Most leaders do not rise each morning intending to stall their Ring's progress. Most care deeply and carefully prepare. Yet even the strongest leaders occasionally step on the progress they've worked so hard to achieve. Keep this phrase in mind as we examine these growth-killing leadership decisions: Momentum thrives on clarity.

Protecting Sacred Cows. Strong leaders remove stagnant traditions that no longer yield productive results. Weak leaders are slow to recognize and ditch these time-honored practices or rituals. They table discussion, postpone decisions, and create excuses to avoid stepping on toes. Older members tend to hold onto these cherished remnants of what they saw as the Ring's glory days. To avoid conflict, weak leaders often ignore updated and youthful ideas that may alienate these older members.

Our members can see it all. They gradually learn that their leaders treat certain projects, schedules, and preferences as sacred and untouchable. Growth and forward momentum slow. Younger members and potential future leaders disengage. Energy shifts from growth to maintenance.

We don't need to eliminate every ceremonial or systemic tradition. As magicians, these are part of who we are. But when progress consistently yields to nostalgia,

everyone suffers. Healthy Rings honor the past. We don't live in it. Momentum thrives on clarity.

Confusing Hustle with Productivity. Weak leaders often confuse activity with progress. Their calendar is crowded. Meeting agendas overflow. Volunteers are hard at work. But busyness is not the same as effectiveness.

Some clubs are overwhelmingly active even as their growth and effectiveness have quietly plateaued. They're like engineers vigorously shoveling coal into their locomotive boiler without noticing that the wheels are barely moving forward. Strong leaders understand that momentum requires a balance between effort and measured results. Growth fades under the weight of unnecessary complexity. Momentum thrives on clarity.

Failing to Measure Results. Weak leaders resist measuring and tracking results because it feels corporate, complex, or socially inhibiting. How can we effectively manage our attention, effort, and funds without first determining what is and what is not working? Are volunteers stepping up for new assignments? Are guests converting to members? Are treasury expenditures serving all members or a select few? When we push increased activity without tracking the fruit of that labor, we unintentionally block positive progress.

For example, most Rings monitor attendance but fail to actively track it. Do certain patterns appear at specific times each year? What are the levels and percentages of inactive

and active members? What are attendance trends between meetings, sessions, lectures, and public events? What percentage of members actively volunteer? What percentage of guests are we converting to new members? How many of these new members bail within the first year?

Measurement informs decision. When leaders ignore clear indicators such as declining attendance, disengaged volunteers, or the steady exodus of new members, they severely hobble their ability to identify and correct the cause. When these problems finally come to light, severe and often irreparable damage has already settled in. Momentum thrives on clarity. Denial stalls it.

Avoiding Hard Conversations. Strong leaders understand that uncomfortable conversations are part of the job description. The treasurer isn't balancing accounts. A volunteer keeps missing deadlines. A long-standing tradition or program is no longer effective. A key member is actively dividing the Ring.

Momentum requires courage. At some point, the strong leader must stand and say, "We need to talk." Avoiding these tough conversations creates heightened headaches. Members whisper their frustration behind our backs. Divisive members gain allies. Ring members sense and begin to shy away from the growing tension and uncertainty. Handling difficult conversations in their infancy creates alignment, clarifies direction, and hinders division within the Ring. Momentum thrives on clarity.

Informal Leaders and Cliques. Every organization has its unofficial leaders. They may be long-term members, past leaders, major donors, or respected celebrities the other members look up to. Members may face confusion when weak leaders quietly defer to these informal leaders. Members listen as informal leaders create conflict with opposing ideas. Volunteers aren't sure who to follow. Ring members find themselves stuck between a division of authority.

Clearly defining and enforcing the Ring's official leadership structure allows members

to see the club's path. Certainty supports confidence. Fragmented leadership fuels uncertainty and growth slows.

This does not mean that we must lead as despots silencing the inevitable voices of others. We simply need to establish and maintain a clear chain of command. Strong leaders draw these informal leaders into their management circle, encouraging them to support and respect the Ring's structured authority model. Momentum thrives on clarity.

Are Your Leadership Decisions Killing Momentum? Our Rings do not lose momentum overnight. We lose it one small decision, one delayed change, one avoided conversation, one unmeasured decline, or one tolerated tradition at a time. None of these feel catastrophic in the moment. Like those termites beneath us, they quietly accumulate until our Ring's foundation crumbles and falls.

The same is true in the opposite direction. Clear and proactive decisions build confidence. Timely and difficult conversations build trust. Measured progress enhances visibility. Member focused choices build energy. If your Ring feels stuck, examine your leadership decisions. Gaze into the mirror and ask, "Where have I pushed clarity aside?"

Strong leadership thrives on the pursuit of understanding with intention. The best leaders ask questions early, confirm expectations, and seek context before problems compound. They recognize that growth and momentum are fragile, but they are repairable if we catch and patch the cracks early. It often begins with a simple courageous leadership perspective. Momentum thrives on clarity.

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.



Inside the Wizard's Workshop

BILL WINTERS

To meet this master magic maker, you must join me on a journey across the Atlantic Ocean to visit with America's oldest ally, France. In the 1800s, almost all the great magic props were manufactured in Europe, and today that tradition continues with Francois Danis.



Francois lives in a lovely stone cottage in the French countryside, in the town of Flanders, near Dunkirk (or Dunkerque, as they say in France). He is a cabinetmaker by trade who decided at a young age to follow in the footsteps of his grandfather. As a small child, Francois spent time with his grandfather in the family workshop, a wonderland filled with half-finished pieces of furniture and magical tools that could turn a piece of wood into anything one dreamed of. These experiences instilled a love of hand tools, and today Francois can be found restoring classic pieces of eighteenth- and nineteenth-century French furniture with those very same tools – when not crafting stunning and clever

magic props, of course.

Despite making wonderful pieces of magic that look good to the eye and feel good in the hands of the performer, Francois is not a performer. In fact, he only performs his effects when testing them on family and friends. He claims to be a lousy magician, but I have my doubts. Francois is a discreet person who doesn't like a lot of attention. He would rather his finely crafted props be in the hands of performers able to bring a sense of joy and astonishment to an audience. Add an interesting story or a new move to one of his props, and you can create a miracle. However, Francois will be the first to tell you that he does his best magic sitting behind his workbench, wearing a work apron rather than a top hat and tails.

While Francois has been a master woodworker for decades, it wasn't until 2004 that he discovered the outstanding creations of Dutch magician Eddy Taytelbaum in the pages of *The Compendium Sortilegionis*, a book written by the Belgium magician Christian Chelman. Within those pages are beautiful, wondrous props like "Chinka Chink," "Ring Cabinet," and "Wandering Mummy," each captured with detailed photos.

It was the "Wandering Mummy" that captured the eyes and imagination of Francois. He soon discovered that the cost of a Taytelbaum "Wandering Mummy" was quite expensive, assuming you could find a collector willing to part with one. So, like any good craftsman, he decided to try making one himself. That first piece ended up in the fireplace, but over time, he succeeded in building a piece that he showed to some magician friends who immediately asked him to build one for them. That was the beginning of his passion for crafting close-up magic props.



As the owner of one of Francois' "Wandering Mummy" effects, I can assure you that it is one beautiful prop. While I don't know if Mr. Taytelbaum ever saw an effect crafted by Francois, I suspect he would approve.

A review of Francois' website, Danis Magic, reveals close to thirty different effects: props made and various complimentary woods, bright colors, and beautiful scroll work in the form of paddles, dominos, cubes, tubes, puzzle pieces, and, of course, the Wandering Mummy in both normal and mini sizes. He also sells an interesting effect looking for a good script, called "Moriarty's Escape," based on Sir Arthur Conan Doyle's nemesis to Sherlock Holmes, "Professor Moriarty." All of Francois' effects are handcrafted with love for the discriminating buyer.

While Francois has worked on several custom orders for different magicians, to include parlor-size props, his true passion is micro-magic, as it is the area where he feels most comfortable. According to Francois himself, these are the kinds of props that can be used just under the spectator's eyes, and for some props, directly in their own hands, which is real magic. A great example of this

is his effect "The Art of the Pickpocket," an effect that Francois discovered in his first magic book when he was a teen.

He also takes great pleasure in doing restoration work on old and collectible props, finding the craft both interesting and instructive. Looking at how the masters of old created effects, without the use of some of today's electric tools, can open a builder's mind to new ideas and, in some cases, old ideas that still work well today.

Francois has put out several limited-edition props, generally limited to a dozen sets. His most successful creation to date has been his "Sherlock Holmes" set, which sold out within one week. When asked what his most challenging effect to produce is, he responded in a way that I believe most craftsmen would answer. "All are challenging the first time you build your very first set of a new item," Francois said. "So, I guess I can say that every prototype of each new item is quite challenging."

Currently, Francois is working on a very exciting set that will be based around a Victorian ghost story. It is his humble opinion, and mine as well, that without a good story



there is no good magic. “Magicians should be storytellers first, and not just people who demonstrate tricks. The trick is not important at all for the audience, but the story

that comes with it is very important,” Francois said.

I can think of no better props to add to your story than those of Francois Danis.

From Our UK Correspondent – from page 43

decade of the twentieth century. Specialising in Jewish roles, he went on tour in a one-man satirical comedy called *The Cherry Tree*, playing George Washington Cohen!

Green made twenty-three films between 1929 and 1957, sharing the screen with the likes of Cary Grant and Gary Cooper, and being directed by Cecil B. DeMille. His first film, *Close Harmony* (in which “all the cast talk”), came hot on the heels of Jolson’s *The Jazz Singer* (the first “talkie”) while his final one, *A King in New York*, was the last film starring Charlie Chaplin, who also wrote and directed it.

Harry Green died in the Edgware area of London on May 31, 1958, collapsing backstage at a television recording.

In conclusion, Tony adds: *As a fascinating footnote, Paul Curry, in his book Magician’s Magic, describes a dinner party during the Second World War, during which a magician totally baffled Winston Churchill by performing Paul’s now-well-known “Out of This World.” As this is a largely self-working effect, the prime minister was able to go through the routine several times and was equally amazed each time. Paul names the magician as the very same Harry Green ... but history does not record whether he told Winnie how it was done.*

Conjurer's Foolosophy

JOE HERNANDEZ



I've learned that pauses, though formless, are the invisible architecture of wonder. They breathe life into a routine, making the magic beat with vitality, anticipation, and awe.

I've learned that in that narrow passage between idea and creativity, there lies an untapped reservoir of potential – something hidden, patient, and waiting to be stirred.

I've learned that if you play long enough with a prop, it ceases to be a mere object. It becomes a collaborator, gradually unveiling facets and possibilities that were invisible at first touch.

I've learned that mastering the “pass” marked an important step in my growth as a magician.

I've learned that when I pay more attention, I notice small details.

I've learned that heightened perception influences creativity. Creativity is like a ghost; it's invisible, yet it always shapes my thoughts and actions. I value its constant presence.

I've learned that to keep enjoying magic, I must stay involved, just like at the start. Every routine should feel fresh.

I've learned that to keep events thrilling, practice should alternate between quiet time alone and working with other magicians. Both help you grow.

I've learned that during both solitary and joint practice, whenever creativity emerges, it is necessary to remain attentive and to capture these instances before they fade.

I've learned that creativity often comes from surprising places, like an ordinary prop, a book, a conversation, or a quick thought.

I've learned that I rely on my practice mirror because it shows all parts of my act.

I've learned that when a hand sleight challenges me and discouragement sets in, I can pause, return later, and persist in practice.

I've learned that to understand creativity, you need to stay open toward diverse influences, even those that seem like distractions. These instances can be helpful guides, pointing to areas worth exploring.

Joe Hernandez is the author of *Conjurer's Wisdom Volumes 1 and 2*, *Phonetastic, Magic Babylon, Houdini: The Ultimate Trivia Compendium*, *Houdini: Reflections*, and the just-released *The Foolosophy of Conjuring*, from which excerpts are taken for this column.

The Magic of AI Begins with You: Prompt Engineering Is Your Magic Wand

By Eugene Ball and Andy Cohen

Prompt Engineering: Where Magic Meets Machine

Every magician knows that behind every miracle lies a method. The same holds true for artificial intelligence (AI). What looks like wizardry on screen is, in reality, a carefully structured series of instructions, prompts that guide the AI's invisible hand.

Prompt engineering, at its core, isn't so different from designing a stage illusion. You set the scene, define the constraints, choose your misdirection, and then let the trick unfold.

The difference? In this show, your assistant never complains about rehearsals, provides an infinite number of ideas and organizes your performance. And it never holds a grudge as it often forgets what you said five minutes ago.

1. Core Instructions: Your Opening Act

The AI doesn't read minds (yet), so give it the clarity a good assistant deserves.

Every great illusion begins with a clear intent. When working with AI, your intent is the foundation of your prompt. Vague input yields vague output. Precision is the magician's best ally.

Instead of saying:

“Make me a magic trick.”

Try:

“Generate three original close-up magic routines. Use coins and everyday objects. Each should have a clear narrative hook. Add a surprising, practical ending suitable for live performance.”

Tell it exactly what you need, and it will astonish you with its obedience.

2. Specificity: The Secret Compartment

Specificity in prompt engineering is the hidden compartment of your magic box. The more detail you offer, the less room the AI has to vanish into vagueness.

A useful trick is to describe not only what you want, but how you want it delivered. For instance:

“Explain the effect as if you're writing patter for a magician performing to a skeptical audience.”

This does more than guide output; it sets tone, rhythm, and audience expectations. In short, your prompt is your script. Write it like one.

3. Creativity: The Rabbit in the Hat

AI can mimic creativity, but it shines brightest when you provide the spark. Magicians are already masters of imagination; we think in metaphors, moments, and misdirection. So think of prompting as improvisation with an assistant who never needs a coffee break.

To inspire the AI's best work:

- Use sensory language and theatrical direction.
- Give it a role. (e.g., “You are a stage consultant for an illusionist.”)
- Ask for multiple angles. (e.g., “Give me three alternative reveals: one comedic, one poetic, one visual.”)

Creativity isn't chaos; it's structured freedom. You hold the reins, but the AI can pull the cart in unexpected directions. Sometimes that's where the real magic happens.

4. Refinement: The Dress Rehearsal

No magician performs the first draft of a trick. Neither should you. The first AI response is your rough rehearsal. That's when you tweak timing, tighten patter, and clarify staging.

Ask follow-up questions. Challenge the AI.

“Make it funnier.”

“Reduce jargon.”

“Add an emotional hook that connects the trick to wonder or nostalgia.”

Think of refinement as directing your digital assistant during rehearsal. The difference is, this one won't storm off when you suggest changes.

5. Advanced Techniques: Sleights of Syntax

Once you've mastered clarity, start experimenting with structure, the linguistic equivalent of sleight of hand.

- **Constraints:** Give the AI boundaries. (“Explain this using only three sentences and a metaphor involving stage lights.”)

- **Persona:** Assign the AI a role. (“You are Dai Vernon explaining to a modern magician why misdirection is empathy in disguise.”)

- **Format control:** Shape the reveal. (“Output as a table of effects with difficulty ratings.”)

Each constraint sharpens the illusion, not by limiting creativity, but by channeling it. Constraints are the magician's rope: restrictive in appearance, liberating in practice.

6. Examples: The Effects in Action

Weak Prompt:

“Write a magic trick.”

Strong Prompt:

“Create an original close-up magic routine using a borrowed ring and a keychain. Include setup, secret, and presentation script. The tone should be playful but sophisticated, and suitable for a small table audience.”

Weak Prompt:

“Explain misdirection.”

Strong Prompt:

“Explain misdirection as if teaching a beginner magician, using both a visual metaphor and a psychological explanation.

End with a one-line summary a layperson could understand.”

The difference is the same as between saying “Do a trick” and “Astonish them.” The former fills silence; the latter commands attention.

7. Common Pitfalls: When the Trick Falls Flat

- **Ambiguity:** “Make it cool” is not a direction. It's an invitation to disappointment.

- **Overloading:** If your prompt reads like a stage manual, your AI may forget its own cue.

- **Neglecting tone:** If you don't define audience or mood, your assistant will pick one at random. And it's almost never the right one.

A magician's greatest weapon isn't mystery; it's clarity.

Conclusion: The Real Magic

AI isn't the magician; it's the spellbook. With strong, specific prompts, you can unlock new illusions, refine your patter, and sharpen your showmanship. But remember, the wand is still in your hand. AI can whisper possibilities, but only you can make the magic real.

About the Authors

At age five, Eugene Ball's mother tied him to a clothesline pole to teach him a lesson. The next day, he went to the library and discovered Harry Houdini — and never looked back. Joining the I.B.M. and SAM as a kid began a magic journey that has spanned more than half a century. Eugene toured with the USO before choosing family life over life on the road and switching to local performances. He has built a career in computer graphics and runs his own agency. Now co-authoring with magician The Andy Cohen, who uses magic to reveal insights in leadership, innovation, and critical thinking, Eugene has discovered the same spark in AI that he found in Houdini.

Secrets of the Transpose Force

By Thomas Henry

If you've been involved in magic for any spell, the following premise will surely ring a bell. Several audience members contribute random multi-digit numbers which are then summed. Uncannily, the total is found to be that which the performer had predicted well in advance. Even more engaging is when the result conveys something meaningful: a serial number, date, price, longitude and latitude on a map, word in a book, combination of a padlock, etc.

Three fundamental approaches to this feat have sprung up over the years. In one – dating back at least to Professor Hoffman – the performer (or perhaps a confederate) supplies some of the numbers, surreptitiously steering the computation toward the desired target. By the mid-twentieth century, others instead turned to billet switches, Add-a-No pads, nailwriters, etc., to introduce preset numbers on the q. t.

This article concerns itself with a third very different and far more direct scheme, requiring no stooges, swaps, or sleight of hand. We'll learn why it works, point out the few times it's been tapped in the past, and most importantly, showcase some previously unnoticed strengths. As you'll soon realize, it'll make sense to christen this clever utility the Transpose Force.

At Its Heart

The Transpose Force is usable with as many numbers as desired, and of any size. However, a trio of three-digit numbers will serve nicely for illustrative purposes here. To gain a better appreciation of *how* the force can be used, it pays first to understand *why* it works. This is easily accomplished by drawing attention to the two venerable prin-

ciples from which it springs. An example will make all clear.

Consider the numbers 928, 713, and 475. Stacking them atop each other creates a two-dimensional display of digits (**Fig. 1**). In mathematics, a *matrix* is defined to be any such rectangular array of numbers. In this case, the matrix is three-by-three in size.

$$\begin{array}{r} 928 \\ 713 \\ 475 \end{array} \quad \text{Fig. 1}$$

Now imagine the rows and columns trade roles. In other words, a left-to-right row becomes a top-to-bottom column. That new matrix is referred to as the *transpose* of the original. Such an innocuous transformation opens up amazing possibilities when the transpose is visualized as a sum (**Fig. 2**).

$$\begin{array}{r} 974 \\ 217 \\ + 835 \\ \hline 2026 \end{array} \quad \text{Fig. 2}$$

For notice, if the entries within the first column, say, are rearranged, the total is unchanged (**Fig. 3**). Likewise, the same holds true for the second and third columns. Should the digits be unique, then there are six ways the entries within a column can be permuted. Hence, with three columns there must be $6 \times 6 \times 6 = 216$ potential arrangements, all leading to the same total.

What we've just seen is known as the *commutative property of addition*. Within each column it makes no nevermind how the digits are ordered; their total is unwavering. Going forward, it'll be handy to refer to that

quantity as the *checksum*. So, each column possesses its own checksum which is independent of digit order.

974	274	874
217	817	217
+ 835	+ 935	+ 935
-----	-----	-----
2026	2026	2026

974	274	874
817	917	917
+ 235	+ 835	+ 235
-----	-----	-----
2026	2026	2026

Fig. 3

Here's the big picture, then. The audience will be focused upon the scattershot nature of the *rows*, but it's the checksums of the transpose's *columns* which ensure an invariant outcome.

Deep down, the Transpose Force arises from these two basic mathematical notions, both of which are quite aged. While the an-

cient Egyptians were well aware of the commutative property of addition, it was only formalized and made its English language debut in a paper delivered by Duncan Farquharson Gregory to the Royal Society of Edinburgh in 1838. Then in 1857, Arthur Cayley penned the first systematic treatment of matrix algebra which introduced the idea of a transpose. See the bibliography for publication details.

A Closer Look

With the relevant theory in tow, we can now investigate how to turn this into a practical force. Continuing with the example numbers from above, assume there are three participants. Each will be offered a collection of seemingly jumbled numbers from which to choose (call those sets A, B, and C), and suppose the goal is to force our current year, 2026.

The row numbers at their disposal appear to be a hodgepodge but indeed have something in common (Fig. 4). Can you spot the pattern? Each entry in set A has a checksum

- A** 199, 289, 298, 379, 388, 397, 469, 478, 487, 496,
 559, 568, 577, 586, 595, 649, 658, 667, 676, 685,
 694, 739, 748, 757, 766, 775, 784, 793, 829, 838,
 847, 856, 865, 874, 883, 892, 919, 928, 937, 946,
 955, 964, 973, 982, 991
- B** 029, 038, 047, 056, 065, 074, 083, 092, 119, 128,
 137, 146, 155, 164, 173, 182, 191, 209, 218, 227,
 236, 245, 254, 263, 272, 281, 290, 308, 317, 326,
 335, 344, 353, 362, 371, 380, 407, 416, 425, 434,
 443, 452, 461, 470, 506, 515, 524, 533, 542, 551,
 560, 605, 614, 623, 632, 641, 650, 704, 713, 722,
 731, 740, 803, 812, 821, 830, 902, 911, 920
- C** 079, 088, 097, 169, 178, 187, 196, 259, 268, 277,
 286, 295, 349, 358, 367, 376, 385, 394, 439, 448,
 457, 466, 475, 484, 493, 529, 538, 547, 556, 565,
 574, 583, 592, 619, 628, 637, 646, 655, 664, 673,
 682, 691, 709, 718, 727, 736, 745, 754, 763, 772,
 781, 790, 808, 817, 826, 835, 844, 853, 862, 871,
 880, 907, 916, 925, 934, 943, 952, 961, 970

Fig. 4

of nineteen, set B is locked in at eleven, and set C at sixteen. Now recall how our positional decimal notation behaves. From left to right, there's a column for hundreds, tens, and units. Insert the checksums from above accordingly and we get $(100 \times 19) + (10 \times 11) + 16 = 2,026$.

Aha! Despite the fact the first participant has forty-five options for the leftmost column, and the other two each have sixty-nine for their columns – a staggering total of 214,245 possibilities in concert – the outcome is always 2,026. Quite miraculous, wouldn't you say?

Without fretting over the theatrical aspects just yet, let's baldly itemize the steps of what transpires during the performance:

1. Three participants each select a number from sets A, B, or C, respectively.
2. Each now contributes a digit from their number, then scratches it off.
3. Those digits are juxtaposed to form the first row of the sum.
4. Steps two and three are repeated twice more, creating two subsequent rows.
5. The three rows are totaled.
6. The forced result is $(100 \times A) + (10 \times B) + C$.

Note especially how steps two through four, in effect, generate the transpose of the permuted rows. To wit, the participants' haphazard rows effortlessly become our desired columns, even though apparently cobbled together with wild abandon.

Corralling the Choices

This is all well and good, but how are the members of A, B, and C determined in the first place? Here's the process by which you can customize the Transpose Force to your own needs.

First, the desired total must lie within reasonable limits. With a trio of three-digit numbers, for example, a moment's reflection ought to convince you the largest sum theoretically possible is $999 + 999 + 999 = 2,997$.

Continuing with our example, 2,026 is an appropriate goal. Now express it in an equation involving members of the three sets:

$$(100 \times A) + (10 \times B) + C = 2,026.$$

Bear in mind that since these variables represent checksums of a three-digit number, each is constrained to be no greater than $9 + 9 + 9 = 27$. And since we're strictly seeking whole number solutions, no fractions need apply! Such is known as a Diophantine equation.

If we can solve this for A, B, and C, then we'll have everything needed when the curtain rises. Sudoku enthusiasts might enjoy the challenge, but truth be told, it's quite easy to wear out both pencil and eraser solving an arbitrary Diophantine equation by hand. Fortunately in our electronic age, an online assistant exists. Head out to the website www.hackmath.net/en/calculator/integer-diophantine-equations-solver and prepare to roll your eyes! This lifesaving resource will lick the most recalcitrant Diophantine equation in a trice. I fed it our sample with appropriate checksum constraints (Fig. 5). It instantly produced eight different workable trios, including $A = 19, B = 11, C = 16$.

$$\begin{array}{l}
 100A+10B+C=2026 \\
 A<28 \\
 B<28 \\
 C<28
 \end{array}$$

Fig. 5

Now it's just a matter of harvesting all numbers with those checksums. This isn't too onerous a task, but to save you the botheration, I put together a cheat sheet (Fig. 6). With it, you'll find that 766, 775, 865, etc., each have digits summing to nineteen, suitable for the A numbers. To keep the chart concise, only *primary* triplets are shown; permute them for oodles more. For instance, 865 can also be rendered as 856, 658, 685, 568, or 586, which are equally serviceable. Similarly, gather the B and C numbers.

Repeat Audiences

As we've seen, the first participant contributes digits from an A number, the second from B, and the third from C. The order matters, of course. What happens if you call upon your helpers in reverse, say? Well, the forced total will be different, but consider that a benefit, not a liability. When the management

1	100
2	110, 200
3	111, 210, 300
4	211, 220, 310, 400
5	221, 311, 320, 410, 500
6	222, 321, 330, 411, 420, 510, 600
7	322, 331, 421, 430, 511, 520, 610, 700
8	332, 422, 431, 440, 521, 530, 611, 620, 710, 800
9	333, 432, 441, 522, 531, 540, 621, 630, 711, 720, 810, 900
10	433, 442, 532, 541, 550, 622, 631, 640, 721, 730, 811, 820, 910
11	443, 533, 542, 551, 632, 641, 650, 722, 731, 740, 821, 830, 911, 920
12	444, 543, 552, 633, 642, 651, 660, 732, 741, 750, 822, 831, 840, 921, 930
13	544, 553, 643, 652, 661, 733, 742, 751, 760, 832, 841, 850, 922, 931, 940
14	554, 644, 653, 662, 743, 752, 761, 770, 833, 842, 851, 860, 932, 941, 950
15	555, 654, 663, 744, 753, 762, 771, 843, 852, 861, 870, 933, 942, 951, 960
16	655, 664, 754, 763, 772, 844, 853, 862, 871, 880, 943, 952, 961, 970
17	665, 755, 764, 773, 854, 863, 872, 881, 944, 953, 962, 971, 980
18	666, 765, 774, 855, 864, 873, 882, 954, 963, 972, 981, 990
19	766, 775, 865, 874, 883, 955, 964, 973, 982, 991
20	776, 866, 875, 884, 965, 974, 983, 992
21	777, 876, 885, 966, 975, 984, 993
22	877, 886, 976, 985, 994
23	887, 977, 986, 995
24	888, 987, 996
25	988, 997
26	998
27	999

Fig. 6

books you for a return engagement, you're all set for a fresh outcome with the same props, merely by altering how you summon your participants.

So, left to right assignment leads to 2,026. But if going right to left, then the outcome is $(100 \times 16) + (10 \times 11) + 19 = 1,729$. (If you've read the wonderful book or have seen the movie, *The Man Who Knew Infinity*, that number may catch your eye!)

And when the checksums are distinct – as in this case – four additional outcomes are available to boggle repeat crowds.

Some Notable Appearances

The Transpose Force, although its roots date back to early Victorian times, has only infrequently taken the spotlight. And even then, some of its best capabilities have been overlooked. Now, the analysis and procedure

detailed above is completely general and covers *all* cases. Nevertheless, it's still instructive to revisit some earlier incarnations.

The first commercially produced item I'm aware of is Bob Mason's "Predict-a-Total," which premiered in 1971. It's framed around a handsome prop which would be ideal for showy cabaret work. Not wishing to trespass upon a proprietary secret, let me just hint its modus operandi for obtaining the transpose is diabolically clever.

Note, however, since only the digits one through nine (sans repeats) are available for the trio of three-digit numbers, lamentably the legal force totals are restricted to multiples of nine. This hampers the ability to customize the climax for many personalized routines. For instance, while the year 2025 would be possible (it being a multiple of nine), 2026 is not.

As we've seen, one of the key presentational requirements is to unobtrusively nudge the matrix into transpose form. Larry Becker accomplished this by means of colors to discreetly tame the columns in his routine "Thunderbolt." Even better, the colors innately add another layered dimension to the prediction. What ensues is a parlor performance possessing definite pizzazz. However, it too suffers from the same "Predict-a-Total" limitation: the outcome is confined to a multiple of nine.

A couple decades later, Brett McCarron shared an engaging presentation in *The Linking Ring*. This is his "MentaLotto," framed around lottery tickets. Once more, colors are utilized to police the column order. I.B.M. members will want to look this up on Ask Alexander, for the routine is not only clever, but his instructions are friendly, educational, and comprehensive.

Here's an extension to consider, though. In McCarron's original rendition, like colored lottery tickets sport permutations of a single number only. But we're now aware that alternative primary values exist, each of which can be permuted for still greater variety. It's a piece of cake to grab a bunch seeming to have nothing in common. In fact, I made up just such a set of lottery tickets (using four-digit numbers), and believe me, they come across helter-skelter (Fig. 7).



Fig. 7

Though aimed at younger readers, Martin Gardner actually wielded some admirable

skulduggery throughout his *Mental Magic: Surefire Tricks to Amaze Your Friends*. His piece "A Surprising Sum" exploits the Transpose Force to conjure up a gob of matching digits for the denouement.

A Significant Connection

In my article, "A Family of Forces," I analyzed a popular ruse for compelling the number 1,665. It arises as a natural consequence of magic squares, though that relation lies well-concealed. You're sure to have bumped into it before, for purveyors of this useful tool have included such luminaries as Terry Nosek, Larry Becker, Bruce Bernstein, and Karl Fulves, among others.

I bet the following will surprise you, though. Using our basic equation and notation from above, let $A = 15$, $B = 15$, and $C = 15$, then $(100 \times 15) + (10 \times 15) + 15 = 1,665$. Behold! This is truly nothing more than a special instance of the Transpose Force.

But it gets even better. Since those three checksums are one in the same, the participants may be petitioned in any sequence whatsoever. So long as their digits remain within their respective columns, 1,665 is guaranteed.

Moreover, now the method can be handily framed for close-up, one-on-one work. Imagine a single participant randomly selects three tiles from a cloth bag containing a myriad of three-digit numbers (Fig. 8). She then arranges them side by side. Upon totting up the rows, the sweet outcome is assured.



Fig. 8

I used colored blank dominoes and sticks printed with a home computer to craft

tiles bearing the forty-eight numbers whose checksum is fifteen (**Fig. 9**). (There are actually more possible, but for aesthetic and practical reasons those containing zero were eschewed.) The dominoes and sticky-back mailing label material are inexpensively available from Amazon. Note that the colors in this case are merely eye candy and play no other role.

159, 168, 186, 195, 249, 258, 267, 276,
 285, 294, 348, 357, 375, 384, 429, 438,
 456, 465, 483, 492, 519, 528, 537, 546,
 564, 573, 582, 591, 618, 627, 645, 654,
 672, 681, 726, 735, 753, 762, 816, 825,
 834, 843, 852, 861, 915, 924, 942, 951

Fig. 9

Stop the Press!

Like the purloined letter in Poe’s tale, here’s something which lay in full view, yet was almost missed. One night, I was just starting to drift asleep after a lengthy session working on this very article. All of a sudden I sat bolt upright in bed – is there any better way to sit? – and it hit me: 1,665 is not obligatory. Bleary-eyed, I scribbled some quick notes, for this surely was too important to be forgotten in the morning.

It was no dream. The methodology described in the preceding section in fact easily accommodates additional forced outcomes. Here’s the dope.

As before, the checksums are identical; call them all A (instead of the specific value fifteen). Thus, we’re looking at $(100 \times A) + (10 \times A) + A$. After some trivial factoring, this can be rewritten as $111 \times A$. Voilà! A passel of alternatives leaps into view.

For example, with the 250th anniversary of the American Declaration of Independence nigh, you might want to force the number 1,776. As luck would have it, that very year is 111×16 . So, offer your three helpers row numbers whose checksums are sixteen – refer back to **Figure 6** – and by the usual procedure, you’re in business. As before, you have an ample collection of forty-eight trios with the checksum sixteen, if avoiding zeroes. While magicians fooling other magicians matters little, still you might try this

at a Ring meeting; when the members are all yawning, smugly anticipating 1,665, the number 1,776 pops up!

Note well, there are twenty-seven different force values stemming from equal checksums (**Fig. 10**). Those lying in the tails of the distribution supply a rather paltry selection of row choices, but certainly the ones in the middle (nine through eighteen, say) are rife with possibilities.

Checksum	Force
1	111
2	222
3	333
4	444
5	555
6	666
7	777
8	888
9	999
10	1110
11	1221
12	1332
13	1443
14	1554
15	1665
16	1776
17	1887
18	1998
19	2109
20	2220
21	2331
22	2442
23	2553
24	2664
25	2775
26	2886
27	2997

Fig. 10

Age Cannot Wither It

Well, the Transpose Force might be along in years, but like Cleopatra, custom has not staled its infinite variety. It's still deceptive as heck, a snap to impart internal logic to, and relatively speedy to prosecute.

But as always, for optimal mystification and entertainment, it really ought to be layered with something else – in method, plot, or both. Remember, subjecting an audience to a trite number prediction is specifically prohibited by the Eighth Amendment of the United States Constitution. If you don't believe me, look it up!

While on the prowl for novel ways to harness it, keep your eyes peeled for unexpected avenues. For instance, the Heath Di-Cyphering Dice providentially provide five sextets with identical checksums which could fuel the Transpose Force. So, one

could work up a little act employing the dice in two dissimilar ways.

Or give some thought to how it could prove useful with a pack of playing cards. In my brief foray in this direction, several highly deceptive schemes requiring little more than a riffle shuffle have suggested themselves. And don't forget fortune-telling cards; many are already emblazoned with lucky numbers which can serve our purposes.

Just in general "be observant," as Michelangelo once aptly advised, for assuredly only the tip of this particular iceberg has been sighted to date.

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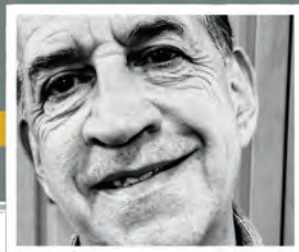
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Educators love it when you can teach math concepts to students. What better way to teach them than with magic?

There are countless versions of this effect. Aldo Columbini created a wonderful version using ten jumbo cards, each cut in half, but this makes it feel more like a magic shop trick than something organic like the version I'm sharing today.

For your patter, you can create many stories around this and include a mind-reading element, or you can tell a love story in which two people take a compatibility test with cards.

Grab your cards and let's begin.

WORKING AND PRESENTATION:

Ask your helper to shuffle the deck. Now, cut off a little less than half the pack of cards. Have a second helper cut off some cards from the first helper's pack.

Each helper is now holding a small pack of cards. Ask them to silently count the number of cards they're holding. Once they're done counting and know their numbers, ask them to shuffle their piles, then combine them into one pile by placing the first helper's cards above or below the second helper's cards.

Say to Helper 1, "I'm going to show you the cards one at a time. Just remember the card at your number." Do this by taking a card from the top of the packet and counting one, two, etc., as you go. Deal each card face down, one on top of the other, onto the table, showing each card. When only one card is

left, place all the counted cards on top of the remaining left-hand card. Now show Helper 2 the cards in the same way, but this time place the last card on top of the right-hand packet.

At this point, both helpers have seen all the cards and remembering the card that appeared at their respective number. Start dealing the cards face up onto the table and ask your helpers, "Tell me 'stop' when you see your cards." Imagine their surprise when they both say "stop" at the same card.

The method works automatically if you follow the instructions. You need to offset the cards by taking the last card and placing it below the card pile when working with Helper 1. Then ask Helper 2 to look for their card. This way, both members see the same card. Using tarot cards, collector cards, or any other cards than playing cards will heighten the fun.

Nick Trost, Aldo, and many others have used this math concept to come up with effects. I really like the simplicity of this one and the surprise when your helpers realize they chose the same card.

Once again, I want to give kudos to my friend Kevin Casaretto. He came up with a version that uses a specific number of cards. As we played with it, we determined the math works with any number of cards that are cut off. Try it and I think you will be pleased.

Bob Durante

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Becoming the Un-Magician: Emptying

Part Three

By John A. Palumbo

There comes a moment in a magician's life when the question is no longer, "What do I need to learn?" but, "What do I now choose to embody?"

We unlearn. We empty. And then, quietly, almost without noticing, we become.

Becoming is not an achievement. It is not a performance. And it is certainly not a destination.

Becoming is a way of moving through the art, a way of breathing inside the moment. Choosing the silence. Guarding the timing. Letting the magic reveal itself rather than forcing it forward.

The becoming is subtle, so subtle that many miss it while chasing improvement. So quiet that it can feel like doing less when in truth it is doing something far more demanding.

It asks you to stop proving, to stop demonstrating, to stop reaching for the next reaction.

And instead, to stand still long enough for wonder to find you.

The Magician Who Chooses Their Moment

There is a truth I learned early, long before stages, long before speaking, long before books, airports, or audiences.

I never perform on command. Ever. Not because I am unwilling, protective, or think I am above it. I do not perform on command because the Un-Magician understands something that most magicians only sense.

Magic without timing is not magic, it is a transaction.

Someone snaps their fingers.

Someone leans across a table and says, "Do a trick."

Someone wants to be entertained now, quickly, without investment.

But wonder does not respond to demands.

Curiosity closes when rushed.

Amazement retreats when treated casually.

If you perform every time someone asks, you teach people how to consume your art instead of experiencing it. You trade mystery for compliance. You give away the single greatest asset a magician possesses: ownership of the moment.

I only perform when the moment is right.

When the air carries weight.

When conversation has slowed rather than accelerated.

When attention has gathered naturally instead of being pulled.

That restraint is not arrogance. It is respect for the art, the audience, and the moment itself.

To me, that restraint is not a rule. It is a signal that magic still matters.

Timing Is Ownership

Nothing in magic is more misunderstood than timing. Most magicians believe timing is something added after the method is mastered: a polish, a flourish, a performance layer. It is not. Timing is the method.

You can master every sleight in the Tarbell Course. You can memorize psychological subtleties from Wonder, Ortiz, and Maven. You can study misdirection until your instincts sharpen and your hands obey without thought. But if you surrender your timing, you surrender your magic.

Timing is not a beat, a pause, or a theatrical decoration. Timing is ownership.

It is the invisible hinge between expectation and impossibility. The breath that exists just before reality bends. The decision point where the Un-Magician chooses not what to reveal, but when.

The becoming is the reclamation of that choice.

A seasoned magician understands this without being able to explain it. A young magician feels it long before knowing the language for it. A hobbyist stumbles into it when astonishment lingers longer than expected.

And the legends, the ones whose names still carry weight decades later, understand it in their bones. They never rushed. They never chased reaction. They never surrendered the moment.

Timing is the doorway.

Surprise is the lock.

Presence is the key.

The Magicians Who Perform Too Much

I see it often: talented magicians, many of whom genuinely care about the art, slowly become reduced to performing on demand.

A friend grabs their arm at dinner and says, "Show them what you can do." A colleague corners them at a company gathering and asks for the same trick they saw last year. A relative at a holiday dinner wants something quick for the kids.

What begins as generosity becomes expectation. What begins as passion becomes pressure.

The hands move before the mind arrives. The effect happens before the room is ready. The magic is over before anyone realizes something rare was just offered.

Repetition replaces reverence. The Un-Magician refuses this pattern.

Not out of selfishness. Not out of ego. But out of devotion.

Magic shown at the wrong time is no longer magic. It becomes noise.

Magic shown at the right time becomes memory. And memory is the true currency of this art.

The Moment You Choose the Silence

Becoming the Un-Magician means recognizing that the most powerful thing you bring into a room is not your deck, your coins, your gimmicks, or your repertoire. It is your stillness.

Stillness cannot be faked or rehearsed. It must be carried.

Stillness is magnetic.

Stillness is unsettling.

Stillness creates gravity.

When you carry stillness, you stop announcing magic. You stop preparing people for something clever. You stop signaling that entertainment is about to occur.

The moment begins to assemble itself.

People lean in without instruction. Voices soften. Eyes settle.

They feel that something is about to happen, not because you promised it, but because you waited. And then, when the moment is ripe, you allow the magic to enter. Quietly, deliberately, without apology.

Not as a demonstration or challenge, but as a discovery.

This is the becoming.

Returning to the Circle

After decades in this art, after books, speeches, audiences, and a life shaped by influence and human psychology, I found myself returning to where it all began. Not physically. Philosophically.

Back to the magic counter.

Back to the child who watched more than he spoke.

Back to the stillness that was taught without words.

Back to the understanding that presence carries more power than performance ever could.

I remembered hands that moved slowly, voices that never rushed, moments that were allowed to unfold without explanation or urgency. And I found myself returning to the community that shaped me.

I have been a member of the International Brotherhood of Magicians for many years. It is an honor I carry with gratitude. Standing inside that circle means standing alongside

beginners, hobbyists, professionals, dreamers, thinkers, inventors, collectors, storytellers, and lifelong students of wonder.

As a recipient of the Order of Merlin Excalibur, I am reminded that longevity in this art is not measured in applause. It is measured in devotion to restraint, to craft, and to knowing when not to perform.

The Circle Opens

Becoming the Un-Magician does not remove you from the community. It returns you to it. Not as a performer desperate to impress, but as an artist anchored in truth. Not as someone chasing cleverness, but as someone willing to be present. Not as a magician who performs on command, but as one who understands the sacredness of timing. Not as someone stacking tricks, but as someone who knows the real astonishment lives in the breath before the reveal.

Once you reclaim your timing, your stillness, your silence, your ownership of the moment, something unexpected happens. Magic begins to follow you.

Rooms soften when you enter.

Conversations slow.

Attention arrives without being summoned.

Not because you perform. Because you are becoming.

Becoming Is a Whisper

The becoming is not loud. It is not dramatic. It is not showy. It is a whisper that grows stronger the quieter you become.

The Un-Magician is not something you perform. It is something you are:

A presence.

A timing.

A restraint.

A choice.

A truth.

Born in a magic shop at twelve. Shaped in silence. Refined through unlearning and emptying. Strengthened by years inside the brotherhood. And offered back to the next generation gently and honestly.

What the Audience Will Remember

When everything else falls away, the applause, the patter, the jokes, the rehearsed charm, the clever lines, what remains is the becoming.

The Un-Magician lives there.

Where wonder is not delivered, but allowed.

Where magic is not shown, but revealed.

Where timing is not forced, but chosen.

Where presence does not ask for attention.

It receives it.

And where the magician is not trying to be impressive.

He simply is.

The Final Truth

Becoming the Un-Magician is not the end of your evolution. It is the beginning of the art you were always meant to practice.

The art of choosing your moment.

The art of protecting surprise.

The art of guarding silence.

The art of allowing the impossible to arrive quietly and remain.

This is the becoming.

About the Author

John A. Palumbo has been a lifelong student of magic since age twelve, when he began informally apprenticing inside Mehr's Novelty and Magic Shop in Birmingham, Alabama. He is a longtime member of the International Brotherhood of Magicians and a recipient of the Order of Merlin Excalibur. An international speaker and author of fifteen books, including *Becoming the UnSalesperson*, his work explores the intersection of presence, psychology, silence, and human connection. Through the Un-Magician philosophy, he reminds magicians at every level that the deepest astonishment begins not with the trick, but with the moment. *Email him at john@johnpalumbo.com.*



Did You Know?

JOE HERNANDEZ



The Man with the Million Dollar Hands

Mickey O'Malley, not Frank Garcia, was the true talent behind the legendary "Million Dollar Hands." His hands, instantly recognizable and renowned, became a hallmark of the advertising world. Rarely has one individual's skill left such a visual imprint – Mickey's hands graced magazine covers, television screens, and billboards, becoming the most photographed hands of their time. According to an article in the October 1966 issue of *Genii* magazine, he made more than 10,000 appearances in films, videos, and live commercials, shaping the look and feel of countless advertising campaigns. Decades later, his legacy continues to impress.

Mickey O'Malley's career began in the late 1940s when a casting agent spotted him performing sleight of hand as a stage magician. His remarkable dexterity and fluid movements were unmatched – qualities that soon made him the preferred choice for close-up product shots. As he became the top hand model for major brands, O'Malley elevated each advertisement with a certain elegance and trustworthiness. Off camera, he was meticulous: always wearing gloves outside of work, using special creams to protect his skin, and maintaining a rigorous grooming regimen. His unwavering attention to detail became legendary among colleagues and directors, setting a high bar for others in the field.

Among the many directors who recognized Mickey's unique talent, Sol Goodnoff stood out, collaborating with him on more than 200 commercials. O'Malley's hands helped define the public's perception of products – pouring Heinz catsup, displaying Gillette razors, tossing Alka-Seltzer tablets, holding Winston cigarettes, or applying Vicks VapoRub. Each ad drew on his uncanny ability to infuse personality into the most routine gestures. What set Mickey apart was his gift for telling a story or evoking an emotion with a simple movement: a reassuring touch in a Vicks spot, a burst of enthusiasm in a Gillette campaign.

Of course, the claim that Mickey O'Malley appeared in 10,000 hand commercials is likely an exaggeration – it would mean filming a new commercial every single day for nearly three decades. By comparison, even Ellen Sirot, a modern legend in hand modeling with thousands of credits for brands like Dove and AT&T, has not reached such numbers. Yet, the numbers matter less than the influence: O'Malley's artistry and professionalism set a benchmark for the industry. Aspiring models look to him as a source of inspiration, with his methods and standards discussed at seminars and training sessions. His legacy is not just in the sheer volume of his work, but in the way he elevated the craft and inspired figures like his close buddy and one-time business partner, Frank Garcia, to adopt the evocative title, "The Man with the Million Dollar Hands."

Joe Hernandez is the author of *Conjurer's Wisdom Volumes I & II*, *Magic Babylon: 1,001 Strange Conjuring Facts, Fallacies, and Tales*, *Phonetastic*, *The Foolosophy of Conjuring*, *Houdini: Reflections*, and *Houdini: The Ultimate Trivia Compendium*. The above is an excerpt from his soon-to-be-released book, *Frank Garcia: The Man with the Million Dollar Hands*. All books are available at www.booksbyjoe.com, magic dealers, and Amazon.

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Dr. Lynn Miner *One-Man Parade*

Written by Dr. Lynn Miner • Edited by Lauren Jurgensen • Illustrated by Tony Dunn



Dr. Lynn Miner has spent a lifetime proving that magic and science are not opposites – but partners in wonder. As professor emeritus at Marquette University, where he served as graduate school dean and a professor of biomedical engineering, Lynn quite literally put magic to work by using it to fund three college degrees.

His magical journey has carried him coast to coast and across six continents, but one of its defining moments came when he was able to spend time with the legendary Harry Blackstone, Sr. – an experience that rooted him in the rich traditions of classic magic while shaping his own approach to performance.

Lynn has been active in the I.B.M. at the national and local levels. He has been involved with the Executive Committee and the Endowment and Development Fund. He has served as the I.B.M. Territorial Vice President for Wisconsin. He has published multiple articles, edited others, and written two multi-issue columns. He was instrumental in forming Ring 398 in 2017 and later became its namesake: The Dr. Lynn Miner Ring 398.

Today, Lynn is an instructor at the McBride Magic & Mystery School, where two of his books – *Seasonal Sorcery* and *North Pole News* – have been published, and where he is known for emphasizing both method and meaning, teaching magicians the art of thoughtful presentation to create memorable experiences.

Now performing exclusively on Zoom, Lynn continues to explore new frontiers for magic.

Commando Case Conjuring

Jeff McBride first introduced me to the concept of a commando case – a compact kit of magic you can carry anywhere, ready to perform at a moment’s notice. Think of it like your credit cards: you don’t leave home without it.

Mine is simple: a hard-shell eyeglass case from Duluth Trading Company. I removed the divider, added a label stating “Commando Case,” and zipped it shut. It sparks curiosity before I’ve done a thing.

Inside? Something stronger than props. Nine reliable effects. Nine moments of astonishment whenever the opportunity appears.

1. Chips Ahoy
2. One Coin Routine
3. Which Hand
4. Sakkaku Scale
5. Ring on String
6. Fast and Loose
7. Four Queens Conundrum
8. Dr. Sachs Dice Routine
9. Rubber Bands



That’s forty-five minutes of dependable magic. If I expect repeat audiences, I’ll switch to such props as Color-Changing Knives, Sponge Balls, and Needle Through Matchbox.

I carry a regular deck, too, but rarely use it. Not everyone loves card tricks – and even those who do think they’ve seen them all.

But with these nine, no one knows what to expect, and that’s the point. Now you’ll never be caught without magic when the moment arrives.

Chips Ahoy

EFFECT: The spectator resequences three different colored poker chips of different values from different casinos. Unbeknownst to the magician, the spectator places one chip in each hand and hides the third. The magician correctly identifies the location of all three chips.

REQUIREMENTS: I use a Bellagio Blue \$100 chip, a Green Wynn \$25 chip, and a Red Caesar’s Palace \$5 chip. I initially acquired a blue, green, and red poker chip. I asked ChatGPT to generate labels for the three chips with the different values. I cut out and glued the images to each side of each chip.



WORKING AND PRESENTATION:

Action	Patter
Introduction	
	Tonight, this isn’t about luck, it’s about decisions.
Pause, make eye contact.	Because every choice you make, even the small ones, leaves a trail.
Then introduce the chips. dressed.	First, the high roller: a Bellagio blue \$100 chip. At the Bellagio, even tuxedos feel underdressed.

	Next, the stylish player: a green \$25 chip from the Wynn. Sleek, modern, and dripping with that upscale Vegas glamour.
	And finally, the classic: a red \$5 chip from Caesar’s Palace, the Roman Empire of casinos, where legends like Elvis and Sinatra once ruled the stage.
Resequencing Chips	
	Right now, the chips are in my order: red, blue, green.
	Your job? Mix them up into any order you like.
Spectator resequences chips in any order.	Go ahead and give them a good scramble. Don’t worry, I won’t peek. Let me know when you’re done.
Hiding the Chips – RBG/RLR	
Spectator does as directed; if unable to move, leave as is.	Take the red poker chip and change places with the closest one on its right.
Spectator does as directed; if unable to move, leave as is.	Have the blue poker chip, change places with the closest one on its left.
Spectator does as directed; if unable to move, leave as is.	Take the green poker chip and have it change places with the closest one on its right.
(Blue)	Put the chip on left into your left hand.
(Red)	Put the chip with the lower value into your right hand.
(Green)	Hide the remaining chip.
Reveal	
Blue chip in left hand, red chip in right hand, green chip hidden. If directions are followed correctly, the outcome will always be the same. Pause and look at the spectator intently.	Let’s clear our minds for a moment. Just focus on the chips. I wasn’t watching as you mixed them, but I was listening. Not with my ears, but with intuition.
Pause for effect.	There’s a certain weight to your choices, a kind of mental fingerprint. I’m sensing something bold and confident. That must be the blue chip. It feels like it’s in your left hand.

Another beat. Then lean in slightly.	The red chip carries heat, energy, and impulsiveness. That energy pulls toward your right hand.
Final pause.	Which leaves the green chip: calm, balanced, and concealed, the one you tried to hide, tucked away from sight.
Closing Line	
	Some choices feel random, but they leave fingerprints on the mind. That's because magic isn't in the hands, it's in the choices we never knew we made.

Truth Sleuth

EFFECT: Multiple versions of the classic “Which Hand” effect have been performed for decades. At its core, it’s a simple premise: a coin is hidden, a choice is made, and someone tries to guess where it lies. But in Truth Sleuth, it becomes something more. What begins as a game of chance quickly evolves into a test of perception, then into a study of behavior, and finally into a demonstration of lie detection. Each phase raises the stakes. Each decision feels freer, and yet more revealing. By the end, it’s no longer about finding a coin. It’s about uncovering the truth even when someone is trying to hide it.

REQUIREMENTS: One small object, e.g., poker chip, coin, button, or thimble. For discussion purposes, I’ll assume you’re using one of the poker chips from Chips Ahoy.

WORKING AND PRESENTATION:

Action	Patter
Introduction	
	Magic blends illusion and deception, making the impossible seem possible.
	Magicians, like spymasters from the Secret Service and CIA, excel at detecting lies and uncovering truths.
	Imagine harnessing their skills to spot lies without a polygraph. Intrigued?
	Let me teach you to detect lies and deceptions like a spymaster, so you can become a Truth Sleuth.
Establishing Baselines	
	Join me on a fascinating journey through three quick experiments that will teach you the techniques spymasters use to detect lies. Each one sharper than the last.

Phase One – Get It Right (or Left)	
	Let's try something.
	Take this poker chip and put it in either hand behind your back.
Spectator does as directed. You give an example.	Now, think of the first name of a friend. Transfer the coin from hand to hand for each letter of that person's name. For example, if your friend's name is Bob, you would go B-O-B.
Again spectator does as directed, guided by your example.	Next, think of a color and do the same thing, transferring each letter of the color from hand to hand. To illustrate, if you chose red, you would go R-E-D.
One last time, the spectator spells either left or right as the coin is moved from hand to hand.	Finally, if the coin is in your right hand, spell right, and if it is in your left hand, spell left.
Spectator holds closed fists in front of you. The coin will always end up in the left hand.	Now, keep your fists closed and hold both hands out in front of you.
The coin will always end up in the left hand.	I think the coin is in the left hand.
Phase Two – Interlude	
	I got it right. Let's reverse roles and see how you do. I suspect you have great intuition.
	I will place both my hands behind my back and place the chip in one of my hands.
Place both hands behind your back and a few moments later, bring both hands back out in fists, with the chip held inside your left fist.	I will then bring both of my hands out as fists and then the stage is yours!
They will freely name either an odd number or an even number. If they give an odd number (5,7,9), move your left fist forward first as you count to their number. If they give you an even number (6, 8, 10) move forward with your right fist forward first.	Numbers are truly all around us. PINs, lottery numbers, door numbers, and so on. I would like you to use your intuition and call out a number from, say, five to ten.

Continue the gesture count up to nine. You will automatically land on your left hand	
Comment on how they had a free choice. Pause for a beat, then slowly open the left hand to reveal the coin.	Congratulations. Your sixth sense is working great.
Phase Three – Truth Trap	
Pause and give a slight smile,	Most people think they can control when they tell the truth, and when they lie. But tonight, we're going to find out what happens when you get caught in a Truth Trap.
	In this role-playing experiment, you get your choice. You can play one of two roles.
	You can either be a hero truth-teller like George Washington, or ...
	... you can be a scoundrel like Pinocchio.
	It's strictly your choice: truth-teller or liar. But whatever role you select, you must stay in character the whole time as you respond to my questions. That's the only rule.
	You must either always tell the truth or always lie. No switching roles.
	Right now, decide in your mind whether you are going to be a truth-teller or a liar, but do not tell me. Lie or tell the truth consistently. Make that choice in your mind.
	There's no way I can know whether you are a truth-teller or a liar.
After coin switching, the spectator extends their hands with fists closed, palms down.	So here goes. Put the coin behind your back again, switch it around, close your fists, and bring your hands out like this.

Point to their right hand. They will either answer yes or no; it doesn't matter.	I'm going to ask you a question. Is the chip in this (right) hand? Before you answer, remember you are now consistently the truth-teller or liar. Okay, answer yes or no: Is the chip in this hand.
	I think I've got you figured out. I need to try one more thing. Put your hands behind your back again.
	Swap hands or keep it in the same hand; it is up to you.
	Again, answer in the same character. Did you swap hands? (Spectator answers "No.")
Usually people cross their arms such that the hand with the coin is closest to their body, but not always.	I think I've got it, but to be sure, put your hands in front of you and cross your arms.
No matter how they answer the first and second question, believe them and you will guess the correct hand, whether they are lying or telling the truth. The third response is just a foil to help mask the Truth Trap Prediction.	I've learned three things about you. First, you played your role exactly as you decided. Second, the chip is in this hand. (Pause) And third, once you're in the Truth Trap, even your lies tell the truth.
Closing Line	
	And there you have it: the truth always reveals itself in the end.
	Remember, whether in magic or in life, the keen eye and sharp mind can uncover even the most hidden secrets.

One-Coin Routine

EFFECT: One-coin routines are a popular sleight-of-hand effect in which a single coin vanishes, reappears, and perhaps even transposes hands. In this routine, there are five productions and four vanishes.

REQUIREMENTS: While this effect is typically done with a half-dollar or silver dollar, I again use one of the poker chips from Chips Ahoy.

WORKING AND PRESENTATION:

Action	Patter
Start by palming a poker chip in right-hand thumb palm and extend right-hand index finger, pointing as you ask the question.	What would you do if you won the lottery?

Use right-hand index finger to count off three options as the left hand raises one, two, and three fingers.	Travel, pay off bills, or buy a chrome-plated Lamborghini?
	Let's embark on a journey to the realm of illusion and wonder to find out.
Production #1: Finger palm poker chip in right hand and produce a chip from beard (or elbow).	Money, money, money ... easy come ... like a phoenix from the flames, this chip emerges.
Vanish #1: Toss right-hand chip to left-hand palm. Hold the chip in the left hand between the thumb and finger. The right hand grasps the chip, but the right thumb rotates the chip into the left hand between the first and second fingers, where the chip ends up parallel to the floor between the first and second fingers as the right hand closes and moves away to the right. Open the right hand to show it vanished.	Yes, easy come ... and easy go, as the chip goes in and out of existence.
Production #2: Display chip in left hand, wiggling between thumb and finger.	Only to return from the invisible treasury of dreams like a silver shimmer. Yes, money is the root of all wealth.
Vanish #2: Take the left-hand chip and thumb clip it in the right hand between thumb and forefinger, and appear to toss away the thumb-palmed chip. With left hand, reach out and grab "nothing" and appear to transfer to the right hand, but you actually drop the chip in finger palm position, while showing left hand empty via Ramsey Subtlety.	When I was a young whippersnapper, I thought money was the most important thing in life.
Production #3: Close the left hand, squeeze, and open left hand to reveal chip.	And now that I'm an old codger, I know it is. You see, every disappearance is but a prelude to a triumphant return.
Vanish #3: Do Take Vanish by using right hand to apparently take chip from left-hand palm and toss it in air.	You know, these days, living on earth is getting to be so expensive, it seems like you're always throwing money away to some cosmic ballet.
Production #4: With left hand, reproduce chip from right elbow.	But you can always find it in the chamber of secrets in my elbow.

<p>Vanish #4: Use Retention Vanish to rotate the left-hand chip with right hand, and use right hand to “roll” the chip into the left hand. Open the left hand to reveal vanish. Retain the chip in the right-hand finger palm position.</p>	<p>Yes, money talks. But all mine ever says is “goodbye.”</p>
<p>Production #5: Open your mouth and use right hand to produce the chip from the inside of your mouth.</p>	<p>Fortunately, I can always find a mouthful more.</p>
<p>Take applause cue.</p>	<p>Much like this chip, life is a delicate balance between presence and absence, a dance of existence and memory. Cherish every moment, for it may vanish like the mist at dawn, only to reappear in the tapestry of your memories.</p>

Sakkaku Scale

The Sakkaku Scale elevates the classic Jastrow optical illusion to an intriguing magic effect. In the Jastrow Illusion, arc #1 appears shorter than arc #2, yet they are the same length.

I don’t tip methods that aren’t mine, but I’m happy to show you exactly what the audience experiences and the words I use to shape that moment. If it clicks for you, track it down and add it to your own arsenal the right way.

With the Sakkaku Scale props, the audience sees two plastic strips with cats on them that are the same size, but appear to stretch and shrink as measured by a “centimeter stick.” For the climax, the magician proves that the cats have actually changed size.

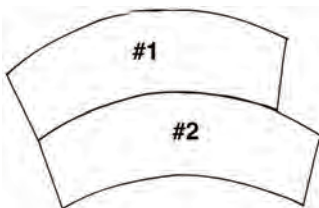
The Sakkaku Scale, a Tenyo product, is available from several magic vendors.

Here’s the story I use when presenting the Sakkaku Scale. Once you have the props, the patter will lead you through the various moves.

Introduction: I’ll tell you a tale of two cats. It’ll give you paws for thought ... I think you’ll find this is the real cat’s meow.

Explanation of Cats: They all roam the Kitty Kastle. The male cat with the blue collar is ... Bing ... Clawsby ... and the female cat with the pink collar is ... Cindy ... Clawford.

They look the same size, don’t they? Let’s see how they measure up with this centimeter measuring stick. Cindy is 7 centimeters long, and so is Bing.



Changes in Size: I’ve had Cindy for four years, which is the equivalent of forty years for humans. As an aging cat, she is starting to shrink. Let’s see, now she’s 5 1/2 centimeters. She just aged eight more years.

Bing, on the other hand, is just a year and a half old, which is the equivalent of fifteen years for humans. He’s on a real growth spurt that you can actually see. I’ll show you. Now he’s 9 centimeters. That makes him twenty-four years old.

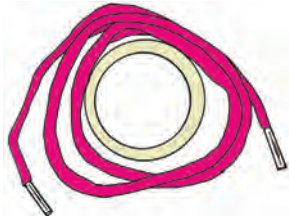
They were the same when we started, but see how they’ve changed.

Closing Lines: As a cat aficionado, here’s some whisker wisdom I’ve learned: Cats know how we feel, they just don’t care. Actually, cats are quite good at domesticating humans. An aquarium is an interactive television for cats. I learned all these things while visiting the Kitty Kastle, and I’m ready to go back ... after my cat nap.

Ring on String

EFFECT: A brass ring visibly comes on and off a string three times, each occasion seemingly more impossible.

REQUIREMENTS: A 36-inch round (not flat) red shoestring and a 2.5-inch brass ring.



WORKING AND PRESENTATION:

Action	Patter
Introduction	
	The other day, my Wi-Fi went out.
	You know Wi-Fi. It stands for “Works Initially; Fails Inevitably” ... just when you need it the most.
	So I called tech support.
	A cheerful voice says “ Please listen carefully ... Our menu options have changed. ”
Pause.	They haven’t.
Show string.	I ended up on a long hold, listening to Weird Al Yankovitch sing, “We’re Experiencing Higher Than Normal Call Volumes ... since 1997.”
Show ring.	And the ring? that’s me stuck in an endless circle and music.

Phase One: On/Off – Internet Out – Press One	
Ring ON string (no “drop” language).	Finally, we connect. It says, “Press one if your internet is out.
Beat. Look at ring. Let it sit there.	So I press one, and I can hear the system thinking.
(Micro-beat. Slight squint.)Ring pulled OFF to the left.	Then it decides, “Good news – let’s start over.
Phase Two: On/Off – Tech Support/Unplug Modem	
Ring ON string.	So I get transferred to tech support, and they’re on the case.
	A very polite voice reading from a script says “Have you tried unplugging the modem?”
	Yes, several times.
Ring OFF string.	So they unplug me ...
	... on purpose.
Phase Three – Advanced Support/Everything Fine	
Ring goes ON string.	Unable to solve my problem, they pass me on to advanced support.
	They say, “Everything looks fine on our end.”
	Of course it does
Ring comes OFF string.	Which means ... they’re done.
	Their end never goes down.
Closing Lines	
	And suddenly ... it works.
Beat.	Nothing changed ... except I threatened to switch providers ... works every time.

Description of Moves

Phase One: ON

The ends of the string extend 2 inches above your hands. The string is in a U shape. As the ring is grabbed by the right hand, the end is looped through the ring. The extended thumb and first and second fingers of each hand hold the ring, which is inside the U-shaped string.

The ring and pinkie fingers of the right hand hold the string away from the ring as the first two figures cover the string wrapped inside the ring. When you are ready to magish, just drop the ring from both fingers, and it will link on the string.

Phase One: OFF

With the ring hanging down on the string, transfer the left-hand string end to the right hand. As this is done, separate the ends in the right hand as the left-hand picks up the ring and places it in the right hand in between the separated strands. The left hand grabs the string three inches below the bottom of the ring and brings the looped string to the nine o'clock position, tugging on it to show that it is clearly looped on the ring. The left hand releases the looped string and grabs the ring only at nine o'clock, and pulls to the left as the right hand pulls the string to the right. The audience sees the string come free from the ring.

Phase Two: ON

Hold both ends of the string in the left hand, keeping the ends slightly separated. With your right hand, move the ring, which is parallel to the floor, up and down the looped string several times. When the ring is approximately one-third of the way down the loop below your left hand, give the right wrist a sharp flick downward as you release the ring. It will catch on the string. Like all moves, this will require some practice to make the ring catch on the string. A heavy ring and soft string will simplify the process.

If you are unable to consistently make the ring catch on the string, here is an alternative. Have a spectator hold both ends of the string. With your left hand, place the ring on the loop and grab the middle loop with your right hand as the string is positioned parallel to the floor. Slide the ring back and forth on the string several times. Finally, as the string approaches the loop behind held in our right hand, pull the ring through the string, and it will catch.

Phase Two: OFF

With the ring on the string in the Toss ON position (Phase Two "On" above), loosen the looped portion slightly so you can move it around to the other side of the ring. Immediately twist the ring around the string, which lies over the string, but is actually free of the ring. Twist several times and show the spectator that the ring is apparently tightly twisted on the ring. Hook your left thumb in the ring and pull to again show the ring is firmly on the ring. Relax your grip on the ring with your right hand as your left-hand pulls the ring free of the string.

Phase Three: On

Put the ring on your right thumb. Hold the string 2 inches below each end of it with your thumb and index fingers. Tie a large single knot with the left-hand end going over the right-hand end; don't draw the knot up close. Put the ends of the large loop in the left hand. With the right hand, move the ring so that it goes between the two ends in the left hand. With your right hand, pull the ring through the large loop from the audience side back towards your body. Simultaneously, lift both hands, so the single knot extends above the ring. Your audience sees the ring tied on the string with a single knot above the ring.

Phase Three: Off

Untie the single knot on the string. Hold each end of the string two inches below the end with each hand as the ring rests on the string. In essence, you have a U-shaped string with the ring at the bottom. Transfer the left-hand end to the right hand. Use the left hand to bring the ring up and insert it between the two right-hand ends. Use the right thumb to bring the two portions of the string above the ring together. The right-hand index and middle fingers hold the ring. Bring the right hand and palm up as the left index finger pulls upward, making the dual string loop taught. Keep the left index finger in a fixed position as the right hand pulls down on both string ends, thereby causing the right to slide up the string until it touches the left index finger, which pulls the ring off the string. Have the ring rise slowly to enhance the dramatic effect.

Fast and Loose

EFFECT: In this old scam, an endless chain is laid out in a figure-eight configuration. The spectator has to guess which loop will catch his finger.

REQUIREMENTS: An endless chain, a 24-inch loop.



WORKING AND PRESENTATION: This effect has traveled under many names – Fast and Loose, Endless Chain, Pricking the Garter – but the name never mattered. Because the game was never about the chain, it was about the player. While many versions exist, my handling is inspired by work from Paul Vigil, used here with respect. Be sure to watch his YouTube video at www.youtube.com/watch?v=r5ug68A9SCw&t=172s.

In this presentation, it's about confidence, not chains. The audience will feel progressively skilled, then fooled. The method is hidden behind pacing and psychology. The impact of the final phase reframes everything. In essence, we've moved from a scam demo to the experience of being conned.

Most versions of Fast and Loose use four different handlings of the chain: (1) the left side catches, (2) the right side catches, (3) both sides catch, and (4) neither side catches. In magic, respecting intellectual property isn't just polite – it's essential to preserving the art. Since Fast and Loose exists as a commercial item, what follows is a presentation script reflecting what the audience experiences.

Title: The Confidence Game

Introduction

Let me show you something more dangerous than a scam. Not because it takes your money, but because it gives you confidence first.

This is an old street game, older than casinos. It works because people are sure they're right. I call it Slip or Grip. The only question is do you trust your eyes, or your instincts?

Phase One – The Hook (No Catch)

You've got a clean choice. Fifty-fifty odds, better than anything in Vegas.

Now, point to the side you believe in.

(They choose.) Good. You're already doing what everyone does, which is making a decision you can defend later.

(It fails.) Nothing wrong there, that's just your first lesson. Confidence comes quickly.

Phase Two – The Lie That Feels Like Truth

Now, most games fall apart when they're explained, but this one gets stronger.

(Display casually, no over-explaining.) See? Nothing hidden. No trap. No move.

(Then make it catch.) Except it only works when I want it to.

(Let them feel it.) Go ahead, remember that feeling. That's what convinces people to bet.

Phase Three – The First Bet

I'll risk my money. You risk your judgment. I won't rush you. In fact, I'll even give you time to doubt yourself.

(Count slowly, playfully stretch tension.) Change your mind or don't change your mind ... that's where the game lives.

(They choose, they lose.) Don't worry, no one loses money the first time. They lose certainty.

Phase Four – The False Tell

Watch closely. People think the secret is where to look.

(Indicate a spot casually.) They say, “Ah, I see it now.” That’s the most expensive thought you can have.

(Demonstrate a catch.) Because once you think you see it, you stop questioning it.

Phase Five – The Trap

Now you’re dangerous because you believe you understand.

(Raise stakes.) Go ahead – trust that feeling.

(They lose again.) Perfect. That’s exactly how the game is supposed to feel.

You’re not losing, you’re becoming predictable.

Phase Six – The Illusion of Control

Let’s make this completely fair. You control everything.

(Both fingers in.) For the first time, you can’t lose.

(Pause.) Just lift one finger.

(They lose.) And that’s the moment the game wins.

Closing Line

People think scams take advantage of the foolish. They don’t. They take advantage of the moment you stop questioning ... and start knowing.

(Beat. Look at them.) That’s when you lose.

The Four Queens Conundrum



This magic piece blends four separate card effects into one continuous routine. It uses four un gimmicked queens for the first three phases and adds the King of Clubs for the final phase. It begins with a variation of Dai Vernon’s Twisting the Aces and is influenced by a DVD presentation by Michael Ammar (*Easy to Master Card Miracles, Volume 2*) and Allen Ackerman (*Advanced Card Control Series, Volume 7: False Counts*), except for its use of queens.

It follows-up with a Between the Palms routine as used by Michael Ammar, whereby the red and black queens change places in a spectator’s hands. Next, the routine continues with a two-phase Oil and Water effect using just four queens. Finally, this routine sequence concludes with the Queen’s Coronation, which is an adaptation of an effect in Jim Steinmeyer’s *Further Impossibilities*.

For the most part, the handling of these card effects are relatively routine and familiar. They are usually presented in a narrative form; that is, the patter simply describes the actions being taken, which contributes little to its presentation. Spectators can see what you are doing; they don’t need to be told as well.

This four-effect routine is unified with one particular theme, namely, the antics of four royal ladies. The seed for this theme came from Simon Aaronson’s Under Her Spell (*The Aronson Approach, 1990, pp. 3-9*). We now have a reason why the cards are – in Twisting the Queens, for example – twisted, turned, and flipped to reveal face-up/face-down appearances. They are presented a short theatrical story that continues through all four effects, which reinforces the actions and strengthens the script.

Full mastery of the sleights in this routine involves the Elmsley Count and the Jordan Count. Since many magic references explain these moves, no attempt will be made to describe them here. A good print description can be found in *Counts, Cuts, Moves, and Subtlety: A Book of Basic Card Techniques* by Jerry Mentzer. A good visual demonstration exists on disc four of Roberto Giobbi's *Card College 1 & 2*.

REQUIREMENTS: I use bridge-size cards since poker-size cards won't fit in the Commando Case. Specifically, I use four red-backed queens and a blue-backed King of Clubs.

WORKING AND PRESENTATION:

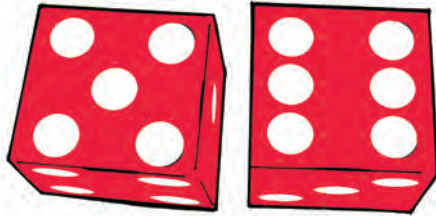
Action	Patter
Twisting the Queens	
Status Check: Queens in CHaSeD Order. Fan cards face up to reveal QC, QH, QS, QD.	Tonight: four queens, one king ... and only one will wear the crown.
Display back of KC but do not show front. Place face down on the table.	We'll leave the king here, he'll decide later. Fortunately, he has options for finding his queen.
Gesture to queens.	Same rank, very different personalities.
	And tonight, timing and preference will decide who rises ... and who doesn't.
Turn cards face down and do a triple lift, reveal QS face up.	Queens can turn your world upside down.
Turn the packet face down, revealing QD.	And leave you wondering which way to turn.
Remove the bottom card (QS) and turn it face up on the bottom of the packet. Turn the packet face down.	They're charming ... until they're not.
Begin Elmsley Count and pause as QH is revealed.	The Heart: Emotional ... wears it on her shirtsleeve.
Complete Elmsley Count.	
Give cards a twist (rotation) in left hand.	And she can twist you around her little finger.
Begin the second Elmsley Count, pausing to reveal QC.	
End Elmsley Count with all four cards in the right hand, pausing and then returning cards to the left hand, turning the packet over as you do.	The Club: Life of the party. Day or night, usually both.

Begin Jordan Count, pausing to reveal QD, then completing count.	The Diamond: Loves the finer things.
Begin second Jordan Count, stopping at QS and putting two right-hand cards on the bottom of the packet, leaving QS exposed.	And the Spade: Dark. Dangerous. A little trouble.
Transition Line	These queens don't just twist your world ... sometimes they move when you're not looking.
Between the Palms	
Status Check: From top to bottom: QD, QS, QC, and QH.	
Do a double lift, turning QS and QD face up, then turn double down.	Did you notice that two are brunettes?
Deal the top card, QD, into the spectator's hand or onto the table.	Here's one.
Count the three remaining cards from left to right hand separately, reversing the order.	They do like to stick together.
Do a double lift, exposing QC, then turn it face down and deal QH into the spectator's hand or onto the table.	Here's the other one.
The red and black queens have changed places.	Which leaves me with two redheads, and you with the two brunettes ... they're sneaky like that.
Transition Line	You'd think four queens would get along, but some personalities just don't mix.
Oil and Water	
Status Check: With the cards face up, alternate them red, black, red, black in CHaSeD order.	
Get Ready for Separation #1: With cards face up in left hand, deal them one at a time into the right hand.	Here we have opposites – red, black, red black – from the front, they're different ...
Turn cards face down, do the Jordan Count as you speak.	... but from the back, they're exactly the same.

Separation #1: Turn cards face up and fan them, displaying the like colors paired, reds first, and blacks.	And yet, they sort themselves out. Reds together. Blacks together. They prefer their own company.
Get Ready for Separation #2: Reposition cards so colors alternate and hold red/black pair in each hand with a slight fan of cards.	Even when you try to mix them again.
Flip pairs up and down three times. On the third flip, the right-hand bottom card slips underneath the top left-hand card as packet is assembled.	
Turn cards face down and twist.	Opposites don't attract.
Separation #2: Turn the cards face up, showing that like colors have paired again.	They find their own kind ... birds of a feather, flock together.
Transition Line	Now, it's decision time for the king.
Queen's Coronation	
SET-UP: Arrange the four queens face down in CHaSeD order.	We've seen what these queens can do. But only one can wear the crown.
	Let's see which one cast her spell on the king.
	We'll do this face down, so that even I don't know which queen answers the call.
Spell "diamonds," one letter at a time, and turn the last letter face up, the QD, so set aside as a fair maiden.	Is it the Queen of Diamonds ... guided not by sight, but by fate.
Spell "spades," one letter at a time, and turn the last letter face up, the QS, so set aside as a fair maiden.	Maybe it's the Queen of Spades. She is known for her strategy, but will it help when she can't see?
Spell "hearts," one letter at a time, and turn the last letter face up, the QH, so set aside as a fair maiden.	Perhaps it's the Queen of Hearts. She follows emotion ... and emotion doesn't need to see.
	Yes, we have three fair maidens

Reveal QC and turn over KC.	And that leaves only one. Not the most dangerous ... not the most powerful ... the one who made him feel alive. The Queen of Clubs.
Closing Line	
Point to QC.	Fate may choose the queen ...
Turn tabled KH face up. ...	but the king knows his match.

Dr. Sachs Dice Routine



Dr. Sachs Dice Routine is a classic close-up magic effect in which ordinary dice are repeatedly mixed and fairly handled, yet consistently produce impossible outcomes. Despite the apparent randomness, the magician is able to control the totals, often revealing matching numbers or predetermined sums. It is a playful experiment in coincidence that builds into a strong, surprising climax.

Multiple examples of Dr. Sachs Dice Routine exist on YouTube. The methodological heart of this effect is the familiar paddle move. In developing my own approach, I found DVDs from Daryl (*Fooler Doolers, Vol. 3*) and Bob Sheets (*It's The Rules*) very helpful.

Most presentations of the Dr. Sachs Dice Routine rely on purely descriptive patter – explaining each action as it happens – rather than engaging the audience with a compelling premise. Without a creative storyline to frame the effect, the routine can feel like a demonstration of procedure instead of an intriguing experience of mystery and meaning.

PATTER: Here's the storyline developed after mastering the requisite paddle moves. Follow the patter and you'll be able to track the different dice displays.

Phase 1: Introduction and Demonstration

When in college, my advisor suggested I take a course in quantum mechanics.

I said, "That sounds fascinating in the way watching paint dry during a blackout is fascinating."

But, I was wrong. Professor Quinten Quade changed my life.

He explained that in regular, boring dice, opposite sides total seven. But in quantum dice, everything totals 14. Not 13. Not 15.

Just 14? Why 14? Because it sounds scientific, and seven was already taken.

Phase 2: The Swap: Numbers Change Places

If you have 5 and 6 on top, that's 11. Obviously, the other side must be 3 because 11 and 3 are 14.

That's the Quirky Quantum Law.

Now watch carefully. If you rub the molecules – very gently, they're unionized – the 11

relocates and the 3 (1, 2) jumps to the top. Again, 3 and 11 are 14 ... the math department is cautiously optimistic.

Phase 3: The Impossibility (11 Can't Be Underneath)

If 11 is on the top, you can't have 11 on the bottom, because that would be 22, and 22 is graduate-level dice.

If you have 11 on the bottom, you can only have 3 on the top. Because 3 and 11 are 14. That confirms the Quirky Quantum Law.

In quantum mechanics, as you see ...

Phase 4: The Paradox (3 and 3 Shouldn't Exist)

If I have 3 on one side, and 3 on the other side, that's 6.

6 is not 14 ... that's how a math fight starts.

Phase 5: The Nine Trick

Here's another combination: 9 on one side, and 5 on this side, because $9 + 5 = 14$.

Phase 6: Dot Migration

Now 6 and 3 are one combination of 9. What's another? Okay, 4 and 5.

So, we could move the two middle dots on the 6 and place them over on the blank spots on the 3. That would make this one a 4 and this one a 5 ... they've been working remotely, anyway.

But we'd still have to keep the 3, 2 on the bottom. Yes, the Quirky Quantum Law prevails.

Phase 7: The Turnaround

Here's 5. What's another combination that would make 5? Yes, 4 and 1.

Notice that the 1 is away from my hand. Now with a little shake, it is pointing toward my hand. Same orientation, different perspective.

Phase 8: The Ledger (11, 23, 45, 66)

Throughout this Quirky Quantum demonstration, I've used the following numbers:

1 (show 1, 1) ... 2, 3 (show 2, 3) ... 4, 5 (show 4, 5) ... and 6 (show 6, 6).

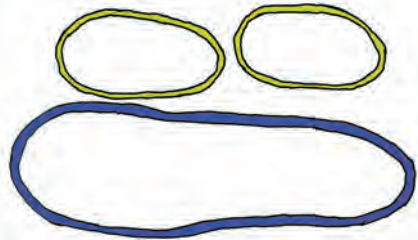
You've just witnessed complete mathematical chaos, perfectly organized. And, as Professor Quade always said: "Class dismissed."

Wonder-Full Rubber Band Routine

If playing cards are the most common tool of magicians, rubber bands are a close second. Easily carried in a Commando Case or worn on the wrist, they naturally invite curiosity, often prompting the question: "Why the rubber bands?" And with it, an opportunity to perform.

EFFECT: This is a five-phase routine that uses a "life lesson" story representing a range of emotions. With this routine, you have a reason for doing each effect. The five separate effects tie together and make sense. Without stretching things (pun intended), rubber bands can symbolize what we experience in daily living.

From the audience perspective, they see (1) parallel rubber band strands suddenly cross, (2) a rubber band jumps from the first two to the last two fingers under challenging conditions, (3) a rubber band penetrates the hand, (4) two rubber bands trapped together suddenly become free, and (5) a jumbo rubber band penetrates your wrist and jumps to a spectator's wrist.



1. Criss Cross Rubber Band
2. Jumping Rubber Bands
3. Crazy capture
4. Crazy Man Handcuff
5. Wrist Penetration

If you are already performing different rubber band effects, you can easily substitute your preferred ones into the structure of this script and still stay with the patter presented

CHOOSING RUBBER BANDS: Your choice of rubber bands is important. Size #19 is the most common for use with adult-sized hands. I currently use Joe Rindfleisch's Rainbow Pack (www.penguinmagic.com/p/8031). It comes in seven different colors: blue, green, orange, purple, yellow, pink, and red. Each band is coated with Elastraflex, which makes the bands stronger and less likely to break during a performance. The bands can stretch further than normal bands and continue to stay shiny. For the final effect, Wrist Penetration, I switch to "Large Heavy Duty Rubber Bands – 7x1/8 Inches," available on Amazon. These bands will serve you better than those you typically find at local office supply stores. Put a bunch of variously colored rubber bands on your wrist, and you are ready to begin. The patter is in italics and (directions are in parentheses). The ellipsis ... indicates places to insert slight pauses.

RESOURCES: The five effects in this routine are essentially condensed versions of my Magic Words Matter column in the June 2019 of *The Linking Ring* (pp.70-75) and was inspired by the following resources.

- Ellis, Ed, *Ed Ellis Magic DVD, Volume III, Your Ring?*
- Rindfleisch, Joe, *Rubber Delusion* (instant download), accessed on October 31, 2018 at penguinmagic.com/p/10976
- Kenner, Chris, *Band Across the Globe in the World's Greatest Rubber Band Magic*, Chris Kenner, 1990
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Introduction to Routine

What do you call these? (Spectator responds, probably somewhat skeptically, "Rubber Bands.") *Most people do ... unless you work for the government. Then they are called "Elastomeric Encircling Retention Devices." The Feds pay \$50 a piece for them. I've got a thousand dollars here in my Commando Case.*

When I was a kid, a magician used these to teach something more valuable than money: a few life lessons.

Criss-Cross Rubber Band

EFFECT #1: Using a single band stretched between the thumb and forefinger of the left hand, the parallel portions cross over each other.

WORKING AND PRESENTATION:

Stretch a rubber band between your extended thumb and forefinger on your non-dominant hand. Depending on the size of your hand, the band will be stretched 4 or 5 inches.

Use your dominant-hand thumb and forefinger to pinch the two strands together in the middle.

Retain the pinched grip and stretch the bands upwards roughly 4 inches.

Retaining the pinched grip, stretch the bands downward roughly 4 inches.

Here comes the "move": as you go to stretch the band upwards again, pull the pinched grip towards your body and swing upward around your thumb.

At the top of the arch, return the pinch to a resting position between the non-dominant thumb and finger.

When you release the pinch held in your dominant hand, you will see that the bands are crossed. To uncross them, merely reverse the band crossing process. Learn to do this without looking at the bands and keeping eye contact with the spectator.

PATTER: *He said, "In life, try to stand on the straight and narrow" ... (Gesture between two parallel lines of the rubber band) ... "but life will pull you back and forth and if you're not careful" ... (Perform Criss-Cross Rubber Band) ... "you'll cross the line." That's an important life lesson. And he told me another one. He used to say "Common sense is like deodorant ... the people who need it most never use it."*

Interlaced Jumping Bands

EFFECT #2: Two rubber bands are used. One surrounds the index and middle fingers. The other is interlaced (crisscrossed) between the four fingers. With a magical gesture, the band surrounding the index and middle fingers jumps to the ring and little fingers even though the four fingers remain interlaced.

WORKING AND PRESENTATION:

Place a rubber band around your left index and middle fingers.

Stretch a second rubber band between your left thumb and pinkie.

Move your left index and ring fingers down between the stretch rubber band, then straighten those fingers.

Move your middle finger down and under the strand between your index and ring fingers before straightening your middle finger. Finally, let the rubber band slip off your thumb.

Situation Check: You should now have the rubber band interlaced between all four fingers.

PATTER: *He said "The greater the obstacle, the greater the victory." (Place one band over index and middle finger) ... "So we take our limitations" ... (interlace bands) ... "and turn them into opportunities." (Pause: band jumps) ... "Because life always gives you another chance: it's called moving on." (Raise fingers extended to cause the first band to jump to the ring and little fingers) ... That's an important life lesson. I also remember him telling me: "If you think you are too small to make a difference, try sleeping in a room with a single mosquito."*

Crazy Capture

EFFECT #3: After placing a rubber band on your left hand with a closed fist and tapping the rubber band with your right thumb and index finger, it escapes from your left closed fist in less than a second and is now on the two fingers of your right hand.

WORKING AND PRESENTATION:

Start with the rubber band on your left wrist.

Use your right-hand fingers (palm down) to pull the bottom strand downward.

Turn the right-hand palm up, creating an X.

Place your left-hand middle finger inside the X, closest to your right hand.

Turn your right hand face down.

Place your left-hand fingers and thumb inside the loop and bring the strand across the back of your left hand between your knuckles and base of your fingers.

Place your right-hand thumb and middle finger on each side of the back of your left hand.

When you remove the loop around the middle finger of your left hand, the rubber band will release and fly to the right-hand thumb and finger, thereby achieving a hand penetration.

PATTER: *Then he said, "Adversity causes some men to break ... and others to break through" ... (Perform Band thru Fist) ... That one stuck with me. And another thing he taught me was "If your life feels like it's falling apart, try turning yourself off and on again. If that fails, a nap is the human equivalent of a system reboot."*

Crazy Man's Handcuffs

EFFECT #4: Two interlocked rubber bands are stretched between the thumb and forefinger of each hand. With a magic rub, they separate.

WORKING AND PRESENTATION: This is perhaps the most frequently known and performed rubber band effect and widely familiar to most magicians. Multiple tutorials exist on YouTube.

PATTER: *In life, we get all tied up in problems. (Show bands trapped together) But the real secret isn't escape. (Perform Crazy Man's Handcuffs) It's realizing you were never stuck in the first place ... He also reminded me that common sense is like deodorant. The people who need it most never use it.*

Wrist Penetration

EFFECT #5: A large rubber band is wrapped around your fingers. A spectator inserts his hand underneath the rubber band stretched across your palm. Suddenly, the rubber band jumps from your hand to his.

WORKING AND PRESENTATION:

Put a large six-inch rubber band on your left wrist.

Use your right hand to grab the rubber band on the top side of your wrist.

Fully stretch the rubber band between your left thumb and index finger and then pinch your thumb and index finger together.

Use your right hand to wrap the extended rubber band around your left thumb and all four fingers.

Situation Check: You should see one strand of the rubber band stretch across the bottom of your left thumbnail, where the rubber band is pinched against your index finger while it continues across the base of your four fingers. You should also see another rubber band strand at the base of your wrist.

To perform the wrist penetration, have the spectator insert their hand (including fingers and thumb) underneath the upper strand that traverses your thumb and fingers.

If you release the inch grip slightly between your left thumb and index finger, the rubber band will jump from your wrist to the spectator's wrist.

PATTER: *And finally ... he taught me this ... "In life, we think we're separate from other people" ... (Show band on your wrist) ... "but we're more connected than we realize."*
(Have spectator place hand under band)

"Sometimes all it takes is a moment ... a connection ... or even a little pressure ..."

(Band jumps to spectator) *"and suddenly ... what was mine ... becomes yours."*

(Pause) *And in my favorite life lesson of all ... He always believed that if life gives you lemons, find someone whom life gave vodka and have a party.*

CLOSING LINES: *So after all that, I'm still holding \$1,000 in my Commando Case.*

I've learned that life isn't a problem to be solved – it's something to be experienced.

And maybe that's what magic really does. It creates a moment of wonder ... and reminds us that even in a world that feels stretched to its limits ... (Pause, gesture to bands) ... there's still room for something impossible.

Pro Patter Power

Each of these nine effects can stand on its own. But what separates a trick that entertains from one that resonates isn't the method, it's the message. Audiences don't remember mechanics; they remember how you made them feel, and that feeling is shaped by your patter. Whether spoken or silent, every performance has patter. Words, pauses, music, and body language don't just frame a trick, they define the experience.

Let's look at how to take control of those moments.

Getting Started: Your First Words Matter

The moment before a trick begins is one of the most important – and most overlooked – parts of any performance. Your opening line doesn't just introduce the trick, it tells the audience how to experience it.

Consider these two openings:

- “Would you like to see a magic trick?”
- “Watch closely – this only works if you do.”

Same audience. Same trick. Completely different level of attention.

A weak opener asks for permission. A strong opener creates curiosity and attracts attention.

If you say, “Would you like to see a magic trick?” you put the burden on the spectator to decide. Lead with intrigue or tension, and you take control of the moment and gently pull them in.

Your goal is simple: Don't ask for attention. Command it by earning it instantly.

Five Opening Lines That Pull People In

1. “I'm going to try an experiment. Not on the cards – on you.”

It immediately shifts focus to the spectator and frames the effect as personal.

2. “I need your help – but more importantly, I need your honesty.”

Excellent for procedure-heavy tricks. It justifies actions and quietly raises stakes.

3. “What you're about to see is simple ... which is what makes it dangerous.”

Great contrast line – builds intrigue and elevates the effect before it even begins.

4. “In a moment, you're going to help me prove something ... or completely embarrass me.”

Adds risk and vulnerability, which audiences love. Creates investment.

5. “This is one of those things that shouldn't work, which is why I like it.”

Subtle but strong – invites curiosity and frames the effect is worth watching.

Why These Work (and Standard Lines Don't)

They work because they don't announce a trick, they make the audience lean in. Each one does at least one thing: it involves them, risks something, or promises something worth watching.

Bottom line: Don't just begin your trick – start the experience.

Ending: Your Final Lines Matter

Crafting a compelling performance requires a strong ending. The final moments of a trick are where impressions are sealed. In those few seconds, a good trick either fades or becomes unforgettable. Your final line is the signal that this is the moment.

In most performances, you're managing two endings: the moment the trick lands, and the moment you leave them.

Ending the Trick

When the effect lands, the audience's anticipation is at its peak – attention high, reactions ready. What you say next determines whether that moment lingers or drifts away. A strong closing line serves as a capstone, sealing the trick with flair and giving the audience something to remember. A well-chosen line sharpens the impact – or gives it one last twist.

Compare the difference:

- “So ... that's how it works.”
- “And now you know ... why I never play cards for money.”

One explains the moment away. The other lets it linger.

Five One-Liners to End a Trick

1. “Consider your disbelief officially suspended.”

Smart, concise, and a nice twist on a familiar phrase. Feels complete.

2. “A small trick for you, a giant leap for magic-kind.”

Clever wordplay that lands with personality – memorable and light.

3. “That’s the magic touch – hope you felt it.”

Personal and audience centered without being overly sentimental.

4. “Hope you enjoyed the trip into the unknown.”

Evokes a shared experience. Good for routines with a sense of journey or mystery.

5. “And that, my friends, is the wonder of the impossible made possible.”

A bit grand. But if delivered with confidence, it gives a strong sense of closure.

Why These Ending Lines Work

They work because they don’t overexplain, they acknowledge the audience, and they sound human – not scripted.

Ending the Show

Concluding a show is equally crucial. After a series of effects, the finale ties everything together and leaves the audience with a lasting impression. A strong closing line ties the whole experience together. It is your last moment to connect, so make it count.

One-Liners to End the Show

“May your days be magical and your nights full of wonder.”

Poetic and memorable. This one extends the experience beyond the show, which strengthens overall impact.

2. “The show ends, but the magic lives on.”

Clean, confident, and thematically strong. It creates a clear emotional takeaway without over-talking.

3. “Until next time, let the magic of tonight inspire you.”

Forward looking and purposeful. It subtly plants a return engagement while reinforcing meaning.

4. “Thanks for believing in the magic with me.”

Excellent audience connection. It makes the magic feel shared, not performed at them.

5. “Thank you, and may your world be filled with magic.”

Simple but effective. Broad, inclusive, and leaves the audience with a positive emotional tone.

Concluding Comments

In the end, it’s not about the tricks you carry, it’s about the moments you’re ready to create. Because when you’re prepared, magic isn’t something you perform – it’s something that can happen anytime.

So carry what you will. Cards, coins, rubber bands ... or a case full of surprises. Just don’t get caught without a way to create wonder when the moment finally finds you.

Send comments and appreciations to:

Dr. Lynn Miner

lminer6@gmail.com



Some time ago I became aware of an effect called “One of a Mind” from the prolific J. K. Hartman, published in *Apocalypse*, January 1981, page 433. It was later published in Hartman’s *Card Craft* (1991), page 455. A card set aside at the outset turns out to match a spectator’s attempt to name a card that is *not* the card previously selected. The magician finds the selection, but the larger impossibility is that the card set aside at the beginning turns out to be the one named as *not* the selection.

I later discovered an effect from Stephen Bargatze published in *Antinomy* magazine No. 4, where a spectator is told that you will ask her what card she selected. She is to lie about the card’s identity. You claim that her lie will lead you directly to the selected card. Again, the card set aside at the outset turns out to be the card named when the spectator lies.

I think the “spectator lies” is a stronger presentation than “spectator tries to name a card that’s not the selection.” They are similar, but the lying version uses only one spectator whereas the “try to guess a card that’s not the selection” involves two people.

My effect here uses the Bargatze idea with a completely different handling than that used by either Bargatze or Hartman. You can see a video performance of the effect at www.mallofmagic.com/cardcorner. Also, moves tagged with “*” have video tutorials at www.mallofmagic.com/themoves. The password to access the videos is marlo7d.

An Unexpected Lie

EFFECT: The magician sets a card aside face down as the “mystery card.” The spectator then shuffles the deck and goes through a selection procedure while the magician’s back is turned.

The magician says, “I’m going to ask you to tell me your card. When I do, you must lie about it. By analyzing your lie, I will determine your selection. Ready?” The spectator says that her card was the 4H. The magician thinks about this choice and says, “The 4H is red and it’s a number card. That tells me a lot about your actual selection.” He spreads the deck and removes a single card, the JH. The spectator validates that the JH was indeed her selection.

Now the magician picks up the “mystery card” and says, “This card was here before the trick began. It represents my premoni-

tion. Take a look. The spectator turns over the card. It’s the 4H, the card named when she lied!

SET-UP: None.

WORKING AND PRESENTATION:

You’ll want the spectator to be a bit to the right of the center line. Shuffle the deck or have a spectator shuffle. Spread the cards toward yourself and remove the Queen of Hearts (QH). Set it face down to the left a bit, but still “in play,” as you say, “This is the ‘mystery card.’ It’s for later.” You will now use a very clever idea from Jeff Pierce that was published in the November 2009 “Card Corner.” Jeff’s idea is called “Off Key.” It repurposes the Balducci “Cut Deeper Force,” by using the “cut deeper” idea to put the selection next to a key card instead of as a force.

OFF KEY: Say, “In a minute you will select a card. Let me demonstrate.” Spread about twelve or thirteen cards and flip them face up onto the deck. Spread again, but this time spread past the face-up cards and into the face-down group (**Fig. 1**). Continue, “You’ll be looking at a group of face up cards and will be able to choose any one of them as your selection. I won’t be looking. So, you’ll be the only one who knows what card you selected.” The bottom card of the face up group will be your key card. That’s the Three of Clubs (3C) in **Figure 1**. Don’t forget it. You’ll be using it soon.

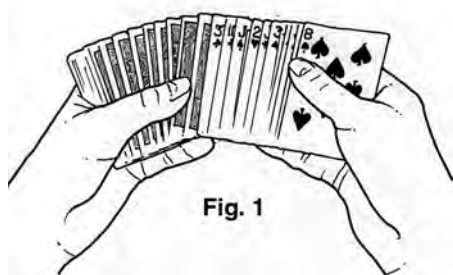


Fig. 1

Say, “I’m going to hand you the cards in a moment. You’ll spread past the face up cards into the face down group and then turn all the spread cards over onto the deck like this.” Spread into the face down group and mime flipping the entire group over. Now the spectator knows exactly what to do. Continue with, “Here. Take the deck and do the flip over like I showed you.” Turn away to give the spectator privacy as she accomplishes this. It’s a good idea to only turn partially away so you can see what’s going on in your peripheral vision. That way, if the spectator goes off the rails, you’ll be able to adjust.

When you see that she has flipped the cards over, say, “So you now have a group of face up cards on top, right?” She will validate that this is true. Now say, “You may select any one of those cards. Pull out the one you want and stare at its face for a moment so you don’t forget it. (Let’s say the selection is the Jack of Hearts.) Now put the card face up on top and finally, flip all those face-up cards to face down. Done?” When she indi-

cates that she has accomplished this goal, turn around and say, “So your selection is now lost in the deck. Go ahead and give the deck a cut and maybe one more. Now even you have no idea where your card is.”

STATUS CHECK: The selection is directly above your key card! So you’ll be able to locate it at the appropriate time. Also, there’s a face-down “mystery card” (QH) a bit to your left.

Say, “Now it’s going to get interesting. In a moment I’m going to ask you to tell me the name of your card. When I do, I want you to *lie* and name a different card, a card unrelated to your card. Do you understand?” If she has any questions, this short pause will allow her to ask them. Once she’s ready, continue with “Don’t forget, you’re going to lie. Okay, here we go. What card did you select?” The actual selection is the Jack of Hearts (JH), so let’s say that she responds, “Four of Hearts.” Say, “Hmmm. The 4H. That’s a low red card. Not a picture card.” You’ll wing it here depending on what she says. The goal is to give the impression that her lie is helping you determine the identity of her actual selection. Sell this notion by saying something like, “Your lie is definitely giving me information about what card you actually selected. I think I’m ready to take a shot at finding it.”

Hopefully you haven’t forgotten your key card! You’re about to use it. But first you’re going to move the card that she named in her lie (4H) to the top of the face-down deck. To this end, spread the cards with faces toward you until you come to the card she just named, i.e., the lie. In our example, that card is the 4H. When you spot the 4H, break the spread so the 4H is the bottom card of the right hand’s group.

Turn the left-hand palm downward and thumb off the face card to face down on the table. (If it happens to be your key card [3C], note the next card. It’s the selection.) Turn the left hand’s cards toward you again and place the right hand’s spread *behind* those cards, bringing the card just lied about to the rear (**Fig. 2**). Take the deck into left-hand dealing position (face down) as the right

hand picks up the tabled X card. Look at the card, seemingly perplexed, as you say, “No. I think this is wrong.” The premise is that you thought this was her selection but now have changed your mind. Show the face of the card to the spectator and say, “This isn’t your selection, is it?” She will validate that the card isn’t her selection. This was all subterfuge to allow you to get the card lied about to the top. Replace this X card at the face of the deck.



Fig. 2

Respread the deck with faces toward you as you now look for your key card. The card immediately after the key is the selection as in **Figure 3**. Your key was the 3C and the selection was the JH. Upjog the selection as you say, “I’ve got it!” Turn the deck face down in the left hand and ask the spectator to name her selection. Rotate the outjogged card out of the deck and flip it face up onto the face-down deck. You have succeeded and the trick seems to be over. However, the best part is about to happen.

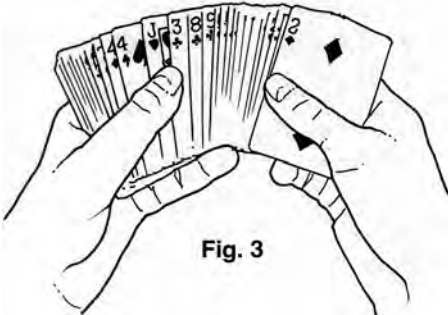


Fig. 3

Square up the deck as you obtain a left fourth finger break under the top two cards. You are about to execute a very deceptive

switch that will make it seem that the tabled “mystery card” was the card named when the spectator lied.

I’ll offer two choices for the switch. They’re both very deceptive. Take your pick.

SWITCH 1* : Be sure the top two cards are squared. Now take the pair near the center of the right long edge with thumb on top and fingers below. Remove the two, as one. The back-to-back cards will “want” to flare out at the outer edge, allowing the spectators to see that you have two cards. To solve this potential problem, move the pair close to the table and allow the outer short edge (or left long edge) to touch, effectively closing any flaring (**Fig. 4**). As you do this, table the deck face down to the left.

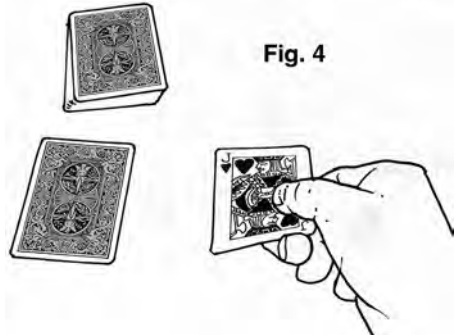


Fig. 4

Pick up the tabled “mystery card” (QH) in left-hand dealing position as you say, “I found your card, but we don’t know why the mystery card is here.” Continue with, “I had a premonition about the card you’d name when you lied.” As this line is delivered, bring the squared pair in the right hand onto the back of the “mystery card.” Pull the top card (selection) square onto the face-down card in the left hand as the right hand takes the second card and moves to the right, and ultimately to the table with that card. **Figures 5 and 6** show this action in progress. All eyes will follow the face-down card, which is now the 4H having been switched with the QH. Keep the two cards in the left hand squared as one.

SWITCH 2: When I showed this routine to my friend Craig Alan, he suggested a different switch. Craig takes the back-to-back

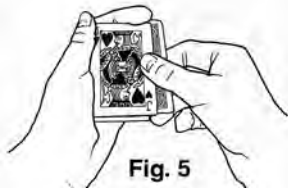


Fig. 5

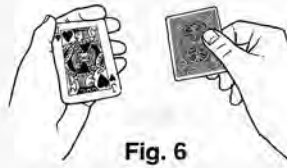


Fig. 6

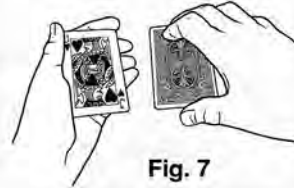


Fig. 7

double in **Biddle Grip*** in the right hand. He then takes the “mystery card” in left-hand dealing position and moves it under the double. He immediately peels the face-up card from the right hand’s double onto the card in the left hand, leaving him with the bottom card of the pair still in **Biddle Grip*** (**Fig. 7**). He follows up by placing the double card in his left hand onto the top of the deck, thus getting rid of the “evidence.” All that’s in play now is the “mystery card.”

Whichever switch you use, you’re left with the “mystery card” in your right hand. With Switch 1, I toss the card face down on the table and say, “Remember the card you named when you lied? Turn it over.” Now, while the spectator is busy and all eyes are on the “mystery card,” I place the two cards (as one) from my left hand onto the deck, thus cleaning up.

With Switch 2, you drop the “mystery card” on the table and deliver basically the same line. Either way, the shock of finding

out that the “mystery card” is the card she named when she lied is the most magical part of this routine.

FINAL THOUGHTS: I chose to use Jeff Pierce’s “Off Key” for key card placement. But clearly any technique that lets you find the selection will work. I just wanted to showcase Jeff’s very cool idea one more time.

I think that both of the switches described above have merit, not only in this effect, but in general. You will find other uses for them. Neither is difficult and both are effective. You might want to read *Card Craft* and check out Hartman’s switch ideas on page 458.

One final thing: Should the spectator name the QH when she lies, you have a miracle! No switch needed. Be sure to make the most of this opportunity.

Mike Powers

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Marketing Magic – from page 63

for a cup of coffee. We didn’t drink coffee at our house, but he explained that I could add a little sugar, stir it, smell it, add a little cream. Repeat. It wasn’t important to drink the coffee – just to accept it.

Isn’t that interesting?

Summary of The Secret

Learn how to care about other people. That’s what builds relationships. And that is the real secret to effective marketing.

The Bottom Line

Share your stories and ideas: *kent@kentcummins.com*.

Listen to “Tales from the Fantastic Magic Center” at *www.fantasticmagiccenter.com*. There is a new episode every Monday morning, 8:00 a.m. Central Standard Time.

And check out my latest book, *I Want To Be Like HOUDINI!* at *www.likehoudini.com*.



As I have written here many times, I *love* rifling through old magic magazines. I have a particular penchant for reading the issues of a magazine from starting volume to end volume. There is so much to learn and be inspired by; and I find the “time-capsule” of it all to be so interesting.

This month’s piece is based on a cool idea from British magician Douglas Francis. It appeared in the April 1947 issue of *The Gen*. Aldo Colombini performed and taught it in his (*Tricks from*) *The Gen Vol. 1*. My version only slightly changes the handling but gives the trick a framework.

“Grip-Clip-Snip Strip”

“Why is it,” you begin with a touch of frustration in your voice, “that whenever I go to the drugstore or the supermarket, I end up with a store receipt full of coupons I would never use, that’s a mile-and-a-half long? I buy a single pack of gum, and I get this.” You proceed to pull a store register receipt, about two feet long, out of your pocket.

“This is ridiculous! Even *half* of this size is way too much!” With that, holding the receipt open at its full length, you then cleanly and clearly bring the left side to the right, folding the receipt in half. As you run your fingers along the left side of the folded paper to “sharpen the crease,” you eyeball the receipt. You sigh, then once more fold the left side over to the right side. You carefully align the right-side edges, then once again press down on the left to create a nice, sharp, folded area.

You continue your grouching, realizing that folding the receipt into quarters doesn’t seem to make much difference. You shake the paper, letting it flap wildly while holding the right ends along the fold.

“This is just insane! All for a packet of gum? What would I get if I bought some aspirin, too?!” You now mumble as you proceed to fold the paper in half once more. “Aspirin? There’s not enough aspirin in the world to help me deal with *this* headache!” You now hold the receipt folded into eighths. It’s a nicely compacted receipt.

“Now, this size seems correct. So, I decided I was going to cut all the edges and give it to the store manager,” you say, taking a pair of scissors from your pocket and cutting around the edges. “The manager looked at the pieces, flapped them in the air, then curled his lips and snarled at me: ‘This will *never* do. There’s a reason why we use the gigantic receipts: much more space to sell advertising!’” You give a little magical wave over the papers, then slowly pull the top piece to your left, which “unfolds” the entire receipt strip — *somehow magically restored!*

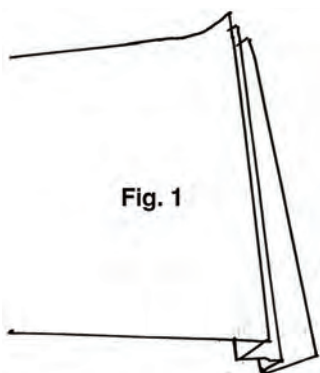
Snip Tease

Douglas Francis called this fun effect “Snippo”—shades of “Clippo,” that great cut-and-restored paper strip routine invented by Joseph Kolar in 1929 under the name “Kolar’s Magic Shears” and subsequently popularized by Will de Sieve in 1937. While the effect is similar, Snippo required very little prep time.

Regular readers of my column (even some irregular ones!) will recall the several months I devoted to tricks using those crazy-long cash register receipts. I won’t name the offending stores because you know them all too well! I guess we can now add “Grip-Clip-Snip Strip” to the list.

I like to start with a receipt about 24 inches in length. It’s pretty easy to find these things: many stores “gift” you these ridiculous receipts, the backs of which are loaded with ads for local shops.

To prepare, unfurl the receipt on a table and fold in the edge about a quarter inch, right side to left, facing you. Now fold a quarter inch of the edge from right to left, but under the paper strip. Do this once more on top of the strip, then once again under. You've created a bit of "accordion-style" folds on the far-right side of the strip of paper (**Fig. 1**). These pleats do not need to be totally aligned. In fact, leaving them a bit askew helps in the illusion of what follows. Loosely gather the strip and place it in a pocket until needed. I always place it so the side with the accordion pleats are to the right and face the inside of the pocket. How you place it doesn't really matter as long as you know where and on which side are the set-up pleats (**Fig. 2**).



As you begin to perform, remove the bunched-up strip from your pocket. The pleats must face away from the audience's sightlines and be covered by your right thumb. When you introduce the concept of the extra-long receipts, your right hand gives a snappy little shake to the packet, allowing the whole thing to unfurl *while your thumb continues to cover the prepared quarter-inch pleats*. I typically wave the paper around to show both sides quickly. Because your right thumb covers at least a portion of the pleats anyway, nobody will notice these "secret folds."

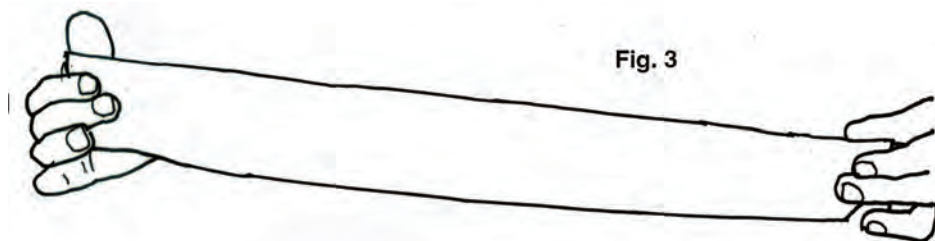
Now hold the strip of paper horizontally with the accordion-fold side facing you. Your thumbs are also on that side, and your fingers are on the opposite side facing the audience. (**Fig. 3**)

Bring your left hand to the right side of the strip so the left side sits on top of the pleats and the left edge *very slightly* overshoots the right edge (by just a few millimeters). Your left fingers and thumb move back to the left side of the paper and press down to create a sharp fold (**Fig. 4**).

Without hesitation, your left hand carries the current left side to the right edge once again. Make it very obvious that you are again folding the strip in half and that you want to carefully align the edges (make it obvious, just don't say it!).

Now, here is the cool secret move: as you move your left fingers back to the left side to "sharpen the crease," you carefully *slide* the newly folded paper slightly to the left. Its rightmost edge will clear the pleats, resting just to the left of those secret folds. That's two folds. For the third fold, you will do the exact same thing you did for the second fold. You are now ready for the clip snips!

You'll be clipping only three of the four





edges, but the “all-around” clipping will be perceived. Still holding the folded strip in your left hand – secret folded side still to your right – take the scissors and snip a small sliver of the right edge. No more than an eighth of an inch. As the paper slivers fall to the table, snip a tiny bit more off the right side. When snipping the right edge, make sure your clipping does not proceed to the *left* of the secret pleats – the dotted line seen in **Figure 5**.

After a snip or two, turn the packet 90 degrees – the former top edge will be to your right. Snip a sliver away. Next, turn the pack over. What used to be the bottom edge will now be on your right.

Give that a quick snip, then immediately turn the packet 90 degrees to the left, putting the original right side back to the right where you snip a tiny bit more. A quick trial of this will show you exactly what this looks like. Just keep the packet in fluid movement, let the slivers flutter to the floor as you clip and patter, and you’ll find this to be incredibly deceptive and magical!

Make your magic gestures, then slowly unfold the restored paper strip as the store manager comments about his need to increase advertising!

Clip me off a piece of that at mbreggar-magic@gmail.com.

BAMBOOZLERS

Diamond Jim Tyler

MYSTERY NUT

BET: Wager that you can show everyone something they have never seen and that after all of them have seen it, no one shall ever see it again.

Most people will pay for the privilege of learning the answer to this riddle. After everyone gives up as to what it could be and forks over the money, produce a nut. Often in restaurants they will have shelled peanuts at the bar. Crack open the peanut and show everyone one of the nuts, “which no one has ever seen before.” Then so “no one shall ever see it again” pop it into your mouth and eat it. Pocket the money while enjoying your little snack.

Here’s another riddle. Do you know how to catch a squirrel? It’s easy. Simply climb up a tree and act like a nut!



Excerpted from *Bamboozlers: The Book of Bankable Bar Betches, Brain Bogglers, Belly Busters, and Bewitchery* by Diamond Jim Tyler. www.djtyler.com.



Broken Wand

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

CHARLIE GOTT

Charles Everett "Charlie" Gott, 90, of San Diego, California, died December 18, 2025. He held I.B.M. number 24130 and had been a member since 1984. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership) and Ring 76 (San Diego, California). At the age of seventeen, Charlie joined the United States Navy, where he stayed until retiring in 1972. Charlie began a second career with the United States Postal Service until his retirement in the 1990s. He spent most of his adult life performing gospel magic. He is survived by his wife Colleen (Barton) Gott, son Charles Gott Jr., daughter Deborah (Jeff) Gray, brother Jack Gott, three grandchildren, and extended family.



LEONARD HUTCHENS

Charles "Leonard" Hutchens, 68, of Clemmons, North Carolina, died January 29, 2026. He held I.B.M. number 48335 and had been a member since 2014. Leonard had many careers before committing to being a full-time professional magician, hypnotist, flea tamer, and Santa Claus. He was both a police detective and an elementary school teacher before he began performing magic full time in North Carolina. He performed under the names Leonard the Magician and Professor Plato and his Amazing Fleas. He



often combined his magic with religious messages. Leonard was a well-known Santa Claus in his hometown, with his wife playing Mrs. Claus. He is survived by his wife Emily Dusenbury Hutchens, mother Dorothy Beckner Hutchens, daughter Laura (Dan) Corbin, son Matthew (Rachel) Heide, and two grandchildren.

LEVON KENDALL

Levon Paul Kendall, 75, of Hutchinson, Kansas, died February 21, 2026. He held I.B.M. number 49474 and had been a member since 1993, belonging to Ring 47 (Wichita, Kansas). He started learning about the workings of a machine shop from his father. He graduated from Dodge City High School, where he played football, wrestled, and won the Bible Bowl championship in 1967. He enlisted in the Navy where he was the lone machinist on the USS Kitty Hawk in San Diego, taking him to Hong Kong and Hawaii. He taught machine shop skills at the Hutchinson Correctional Facility in Kansas, where he showed his students how to build a Cessna engine from scrap metal, an item that sat in his living room for the rest of his life. Upon retiring from the prison service, Levon worked for Sky-Eye Camera systems, machining parts for surgical robots and bone saws. Out of his home machine shop, he created illusions for other magicians, in the Wizards of Wichita Ring and internationally. He is survived by his wife Frances, daughter Cora (Fred), sons Paul and Rion, brother David, sister Kay, two grandchildren, and extended family.



ARTIE KIDWELL

Artie Kidwell, 79, of Covington, Kentucky, died April 2, 2026. He held I.B.M. number 25049 and had been a member since 1972. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership) and Rings 71 (Cincinnati, Ohio) and 2100 (Global Electronic Ring). He was a mentor for the “Counts of Conjuring,” an honorary dean of the Cincinnati Society of American Magicians Assembly 11, and a longtime member of the Covington Academy of Prestidigitators (“C.R.A.P.”). He previously worked at Palm Beach Company. He was owner and operator of The Magic Shop in Covington, Kentucky, from 1995 to 2015. Artie was a “Kentucky Colonel” and a member of the Covington Masonic Lodge. He was president (“Most Worthy Master”) of the Invisible Lodge in 1989. In addition to being a long-time member of the stage management team at Abbotts Magic Get Together, he performed on stage in various magic comedy act roles including his “Pink Ears” comedy routine, in which he wore a bunny rabbit costume. He appeared in media, including a PBS segment in which he was featured as a magician during the Kentucky Derby Festival’s Great Steamboat Race. He was a consistent presence in Kentucky’s magic scene and served as a master of ceremonies at many conventions and magic shows, including the Cincinnati-area Another Darn Magic Convention (ADMC), where he was recognized with a Lifetime Achievement Award in 2025. Artie was preceded in death by wife Betsy. He is survived by his daughter Joie and his Abbotts Magic family.



JIM MULLEN

Jim Mullen of Tahoe City, California, 83, died November 2025. He held I.B.M. number 17299 and had been a member since 1959. He belonged to the Order of Merlin Excelsior (sixty years of continuous membership) and Rings 21 (Hollywood, Califor-

nia), 43 (Chicago, Illinois), and 216 (San Jose, California), where he served as officers in each club. Jim was an executive at a division of Transaction Network Services, serving as vice president of sales and marketing, as well as CEO for several Silicon Valley companies. He began performing magic at age seven and studied with Chicago magicians Neil Foster, Jay Marshall, Harlan Tarbell, Don Alan, and Matt Schulien, as well as California Magic Castle magicians Mike Skinner, Dai Vernon, Ron Wilson, Bruce Cervon, Al Goshman, Francis Carlyle, and Charlie Miller. Jim performed magic semi-professionally and enjoyed sailing, water sports, skiing, and other outdoor adventures. He was also a mentor, teacher, friend, and known as “Doctor Fun.” He is survived by wife Lynn; sons Kevin, Brian, and Larry; daughter Katherine; and seven grandchildren.



HOMER SCARBOROUGH

Homer McCrary Scarborough, Jr., 84, of Macon, Georgia, died April 11, 2026. He held I.B.M. number 35879 and had been a member since 1980. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership). Homer was educated in the Macon public school system and received his law degree from the University of Georgia Law School in 1966. He served in the Georgia House of Representatives for two consecutive terms from 1969 to 1973, and practiced law in Macon for more than fifty years. He was a member of the Macon and Georgia Bar Associations and admitted to practice before all Georgia and Federal Courts, including the United States Supreme Court. He put himself through college playing drums professionally and led his own big band on the trombone. He also performed



magic for civic clubs. He would return to magic later in life under the stage name of Harrison Smith. He toured the world with a mentalism and hypnotism show for corporate audiences. He studied tarot and the arts of numerology, astrology, and graphology, and was a member of the Psychic Entertainers Association. As a musician, he traveled the eastern US and Canada with Sweetie Jones and the Dixie Kats, and toured with Jerry Lee Lewis. He was a licensed HAM radio operator, a life member of the American Radio Relay League, and a photographer with membership in the Macon Camera Club. He served as an editor of Georgia News Online and a licensed marriage and family counselor with membership in the International Association of Counselors. He is survived by his wife of forty-six years, Linda Jones Dallmus Scarborough; half-brothers John, Walter, and Franklin Scarborough; stepdaughters Lisa Dallmus Richardson and Linda "Denise" Dallmus; three step-grandchildren and four step-great grandchildren.

RONALD DEAN STROUP

Ron Dean Stroup, 90, of West Lafayette,

Indiana, died February 21, 2026. He held I.B.M. number 15461 and had been a member since 1955. He belonged to the Order of Merlin Excelsior (sixty years of continuous membership) and Rings 10 (Indianapolis, Indiana), 168, and 219 (Lafayette, Indiana). He booked magic shows for one dollar a minute, plus mileage, to help finance his college tuition. He graduated from Purdue University College of Electrical Engineering. After graduation he used magic while training personnel for General Motors. He was past secretary and treasurer of the International Guild of Prestidigitators in Kokomo, Indiana and continued doing shows for family and friends. In 1967, Ron was recognized for originality at an I.B.M. Convention for a performance he called "Liquid Penetration." He performed his last show in the summer of 2025. Ron is survived by his children Gregory William Stroup, Katharine Anne Webb, Ronald Dean Stroup II, and Mark Allen Stroup; grandchildren Andrea, Michelle, Andy, Jenny, Matthew, David, Angela, Christopher, and Emily; half-sisters Marcia Stroup and Tammie (John) Farrell; and several great-grandchildren.

When a Magic Friend Dies

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

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

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 with "Ring Reports" in the subject heading. You will receive confirmation of receipt. Please limit the length of your report to 650 words or less. Reports of excessive length may be edited to meet space requirements. Please notify the Reports Editor, Lauren Jurgensen, at ringreports@magician.org, if changes need to be made to your report's headings (e.g., changes to addresses, meeting times, or officers' names). We regret that we are unable to publish photographs in the Ring Reports section of the magazine.

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

Meets 1st Wed. of month, Parkway United Church of Christ 2841
N. Ballas Road, St. Louis, MO 63131 / Web Site: www.IBMRingOne.com
SANDY WEIS., Treasurer and Scribe / E-mail: ibmringone@gmail.com
1755 Elkins Drive, St. Louis, MO 63136

The IBM International held its Mid-year Board Meeting on February 16th and its 2026 Convention Committee meeting on Feb. 17th at the Marriott St. Louis Airport. The 2026 convention will take place in St. Louis on July 22-25 at this hotel. Since all the Executive Committee members and Officers were arriving on Sunday the 15th, Ring 1 decided to host a BBQ repast along with a Magic Open Mic night on that evening and invited all of the International leaders to attend and even participate. The BBQ was the brainchild of Mike and Susan McClure, who organized the entire event. They had the meal catered by Pappy's Smokehouse with extra sides and beverages supplied by Michael and Susan. Ken Domash, one of our Ring 1 members and also an accomplished country musician, entertained the attendees and their guests during the meal. Steve Finkelstein performed some table-hopping magic while others enjoyed showcasing their talents during the feast. Every table included at least one of the visiting dignitaries so that our members had guaranteed one-on-one time to meet those in charge of our parent organization. The food was delicious and everyone enjoyed socializing and were thrilled to meet the out-of-town guests.

Amazingly, over 100 members attended the event. After dinner, we moved from our new venue's fellowship hall into a large sanctuary. Sandy Weis served as emcee of the Magic Open Mic Night. Performers representing the International leadership were Pres. Stephen Levine, Jason Michaels, Keith Fields, Jeffrey Sobel, Matt Stanley, Eric Schuster, Scott Cantrell, Mike Woodward, Vincent Reres, and

Mike Dunagan. The performers that represented our Ring were our Pres. Steve Queen, Timothy Shigitz, Jen Queen, Matthew Horowitz, and Jeff Lefton. Every performance was unique and very entertaining. The audience thoroughly enjoyed the variety. After the show finished, many of those present gathered for a group shot. The International leaders were presented with Honorary Memberships in Ring One for their dedicated services to all our magical community. By order of the Ring One Board, each one received a unique "invisible" membership card, and they were delighted by the clever token of our appreciation.

The Ring was delighted to host Javi Benitez as the lecturer on March 4th. He is a Spanish magician from the city of Seville. Javi is known worldwide as an exceptional and poetic performer who captivates audiences across the globe. Penn & Teller called him "the best sleight-of-hand artist we've ever seen," after awarding him the coveted Fool Us Trophy on national television. In recent years, he has become a standout presence in the American magic scene, appearing as a featured performer at conventions like Magic Live! and Magifest. Approximately 50 members attended the lecture, and all thoroughly enjoyed his performance and detailed explanations. If one rates his personality, it would be an A plus. He shared that if the audience likes the magician, then they will also like the magic they perform. Sandy shared that she could listen to Javi lecture for hours; he was SO captivating. He used several audience members to help him perform the effects and made a great impression on our youth by using our younger members. He clearly explained how each effect was created and handled and, as a bonus, he performed the effect that earned him the Fool Us Trophy. Some of us may have had some idea of how he did some of the moves, but all were speechless when watching this Master

manipulator perform his signature piece! What an amazing magician! After his lecture, he had a few items for sale, and several members did make a purchase. It was one of the best lectures Ring 1 has ever had. **HIGHLY RECOMMENDED!**

Gary S. Chan recently presented a one-of-a-kind mentalism experience at Ruth's Chris Steak House, where the dinner service itself became part of the show. Rather than working around courses being served, Gary and the restaurant team synchronized the timing so that each magic effect seamlessly matched the arrival of each dish. The management team were very impressed.

The Ring is thrilled that they were able to find a new meeting place that could accommodate our quickly growing membership. We now have over 125 members, and most attend meetings and/or events. Parkway United Church of Christ has been very accommodating and welcomed us with open arms. They have several rooms which we can reserve based on our needs. It is centrally located and even a few of the church members have already joined the Ring. *Sandy Weis*

RING 5, DAYTON, OHIO – Dayton Magic Club

Meets 2nd Fri. each month at 7:30pm, Mighty Fortress Lutheran Church, Kettering, OH.

DAVE DAVIS, Ring Reporter / E-mail: daytonmagicring5@yahoo.com
Web site: www.sites.google.com/site/daytonmagicring5

It has been an incredibly busy and productive year for our Ring! From packed monthly meetings to high-profile guest lecturers, the energy in our community is at an all-time high.

New Traditions & Calendar Additions: To keep our members engaged and growing, we've introduced several new staples to our annual calendar: Monthly Mini-Lectures (short, focused sessions led by our own talented members), Member Performances (dedicated slots to showcase new routines and get stage time), and Competitive Spirit (we've officially added both Close-Up and Parlor Contests to the schedule to sharpen our performance skills).

Special Events & Guests: Our lecture series continues to bring world-class talent to Dayton: In February, we are thrilled to host FISM winner and Penn & Teller fooler, Javi Benitez. In April, we are looking forward to a visit from the creative powerhouse Willy Monroe. We also showed up in force at MagiFest, maintaining a strong presence at one of the Midwest's premier magic gatherings.

Community Outreach: Dayton TechFest We just wrapped up a successful weekend at Dayton TechFest, where we represented the art of magic through two Feature Shows entertaining large crowds of all ages and two Workshops teaching the next generation of magicians the "math" behind the trickery.

February Meeting Highlights: Our most recent meeting was a "standing room only" affair with over 40 attendees. The night was jam-packed with talent: We enjoyed a fantastic new member debut, Tommy Collins and The Amazing Renzo (Larry Taylor) provided insightful mini-lectures, and as always, the "podium" was hot, with many members stepping up to share their latest effects.

Dayton Magic Club, Afterhours: The magic didn't stop when the meeting adjourned. About a dozen members headed over to Archer's Tavern to keep the conversation—and the cards—moving late (kind of) into the night.

Michael A. Bayer

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

MARCH 2026 MEETING: Tonight was our first in-person meeting of the year, after having two zoom meetings. We called it an "Open House," and invited anyone in our area interested in magic to come and learn with a "Teach a Trick" theme.

Bill McElvenney had one of our grade school guests help him with a clean Scarf through Arm effect. He then explained the workings by using a rope to make the needed moves invisible. David Hale had another guest help him with an impossible card effect. He shuffled a deck of cards, split the deck into three packs, and had the guest select a pack and turn over the top card. David asked the guest to unseal a brand new deck on the table, and inside the deck was a match to the selected card, reversed in the deck! He explained how to set up the magic, and how to use Magician's Force.

Mark Walsh masterfully did two versions of MacDonald's Aces, and how he made the second version work. He carefully explained the needed moves and sleights. Reba Strong gave everyone a paper clip and rubber band, and showed how to make the clip move along the band. A great impromptu trick that can be done anywhere!

Mitch Kaplan had a guest help with his Two Deck match, one deck red back, and one deck blue back. He and his helper put the decks behind their backs, selected a card and turned it over, then cut the packs. Mitch then switched decks and found his card in the helper's deck, and the helper's card matched Mitch's. He also performed and explained two really effective book tests, where he spoke the first line of the book in the assistant's hands.

Mark Bruley, our resident biomedical engineer (Really!) related how he met one of the Space Shuttle astronauts at a conference. Mark showed us the magic trick that the astronaut did while in orbit. It was the invisible deck – and the astronaut had a deck left in his desk at mission control (CAPCON). A scientist there took that deck, picked a card, and the same card was shown reversed in the deck on board the shuttle. Probably the only magic trick ever done while in orbit!

Larry Grossman performed a math trick where a volunteer called out a number, and had all of us add numbers with our phone calculators. Before we were done, Larry called out the total from the list! Larry noted that he learned the trick in a recent *Linking Ring* magazine.

It was a night filled with lots of magic – some simple, and some requiring practice – shared by all members and guests. *Dave Kelly*

RING 9, ATLANTA, GEORGIA – Georgia Magic Club

Meets 3rd Mon. of month, 7:00pm, Mt. Vernon Presbyterian Church,

471 Mount Vernon Hwy, Sandy Springs, GA

Ring 9 Website: www.gamagicclub.com

BILL PACKARD, Secretary / Email: billpackardmagic@gmail.com

TIP (To Improve Performance) LECTURE: “The Benefits of Playing the Fool” by Ross Democko.

Ross explained that “playing the fool” is something performers do on purpose. It’s not about putting yourself down or lacking confidence — it’s about making the audience feel comfortable. When you act a little silly or poke gentle fun at yourself, people relax, root for you, and stop worrying about how the tricks are done. They see you as safe, not a threat, which keeps heckling and skepticism to a minimum and gives you easy, graceful ways out if something goes wrong.

He also pointed out that the “fool” has always been an important character — the one who breaks rules, tries things, and notices what others miss. When you’re willing to look a little foolish, you give yourself permission to take risks and be creative. The key is to keep the humor light and playful without undermining your actual skill. Done right, playing the fool brings the audience onto your side and quietly puts you in control of the room.

Ross shared a Bibliography: <https://medium.com/@karen-24712/the-psychology-of-self-deprecating-humor-70f6968fb497> <https://www.verywellmind.com/the-benefits-of-making-fun-of-yourself-5271389> <https://www.succeedsocially.com/self-deprecating-humor-psychology-28552/> <https://penn.today.upenn.edu/news/penn-carey-law-psy->

[chology-fool-proof https://medium.com/the-ascent/you-should-aspire-to-be-a-fool-909dccc63d3e](https://medium.com/the-ascent/you-should-aspire-to-be-a-fool-909dccc63d3e)

BUSINESS MEETING: Despite several of our regulars having obligations elsewhere, President Clark Kjørlaug welcomed 27 attendees, including four on Zoom and two guests.

David Fluker gave a quick review of Magifest, and Clark mentioned several upcoming conventions.

The Georgia Magic Club will have their first Zoom meeting on March 11 to discuss *Approaching Magic* by David Regal.

Walter Fields reported that Project Magic now has six or seven magicians participating at Hope Lodge, needs more at the Shephard Center, and is looking at additional venues.

With a lot of magic activities already going on this month, Steve Goldstein announced that the next Magic Meetup will be scheduled in March.

Clark requested a recap of the Javi Benitez lecture, and Martin Baratz remarked that Javi’s final trick (that fooled Penn & Teller) was “off the charts.”

The annual Greater Atlanta Magic Club Banquet, cancelled due to severe weather on January 24, has been rescheduled for February 21 at the Mt. Vernon Presbyterian Church Fellowship Hall, featuring Jason Michaels.

Secretary/Treasurer Bill Packard handed Theme Magic Winner certificates to Gary Poleyard (for September), Aryeh Rabin (for December), and Ross Democko & Patrik Buchen (tied in January).

Check out the new magician.org website and review your account, members’ pages, contests, etc.

Zach Ivins announced that he and Patrick Buchen will be performing in the Secret Aisle show at The Supermarket on February 20. Steve Goldstein announced that S.A.M. Assembly 30’s 2nd annual Swap Meet is scheduled for April 11 at the American Legion Hall.

The GMC Circle of Honor recipients for 2024 will be visiting the Atlanta Museum of Illusions on March 2.

THEME PERFORMERS (“Go Sports!” – Perform a piece of magic inspired by sports or athletics), MC’d by Vice President Zach Ivins.

Ross Democko caused a selected card to appear in his wallet which had been on display prior to the selection.

Patrick Buchen, displaying a Putt Putt scorecard, correctly determined each of the five colored golf balls that five spectators had selected respectively.

Zach Ivins performed *Twisting the Aces*,

causing each Ace to turn over in the packet one at a time.

David Fluker predicted the names of an Olympic sport and participating country written down by two spectators.

Aryeh Rabin, wearing a sports coat and sports tie, performed a Chop Cup routine (for points), with his tie as the surprising final load.

GENERAL MAGIC PERFORMERS:

Gary Poleynard caused a card selected from a packet to be the only one attracted to a magnet.

Guest Kevin Cooke performed an ACAAN, with both the card and number named before removing the deck from the box.

Winners of the Wheel of Names giveaways (donated by members and a recent gift) were David Fluker (Self-Working Mental Tricks & B-Wave), Gary Poleynard (How to Be a Fake Kreskin), Aryeh Rabin (The Vault), Wayne Carter (Buckley Trilogy – Principles of Deception) and Steve Goldstein (Royal Road to Card Magic).

Winner of the Coveted Royal Pin for Theme Magic was Aryeh Rabin. Next Month's theme (March) is "(Web)Master Magician" – Perform some magic you learned on the new IBM website!

The meeting adjourned much earlier than usual, after only 90 minutes, including the break.

Bill Packard

RING 13, PITTSBURGH, PENNSYLVANIA – Tampa-Greenberg Ring

Meets 1st Thu., 7:30pm, Dee Jay's BBQ Ribs and Grille, 1155 Washington Pike, Bridgeville, PA

MARK ZAJICEK, Secretary / E-mail: ibmring13@gmail.com

Web site: www.ibmring13.org

In March, we discussed an upcoming lecture-workshop that Jonathan Levit offered to present to us later in the month during his residency at Liberty Magic. We talked about the I.B.M.'s recently announced Effective Ring Achievement program. We also received an invitation to participate at the Scott Township Public Library's annual Summer Reading Kickoff program on June 11; Ralph Kelly and Tracey Hinsch volunteered to perform a magic show during that event, with coordination by Lucy Hall and coaching provided by Eric Meredith. Lucy emceed our evening's performances with a suggested theme of silk magic.

Tracey Hinsch presented her third performance for Ring membership, producing a stream of ten bandanas that were tied together end to end. Next Tracey tied a knot in the center of a yellow silk; but after tugging on it, the silk knot came off in her hand. She tied another knot in the silk, and the second knot came off, too. Tracey held up the silk by its corners to reveal a large smiley face with holes cut out where the two eyes should have been.

Levi draped a black silk on the table, folded the silk in half, and produced a spread deck of playing cards. Levi then removed the four queens, and he placed three of the queens face down on the table. Levi placed the fourth queen back on the top of the deck. Levi made that queen vanish and reappear with the other queens on the table.

Visitor Brad Ray showed three different lengths of ropes, and he threaded a large metal nut onto the center of the longest rope. Brad snapped his fingers and made the nut disappear. Next Brad caused the three ropes to change into all the same size. To finish, Brad tied the ropes together, then he slid the knots off the ends to show they had changed into one long, continuous length of rope.

Joshua Messado asked Alessia to pick two cards to be used as locator cards, which were placed aside the table. Joshua then asked Anna to pick a card and return it to the deck. Joshua placed the two locator cards face up on the top and bottom of the deck. Joshua then dealt cards onto the table, spelling out the words "between the two red queens" until the two locator cards trapped one card between them, which was Anna's selected card.

Jeff Vanderhoff showed a red silk, a yellow silk, and a green silk, and he pushed each into the end of a clear tube. Jeff blew the silks out of the tube to show the silks tied together end to end ("Crystal Tube"). Next Jeff rolled up a large white handkerchief, and he cut it in half with scissors through the center. Jeff caused the two halves to become restored. Jeff later provided an explanation and tips for performing the effect.

Gary Filson showed a large box frame for his "homing hankies" that displayed a red silk, a blue silk, and a yellow silk tied around a wooden rod passing through the sides of the frame. Gary removed the yellow hankie and placed it inside a smaller box, causing the silk to vanish. Gary repeated this with the blue and red hankies, making each vanish in turn. Gary closed the front and back doors of the frame, and he ordered the hankies to go home. The hankies reappeared tied to the rod inside the frame (Smoky Mountain Magic's "Fantastic Frame" and "Silk Cabby"). Gary also demonstrated how he made custom carrying cases for these props using wooden wine shipping boxes.

Mark Zajicek

RING 16, MEMPHIS, TENNESSEE – Society of Memphis Magicians

Meets 1st Tue., 7:00pm, Germantown Presbyterian Church

DR. JON STANFORD, Secretary

Web sites: www.ring16.org

Our March Meeting began with our Front Table presented by Doug Green aka "The Mind

Thief.” Doug is a well known mentalist and didn’t just present a front table but a lecture complete with lecture notes. Everyone left with a better understanding of using playing cards in mental effects and several new routines.

Our President Joe M Turner opened our business meeting with the introduction of 3 new guests who had attended our big Magic Show benefiting the Church Health Center on February 21st. We had a sell out crowd of over 400 attendees.

Our wellness report informed everyone that our member Jimmy Dixon had a broken arm and was in rehab. Jimmy is a Guinness World Record Holder for the highest straight jacket escape while suspended from a helicopter. He also was a famous pitchman for the Magic Mouse at Fairs throughout the United States.

Our Nathan Kranzo Lecture last week was well attended and enjoyed by all. It was the last stop on his lecture tour. We have already started making plans to honor Harry Houdini on the 100 year anniversary of his death. This will entail mayor proclamations, television and public performances in his honor.

We have many members with public performances in the near future. Jeffrey Day – a Victorian Magician will be performing at the Woodruff Fontaine House. Joe M. Turner will be performing his “One Enchanting Evening” at the World Famous Peabody Hotel. He will also be performing his Magic Memphis Night which has rotating venues in the Mid-South. Larry Clark will be performing at the Memphis Brewery. We have many other members performing in private functions throughout the area. Magic is really booming for the Society of Memphis Magicians.

Now on for our member performances:

Our first performer was Wally Joerg. He is a very knowledgeable member in many areas of magic. Tonight he performed a mentalism routine where he divined a movie title of yesteryear utilizing a transmitting note pad. He stressed that unlike card magic that has many outs, electronic mentalism has no outs if the electronics don’t work properly.

Our 2nd performer was Paul Frankel. He performed a fun card routine where the chosen card changed colors on the back. That card was tabled after it was revealed.

Dr. Jon Stanford

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
MANNY D’MAGO, Secretary
P.O. Box 340841, Arleta, CA 91334 / (424)653-7614
E-mail: mannydماغو@gmail.com

Our February and March meetings was excitingly fresh and full of unbelievable lectures, lots of unbelievable strolling magic performances from our members and great raffle prizes. Any less and

we wouldn’t be Hollywood’s best magic club, Ring 21!

As usual, our President Bob Weiss announced on our February meeting that our strolling performance night for March will consist of a contest between our members, where they’ll be going head to head in a make believe restaurant/bar environment! Members will compete for an award to be presented at our annual banquet for 2026. It was definitely a bewildering evening in the making done in the style that only a Ring 21 can create, truly worthy of the red velvet ropes and Oscars. Lots of originality so read on!

In keeping the tradition of star studded evenings, for our February meeting, legendary student of the great Slydini and Penn & Teller Fooler Tony Clark came to our club to give a lecture that was nothing short of inconceivable!

Our February lecture started off with a mind-bending demonstration of some of the best effects Tony Clark had to offer from his unique lecture notes. Some very slick sleight of hand that demonstrated how easily one can learn to fool the eyes of your spectators with total ease!

A choice routine he demonstrated began with a little history of his developed love affair with magic. He told us how he went from body builder to meeting the legend, Tony Slydini. As the story continued, so did the routine, with coin magic only a legend and his protégé can bring. Coins appeared and vanished and they materialized again, leaving me and the rest of us watching in total awe! There’s also the little subtle touch of psychology mixed with misdirection to complete the package into a beautiful effect!

Honestly, there were so many excellent effects that trying to name them all to you all reading this would melt my brain just thinking about it, so I’ll name a few more so I can preserve my brain cells from deteriorating! Tony had a raising card effect that could only be described as baffling and way too clean and practical. He walked us through the effect and we were all stuck in amazement that anything that clean could ever be that fooling...but it is!

Tony Clark also showed us the inner workings of his “Fool Us” effect he used to fool Penn & Teller! Needless to say, we were like kids at story time hanging at his every word to pick apart his act...Truly an act for the ages!

Tony also showed us a knife swallowing effect for any close-up situation. It’s technically fooling because of its simplicity and how impossible it looks. An awesome effect that makes you cringe and is magically delicious at the same time...YIKES! After revealing to us how it’s done, it’s totally understandable how one can instantly want to perform it and begin

using it at a close up situation. A great effect!

As the night went on, there was another effect that involved some wads of paper towels and a total masterclass in misdirection. Tony appeared to have taken a bunch of paper towels from a roll and made them vanish, literally in front of my face. (Yes, in front of my face because I was volunteered to participate in the effect.) The trick, however, also involved the audience to be in on it so it became a fun effect that came with lots of laughs.

Coming to the tail end of Tony's effects, he went over a couple of other effects that are available in his lecture notes and busted out a few more instruments of mind-bending manipulation. Some of these effects involved some rope magic, some mentalism using a box of crayons and also, of course, smooth, classical sleight of hand. Tony brought a pack o' matches that seemed to defy the laws of physics by going through solid matter, such as your hands. Displaying, once again, why he is a legend!

After he concluded his lecture, everyone was rushing to buy his effects and take pictures with Tony and his very prestigious "Fool Us" trophy, (myself included). Tony literally came out of lecture retirement as a favor to me personally because he is such a good friend of mine and is also my mentor. The man is one of the best magic has to offer and I couldn't be more proud and grateful to call him my friend and mentor! Thank you Tony!

Wasn't that fun?! Well, brace yourselves because we are now going to dive into our March meeting where the strolling magic competition went ahead full steam! Our participating members consisted of myself, Manny D'Mago (Secretary of Ring 21), David Martinez (Vice President of Ring 21), Wendy Sobel (immediate past president), AJ Bernah, Mark Anthony Petrucelli (Treasurer), Ellen Stein (Sgt. Of Arms), and two other new members, Brandove Occultist and one other named Alex whose last name I was unable to catch! (My sincerest apologies.)

March's competition meeting made for a truly spectacular evening of illusions as our members went table to table, busting out the very best close up in their repertoire! Smoke, screams, gasps and amazement were all around every table with our members practically making jaws drop at the amazement happening right before their eyes.

Each contestant had 5 minutes per table to make a great impression and leave a lasting impression with their effect. All in all, it was great fun and had the makings of a Hollywood restaurant scene with some of the best entertainment this side of Hollywood. Never mind the Oscars, this was

something that was truly magical!

A remarkable experience as usual. Stay tuned for next month's meeting, where I'll be catching you up on the latest and greatest Ring 21 in Hollywood has to offer! Truly a delicacy you cannot miss!

Manny D'Mago

RING 22, METRO DETROIT, MICHIGAN – The Warren Stephens Ring

Meets 3rd Tue., 7:15 pm – Trinity Evangelical Lutheran Church, 749 W. 14 Mile Rd., Clawson, MI 48017
JOHN "JOHNNY NEW YORK" SMITH, President
Email: jonsmi7646@gmail.com

The February 2026 meeting of Ring 22 (The Detroit Magic Club) began with a 15 minute performance from Craig Palms which included material he performs in his kid's shows as well as some from his corporate shows - balloons, cards, and even a huge block of ice!

We always "officially" start the meeting with a bang of the gavel by one of the members. This time, something new was added as a way to get to know each other more. The member invited to wield the gavel was asked to tell the group something we might not know about them. What was said? You had to be there...

Ferran Charles gave a presentation "All About Headshots", which was not only informative, but more entertaining than I was expecting from the topic! After informing us on what he learned from getting his promo pictures, it was announced that the following month a photographer will be available at the meeting to take pictures at a reduced rate. Another great member perk!

We then had a group discussion about sequencing tricks - how connecting some effects and/or props can improve your whole performance. After which, we learned a Johnny New York take on Henry Evans's Triumph. Johnny also sprinkled in some great general tips to apply to any performance. This was the first of a series "Top 10 Card Tricks Everyone Should Know" (inspired by Roberto Giobbi's article on what he considers "the ten best card tricks ever invented").

We finished the night with our Open Stage which saw performances from Fred Lenter with a great multiple card selection, Alex Oeming with Bill Malone's Rub-a-Dub-Dub cups and balls, Bob Whitford with one of his favorite packet tricks "Red Pop and Black Jelly Beans", and newcomer Alaina LeBlanc with a routine that combined magic and mime.

Following, as usual, a large portion of the group met at the local bar and grill for more magic and socializing.

Robert Purcell

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

RING 23, CLEVELAND, OHIO – Blackstone Ring/ Cleveland Magician's Club

Meets 1st Wed., (occasional changes); 7:00 p.m. at Pleasant Hills United Methodist Church 13200 Bagley Rd., Cleveland, OH 44130 / www.ring23.org

DAVID NEUMAN, President / E-mail: neumand77@gmail.com

If King Midas attended Ring 23's March 4 meeting, he would have felt at home with enough money magic to warm his old soul on a chilly night. Dave Boyce delivered the treasury report. Members acknowledged the excellent Javier Benitez February lecture and were reminded about the April 25 banquet. Dr. Averbook mentioned that the February Ring Report might include a "book test," assuming the editors of *The Linking Ring* are able to format it successfully.

Dave Neuman's President's Podium segment noted a QR code labelling system he found valuable organizing his magic. He recommended a book called *Strolling for Dollars* by Jason Bird with focused tricks for specific audiences and elucidating interviews from professional performers.

Sergio Castro launched the program. Dave Boyce opened with Al Cohen's Five Gets a Ten - a clever magical change of a \$5.00 into a \$1.00 bill in the spectator's hand. Jim Hathy followed similarly where a \$5.00 and \$20.00 bill switch places in the spectator's hand using a different, deceptive technique. Bob Cervas adroitly performed Your Move M'Lady in a game of chance where a spectator's quarter could win Bob's \$50 bill but never does.

Neil Rozum then changed a two-dollar bill into two one-dollar bills. These then changed into a \$10 bill and suddenly became a Canadian \$2 bill.

Dr. Averbook performed three amazing effects. First, the Wonderland Dollar, where a spectator enters the 6th dimension and moves through a dollar bill twice! Then three half dollars sequentially vanished from his hand one at a time to join their British English penny friend trapped between two small trays. Lastly, he performed David Roth's Erasure Coin where in cleaning a half dollar with a magic eraser, he destroys the coin.

Mike Okun expertly presented John Carney's The Logical Bill Trick. Three half dollars were magically produced one at a time from a folded dollar bill. Suddenly, the dollar bill changed to \$100! Surely a moment that would have delighted King Midas! Dr. Donald Strongoli demonstrated an astonishing penetration where one dollar bill passed visibly through another held by a spectator. Jim Klayder followed with a variation of the classic Copper-Silver-Brass routine, where three coins of different shapes and

colors repeatedly traveled between hands before ultimately vanishing entirely. Russell Welsh displayed his exceptional skill whereby a Chinese coin moved magically between three silver coins. In a striking finale, the coins appeared to pass through the hole in the Chinese coin and emerge on the other side.

Tim Hill impressed the club with his original routine through a humorous story about a bellman managing a number of coins for customers. With each customer, one coin repeatedly vanishes only to be discovered later hidden away in the bellman's personal stash. Sergio Castro then demonstrated a charming prop: the Little Teapot, produced by Morgan Labs. After placing four silver coins inside the pot, he rocked it gently and visibly poured silver into his hand, showed the pot empty, and then revealed the coins had mysteriously reappeared in his hand. Pretty cool!

Two initiation performances followed. Rory Reuban, performing as Mr. Deceiver, presented tongue-in-cheek comedy magic. Jon Bontempo, also known as Johnny Good Time, followed with the classic torn-and-restored newspaper.

Finally, members divided into three groups for hands-on coin magic lessons. Jim Klayder taught a simple yet powerful single-coin routine and demonstrated his Klayder Revolve Vanish (KRV), a clever twist on the retention vanish. Russell Welsh focused on shell management and display techniques that make gaffed coins appear perfectly ordinary. Tim Hill explained the workings of his earlier routine and demonstrated his invention Emergence, sold by Vanishing Inc., in which a coin magically appears inside an empty glass.

The meeting wrapped up at 9:30 PM, and members headed out into the Cleveland night—perhaps wondering if there might be a trick somewhere that could make their stock portfolios multiply as easily as the coins they had just seen.

Dr. Bruce J. Averbook

RING 26, NEW YORK, NEW YORK – Harry Roz-On Ring

Meets Last Fri. each month at 7:00pm at The Mountain House Gallery, 702 9th Avenue (corner of West 48 Street) New York, NY 10019

CARRINGTON "ACE" GREENFADER, President

E-mail: carrington.greenfader@gmail.com / Website: www.80-20.org/meeting

Although there was a conflict with another club putting on their meeting on our night, our February 2025 Bornstein/Clement Lab was still well attended. On the eve of Valentine's Day it was appropriate that the evening's theme was Links and Connections and hosted by our own Adrien Pierard. Adrien opened up by performing Troy Hooser's "Chinese Charming Challenge". From there and throughout the

evening he performed and taught Dan Fleishman's "Sonata For Ring and String", Richard James' "Card on Glass Stem" and some rubber band effects which included "Crazy Man's Handcuffs". Past president, Frank Reyes performed and explained a couple of finger ring on rubber band effects. Frank also performed Paul Harris' Immaculate Connection. He ended with the Linking Ropes. Matae Khristov performed his own version of the Linking Ropes Routine. Guy Crowl surprised everyone with his rendition of Tongue Thru Paper Napkin. Future member, Caleb Adams, got his feet wet with the Ring 26 lab members by showing us a very nice linking rubber bands routine. All in all, it was a great evening of entertainment and instruction.

February's After-Meeting show scheduled theme was altered due to the snowy (actually blizzard) weather we had earlier in the week. So instead we had our "Open Magical Mic Night. President, "Ace" Greenfader welcomed everyone to the evening's entertainment and also acted as the evening's MC. "Ace" introduced Sterling Lee who started off with a tale of Tesla and how some of Tesla's discoveries can be used in magic. He was able to demonstrate this using the "Blue Flame". Sterling followed this up with a Rubik's cube effect and a nice card effect where the chosen card is revealed on everyone's phone. Robert Wallner donned a red baseball cap that had a working marquee on it that flashed the message, "Make Magic Great Again". After a few effects, Robert had someone select a card; card lost in the deck and suddenly the card was revealed on the marquee on the hat. He ended his routine with a balls and paper bag routine in tribute to our late past president, James Stranges. Coin man, Sheldon Lippman surprised everyone by not performing with coins but doing a nice cups and balls routine using two cups and two balls. At the end of this routine, Sheldon notices that the bag that the cups and balls were contained in had vanished from the table. Where did it go? Under one of the cups of course. Tommy, the Man Who Knows Too Much, Burnett followed with his take on the world famous "Out of this World" card effect. In his version, the spectator makes all the decisions of whether a card is red or black from the face down deck. At the end the red cards are all in one pile and the black in another. Guy Crowl stepped up next armed with six small metal cups. The challenge? Contained within each cup is a prize. Five spectators were each given a free choice of a cup and a chance to change their minds. Whichever cup is left becomes Guy's cup. After the final selections were made the reveals were made. Each specta-

tor won either a quarter, penny or nickel. The cup left for guy was uncovered and revealed a couple of one hundred dollar bills. Adrien Pierard assumed center stage and performed an effect created by deceased Ring 26 member, Ken Krenzel. The effect was "To Indicate the Future". This is a beautiful effect where a selected card in the card fan is able to find its mate. Adrien closed with his rendition of Thomas Hierling's "Impromptu Mexican Monte." The last performer for the evening was JVic, "The Relationship Magician". Four different colored, dull razor blades were shown. Next four cards were introduced with each having the color red, blue, black or gold written on them. Finally he introduced four envelopes. A spectator decides which card goes into each unmarked envelope. Once done the envelopes are shuffled. Next spectator decides which color blade goes into each envelope. At the end, each envelope is opened and the contents poured out. Miraculously, each envelope revealed a matching color blade and card. This ended a fabulous Open Magic Mic night. Thanks to all our performers and great audience members. Follow us on our facebook page, [ibm ring 26](#). *Frank Reyes*

RING 27, NEW ORLEANS, LOUISIANA – Earle J. Christenberry, Jr., Ring

Meets 1st Thu. each month, 7:00pm, Knuckleheads Sports Bar & Grill, 3535 Severn Ave. Ste. 10, Metairie, LA 70002. Optional meal anytime after 6:00pm - brief business meeting around 7:00 - 7:15 - followed by magic.
KEVIN CARNEY, Vice Presiden / E-mail: kmcarney@charter.net
101 Rue De LaPaix, Slidell, LA 70458 / (985) 643-3611
Web site: www.ibmring27.com

March: Lenny "Tricky Trainwreck" and Darlene Bertrand, Allen Boudreaux, Craig Boudreaux, Kevin and Barbara Carney, Jim Hussey, Herb Miller, and Matt Meyers attended.

Our pre-performance conversations included acknowledging the continuing regular magic performance work of our compeer coterie including Joe Harrison, Dr. Joe Dalgo, Michael Dardant, Winston Helling, Barry Fernelius, Craig Boudreaux, Joseph Strauch and others. Everyone also received some books distributed by Kevin Carney from the library of our late colleague, Milton Scheuermann, as donated by his wife, Margie.

Performance time eagerly began as Herb Miller transfixed us with an episode from his work within the SAM Paranormal Investigation Unit. He recounted and demonstrated with a deck of cards, an astounding event that occurred while he & "team" investigated some incredulous dreams that resulted in a perplexingly successful conclusion of a triple prediction (Herb Miller's "Triple CA(A)N").

Craig Boudreaux produced a crisp \$100 before Barbara Carney and locked it within plexiglass. He unlocked it with a key, re-locked it, then dropped the key into a pile of other keys. He offered the money to anyone who could release it using the correct key from the pile. Needless to say, Craig was able to keep his money. After unlocking the plexiglass enclosure and pocketing his money Boudreaux displayed different length pieces of rope. After clearly displaying their differences he turned them into equal sized linking rings for a “Rope-a-rama” take on Professor’s Nightmare and linking rings.

Kevin Carney opened his wallet and waved a \$100 bill temptingly before Darlene Bertrand. He produced a small handful of keys and locked his bill in his own different plexiglass unit. He made a similar offer to Darlene if she could unlock the plexiglass and free the money. After going through all the keys multiple times she resigned. Carney waved a magic wand over the keys, randomly selected one and... well, the money went back into his wallet (KeyBeck Lock-Sonic). Once the lure of free money was off the table, Carney presented a perplexing three piece puzzle rendering fifteen leprechauns, but when the puzzle was reassembled there were only fourteen. One vanished, or hid, or something weird was going on with our eyes (“The Vanishing Leprechaun” by Pat Lyons).

Speaking of eye oddities, Allen Boudreaux enjoyed an adult beverage via a straw in his eye (Ryan Stock’s “iStraw”). He even loudly slurped to get every drop! Once satiated Allen built a card house, Big Top circus tent and placed a toy elephant within it. Allen claimed he would make the elephant disappear right before our very eyes. The table shook, the card house crumbled and... the elephant was gone (Lloyd Barnes – “The Vanishing Elephant”).

Jim Hussey deserved copious applause when he had Darlene randomly find the four tens within a shuffled deck (Bruce Cervon’s “Zauberkünste Triumph” from The Cervon File). The Hussey presentation (and explanation) was masterful. You should look this one up and give it a try.

“Tricky TrainWreck” Bertrand had confidence in Darlene’s abilities, especially after her accomplishments for Hussey, and asked/challenged her to impress us using his box of cards. Bertrand then asked her to relax, clear her mind and especially not think of cards, but rather a random number from say five to... thirty-five. She announced twenty-three. TrainWreck opened the cardbox to find only blank cards! After spreading them out and displaying both sides, paused and said, “Wow, that is pretty

impressive”. Then, counting out a few blank cards one by one, he handed the rest to Darlene and requested that she continue dealing them to her number. The twenty-third card displayed “Wow, You Impressed Us”. Bertrand calls this “Impress Me” and credits Barrie Richardson and others for their work and inspiration.

Tricky TrainWreck concluded with something guised as a version of the reputed 21 Card Trick. For this he offered a Rubik’s cube with blocks of court card faces, jacks/queens/kings. He had a spectator roll the cube until happy. The final result was the King of Clubs. Three kings were placed face up on the table, with the King of Clubs remaining in the deck before it was again shuffled. These kings were reputed to be truthsayers and if you pleased them you would be asked a question that would reveal some truths. This all sounded like gobbledygook or political speak, but Train handed Matt Meyers a block of cards and had him shuffle them before putting the remaining talon aside. Matt was instructed to place cards face up, one by one onto each king while counting down from seven (thus referencing the three columns of seven theme). If perhaps an upturned card matched the count Matt should stop there and start anew upon the next remaining king. Once the dealing was done the final face up cards were tallied. The kings seemed pleased with the results and asked Matt how many cards remained in his hands undealt. This total matched that of the face up cards! The kings continued, “The next card will match that of your rolled cube”. No foolin’, the next card was The King of Clubs. (Lenny calls this effect “7x3=Kings” and credits concepts and tweaks of Josh Burch, Eric Tait, Jon Racherbaumer, and Les Nettelton.)

Leonard Bertrand

RING 29, LITTLE ROCK, ARKANSAS – Little Rock Magic Ring

Meets 1st Thur., 6:45 pm., First Community Bank, 17820 Central Parkway, Little Rock, AR. / Web site: www.LittleRockMagic.org
MARK MULKERIN, Secretary

Little Rock Magic Ring 29 met Saturday, March 14, 2026 at the First Community Bank Community Room. President Marty Haughn presided with Secretary Mark Mulkerin assisting.

After Marty opened the meeting shortly after 1pm, Mark presented the official business beginning with plans to advertise for new youth and adult members. Posters and business cards were distributed in pursuit of this effort.

The meeting then progressed to bringing in lecturers and having members present mini lectures. Several magicians were suggested along with strategies for discovering additional lecturers who may come to the area.

Mark then proceeded to other logistics including the prospective locations for meetings through June, the securing of a third performer for the annual show, and the logistics around the Jon Bucher benefit auction. Members were reminded of the upcoming Cavalcade of Magic in Eureka Springs and the need to check Treasurer James Kinsey regarding dues.

With official business done, the meeting transitioned to performances with Melvin Brown performing humorous spoof versions of a dove production, egg bag routine, and six card repeat, but finishing his take on the Professor's Dilemma containing a spiritual message.

Sid Salmans performed next eliciting the name of a card from an audience member. Sid then pulled a card from a wallet which was off by one, but upon turning the card over a second prediction revealed he'd be off by one. Dan Hecke then had five audience members pick from among four clear and one red stone and he was able to discover who had the single red stone.

Bob Bullock next engaged the audience with an ambitious card routine followed by Shawn Miller exploring the observer effect as a chosen card grew and shrank relative to the remainder of the deck. Mark finished off the performances with his take on topsy turvy bottles with the assistance of Tammy Haughn.

The meeting closed at about 2:40pm with reminders of the need for members to put themselves forward for office. *Mark Mulkerin*

RING 30, SCRANTON/WILKES-BARRE, PA – Faye Plotkin Ring

Meets 1st Thu., 7:00pm, at The Iron Skillet Restaurant inside the Petro Travel Plaza, 98 Grove St., Dupont, PA 18641
BURT EBEL, Secretary / Email: ebel717@msn.com

IBM Ring 30 held its March meeting on Thursday, March 5, in the back room of the Iron Skillet Restaurant in Dupont, PA. It was an interesting and enjoyable meeting.

After the brief business meeting, members enjoyed some magic performances. Our President, Dan Kosloski, presented a card effect called Twisted Sister. Vice President and Secretary, Burt Ebel, performed Rubik's Cube Magic, a two-coin effect which led into a Copper Silver Okito Coin Box Routine. He followed that up with two card effects, Dr. Daily Would Have Loved This, and Cros Twist. Our newest member, Matt Sickmeier, performed a beautiful card stab. After the performance section, like most months, the meeting was opened up to a Teach-In Session, where several different card and coin slights were taught to add to everyone's toolbox.

After all the business, performing, and teach-

ing, came the most interesting and unexpected part of the meeting. Ring 30 President, Dan Kosloski, had taken time out of his busy schedule to research Ring 30's genealogy, with the help of articles in our local newspaper and the *Linking Ring Magazine*. Dan took the liberty of printing out his findings and handing out copies to members, sharing some of the club's history that he has been researching. His work traces the club back to 1928, when it was known as the Wyoming Valley Magicians Club. His research struck up conversations and reminiscing about all the great times we have had at our meetings over the decades.

Ring 30 is looking forward to its next meeting held on the first Thursday of the month at 7:00 pm. As always, we would like to extend an invitation to local magicians, as well as any magicians visiting Northeast Pennsylvania. Please come and join us. *Burt Ebel*

RING 32, ALLENTOWN, PENNSYLVANIA – Allentown Society of Magicians, Inc.

Meets 2nd Mon. of the month, at 7:00 p.m., at Hops Restaurant, 1945 W. Columbia Ave., Allentown, PA.
Web site: www.ring32.rhohomepage.com.
JOE KEPPEL, President

The theme for our March meeting was to present our rarest, most valuable, or most unusual trick. That brought out some magic variety that we haven't seen before. But before the magic, we discussed how to support a current member who had recent surgery, and a former member with advanced cancer. Some things are even more important than magic. Also, in the Lehigh Valley, there are many theaters and event facilities, and numerous magic shows are currently coming to the area. Magic is thriving, and we hope all performers find their niche, whether it be a hobby or profession.

Now back to tonight's magic. Joe Keppel started things off with a clever trick where you could win a five dollar bill. I was the volunteer thinking it would be an easy win, but no such luck. Luck had little to do with it. Joe also presented a complex apparatus called "Barnum's Delight." A great prop that was a mind blower. Yours truly, Al Grout, did my "Hundy 500" routine that I do in most close up shows.

George Reiger fooled everyone with a dice prediction that worked every time. In the past, George has worked with some large illusions in his show. Those illusions would have been on the top of our most valuable magic.

Nick Tibberts, our oldest member, though we're all catching up, gave us a 3 card monte story that brought lots of laughs. Don Severn did a neat routine called "Card Tripod" that is a cool looking prop that restores a torn playing

card. Bruce Ward presented a Die Box routine, with an older box that shows the die in the box. A bit different than some of the modern versions.

Tom Yurasits, a professional magician, dealer and designer of magic, did a routine called "Barrel of Spirits." A complex prop that was a real mystery. An obvious empty barrel that somehow produced 13 glasses of water. A valuable and unique prop indeed.

Next month a possible dealer demo, but more about that later. Happy St. Patrick's Day, and finally, Happy Spring! *Al Grout*

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

Our February Meeting was held at the usual spot on February 26th, 2026. It was all business on this evening. Our regular business took some time. We had a lot of new and old business to discuss. Some things that were changed a while ago the TVP overruled things the club had voted on months ago. We held our yearly elections, and everyone ran unopposed. There was some discussion about the secretary position, but that was settled. After a long business meeting we got down to more business.

Ring 36 will be hosting Michigan Magic Day this year on April 25th at Carman-Ainsworth Middle School. This is an annual local convention held each year in Michigan and is hosted by a different ring each year. This year the Flint ring will feature Jania Taylor, Jon LaChance and others. It is full day of lectures and an evening show. For more information search IBM ring 36 on Facebook. Tickets are available at ticket tailor for \$100 for the full event. You don't want to miss this. Tickets are selling quick and will probably sell out. There may be a few tickets at the door, but why wait?

After our business meeting we got down to the fun. We had a new guest. Apparently, the club made an impression on him because he paid his dues on the spot. In Ring 36, our yearly dues are collected in February so maybe he didn't know what he was signing up for. We will see if he comes back. He did perform some mind-blowing magic with coins. He did a scotch and soda routine I had not seen before. Club President Rand Berg taught Magic 101, and he combined a cups and ball routine with mentalism. The club was shocked. Then he taught the trick and gave a handout on how to perform it. Unfortunately, the handout does not give the name of the trick but if you're interested you can contact Randy Berg on Facebook.

After this the Amazing Mike gave a lecture on the crisscross force. Then everyone tipped the waitress. The Vice-President, Dennis Kingsley, adjourned the meeting and we all went home safely. *Doug Dern*

RING 39, HOUSTON, TX – Scott Hollingsworth Ring

www.houstonmagic.com

JUDY HOLLINGSWORTH, Secretary / E-mail: judy4birds@yahoo.com

February: Alex Rangel's mini-lecture presentation was "You're Gonna Learn Today" — very aptly named as he covered some of the arts and crafts of magic. He described some of the many ways to "make" things and make things work. He stressed using "what you've got" with several interesting illustrations from his own career. Thank you, Alex, for a informative and entertaining lecture.

Phil Nichols followed with the month's "History Minute" talking about the life of Max Terhune. Max had a varied career that included Hollywood movie actor, ventriloquist, vaudevilian and magician. He was instrumental in organizing IBM Ring 52 in Anderson, Indiana.

President Gene Protas called the IBM Ring 39 meeting to order at 7:46 p.m. Minutes from the January meeting were approved as distributed with a motion from Harry Maurer and second by Lee Wise. Dick Olson gave the Treasurer's report that showed \$420 collected in dues during January. Discussed followed about upcoming lectures – Nathan Kranzo in February, Javi Benitez on March 10, and Henry Evans on April 28. The meeting was adjourned at 7:59 p.m.

Open Mic performers included Phil Nicholohs, Greg Connor, Mel Nichols, Johan McElroy, Matthew Crabtree, Rick Hebert, Lee Wise, Eric Falconer, Alex Osypov, and Alex Rangel.

Winners of the theme (I Learned It from a Book) were Rick Hebert, Eric Falconer, and Alex Rangel.

March: The March meeting of Houston's three magic clubs showcased multiple streams of magic thought. Johan McElroy opened with a presentation of "Homemade Magic", displaying props he built in his workshop. The dozen or so items included a folding roll-away table, a table-top box with various cubbies and holders, a music stand converted to a pop-up stand for a small table, and a foam-lined box to protect a large fishbowl. Creativity on parade!

Society of American Magicians President Matthew Crabtree presented the month's "History Minute". He told about the beginnings of "National Magic Week" every year in the U.S. during the last seven days of October. It grew from "Houdini Day" in 1927 to "National Magic Day" in 1938, which shortly became

“National Magic Week”. During this special time of year, magicians throughout the country entertain free of charge at hospitals, nursing homes, retirement centers, libraries, and other venues. Matthew called Houston magicians to action to organize and formalize a plan to participate in this worthwhile activity with a coordinator to schedule venues and available magicians. Scott Hollingsworth agreed to take on this worthwhile position.

IBM Ring 39 President Gene Protas called the meeting to order at 7:44 p.m. Dick Olson moved to accept the February 2, 2026 minutes as published; Phil Nichols seconded the motion, which passed unanimously. There was no correspondence or pending business. Judy Hollingsworth gave the treasurer’s report. The meeting was adjourned at 7:47 with a motion from Dick Olson and second by Scott Hollingsworth; there were no opposition votes.

The open mic portion of the evening was devoted to “Homemade or Handmade Magic”. Performers were Phil Nichols, Mel Nichols, Jamie Salinas, Gene Protas, Greg Conner, Johan McElroy, Matthew Crabtree, Rick Hebert, Lanny Kibbey, and Alex Osypov. Winners’ ribbons went to Matthew Crabtree, Lanny Kibbey, and Greg Connor. Thank you 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

175 E. Delaware #8502, Chicago, IL 60611 / (312) 266-2129

Web site: www.ring43.org

For our Front Table Mike Kamlet showed the Gene Anderson Newspaper Tear. Some people say the trick is ripping but Mike says it’s tearable...

Alec Schraegle then did the Torn and Restored Card Trick. He had Craig Reader sign a card then tore it into quarters, handed one to Craig, and restored the other three pieces. Craig’s corner matched the restored card.

The program for our February meeting was Show and Tell, an opportunity to show us your favorite trick, newest trick, a unique prop or gimmick, a favorite book or something special from your magical collection.

Alec went first and showed the book “Modern Magic” by Professor Hoffman, a classic book which is being newly re-released.

Jay Collen fanned a deck of cards and closed the fan and turned the top card face up. He then palmed the top card off, but when he opened his hand the palmed card had completely vanished!

John Hutsebaut handed out rubber bands and then taught the Broken and Restored Rubber Band Trick. To help people see what the moves

were, he performed it with a hair band which was easily visible to everybody. Next he taught Card Warp by Roy Walton. In this classic, a card is folded in half and a second card (a Queen) was folded and placed inside it. When the Queen was pushed through the other card it mysteriously turned inside out repeatedly.

Tony George showcased the book “Effortless Card Magic” by Peter Duffie.

Kevin Sowizrol showed the book “Diamonds of Performance” which he highly recommended.

Next, Edwin Vargas did a nifty Cups and Balls routine with three surprise loads at the end.

Levi, a guest, performed a nice coin routine where four coins magically jumped, one at a time, from his hand to a glass.

Last up, Paco Perez had Alec pick a card from a deck with a hole drilled through it. He returned the card to the deck and put a padlock through the whole deck. The card vanished from the locked deck and was found in a bag inside a padlocked brass tube which had yet another brass tube inside of it!

Mike closed the meeting with a presentation on Tarbell’s Course of Magic including showing the original manuscripts. He also showed a couple of books about Tarbell with additional materials and biographical info, and a cutout book of magic.

John Hutsebaut

RING 46, OKLAHOMA CITY – Seymour Davis Ring

Meets 1st Mon. of month, New Beginning Fellowship Church, 15601 S.

Pennsylvania, OKC

LEE WOODSIDE, Secretary

E-mail: WoodsideLee@hotmail.com

Ring Web site: www.okcmagic.org

The first part of our March meeting was devoted to “Spring Cleaning.” A magic flea market allowed members to get rid of unused items and buy new magical treasures.

David Teeman showed three Time magazines that he had liberated from a decommissioned missile silo. He invited Jacob Brown to select one of the magazines. David riffled through the pages and asked Jacob to say “Stop.” David then asked Jacob to name any word on the page. He picked “Executive.” Handing Jacob a thesaurus, he asked him to look up the word; however, that page turned out to be missing. David motioned to an envelope that had been in sight the whole time. It contained the missing thesaurus page with the word “executive” circled.

Lee Woodside invited Derrick Beeson to turn the stem on Lee’s wristwatch to a random time. The time selected matched Lee’s prediction.

Michael King showed that a small transparent cube was obviously empty. A moment later, a Statue of Liberty appeared.

Jim Canaday performed a card trick in the hand of Cassandra Crowe. At the conclusion of the trick, there was a spider on the back of Cassandra's wrist.

Bruce Rodesney showed that he could command an apple with a cord through it to stop at any point on the cord. He then showed us the gimmick he had made to accomplish this miracle and demonstrated how to end "clean."

Cassandra Crowe invited Derrick, Jacob, Shaun and Ashlee to join her "on stage." She talked about dreams and showed pages from her dream journal. She then asked that each participant draw something from one of his or her dreams. The plaques were mixed up and handed back to Cassandra, who placed them writing side down on the table. As she picked up each of the first three plaques, she commented on the drawing and then handed it back to the person she thought had drawn it. She was right in each case. She then began to draw her impression from the fourth participant. Her drawing matched the one on the fourth plaque.

The names of the performers were placed into a hat and one name was drawn. Lee Woodside became the proud owner of "Pancho the Pickin' Duck."
Lee Woodside

RING 48, PEORIA, ILLINOIS – Harold Martin Ring

Meets 2nd Wed. 7:00 pm, Peoria Pizza Works. 3921 N. Prospect Rd., Peoria Heights, IL. Website: peoriamagicians.com
MICHAEL BAKER, Secretary / E-mail: themagiccompany@aol.com

February meeting saw 8 attendees, including one guest. Evan Sturt brought some items from Grant Golden in hopes that we could identify them and/or figure out their working. Some were solved; others were not.

Steve Curtis, our guest/former PMA member from many years past, brought a number of Blackstone Sr. news clippings from Blackstone's appearance in Peoria in the early 1930s. It was fun seeing these rarities.

Yort performed the Hershey's Kiss trick. Avalon showed a fun puzzle that required centrifugal force to unlock. Michael Baker brought pocket sized printouts of Grave Mistake for everyone. Gambit, in a rare PMA appearance performed a birthday card trick.

Avalon announced that he will be moving to Boston and closing the shop in late March. We will miss having this as our meeting location.

The March meeting began with introductions of and to our guest, Zach Friedrich.

We had some discussion regarding possible meeting locations beginning in April, as well as possible show venues. As you may be aware, we lost our original meeting location at Peoria Pizza Works last summer due to a fire. Then we lost our show venue at Expo Gardens when the

property was sold to the city. Now, we are losing our replacement meeting location, Avalon's Magic Emporium due to the owner relocating out of state.

Discussion continued about Vegas magicians both past and present.

The Magic theme was "St. Patrick's Day." Michael Baker did a card trick of an elusive leprechaun eventually caught in a mouse trap. Michael's routine was based on Color Monte's sequence of moves. Jay Zentko showed an illusion whereby one leprechaun vanishes from a group of them. Jay gave everyone a printed set of these. Michael gave out Grave Mistake printouts to those who were not present in February.

Yort performed Marlo's Estimation Aces, allowing the spectator to do the cutting of the cards. Avalon showed 2-Card Monte and gave everyone a set of cards for the trick. Greg Joyce performed Card Warp.

Jay Zentko entertained with 2 tricks. The first was Garnet Garven's Junk Collection, guessing one of a hundred items. Evan Sturt had some good input regarding this. Jay's next trick was predicting a number using Martin Gardner's Nonary Force.

Our guest, Zach Friedrich vanished a chosen card, only to have it reversed in the deck. Evan Sturt did a Matching Aces trick. Jay Zentko showed a 4 1/2 cent trick using a selected number. Yort showed a variation of the trick that Zach performed, but one which can be done entirely in the hands.

We had our quarterly drawing, and Evan Sturt was the winner.

Avalon showed more of the 3D printed magic props he's been making, including a nice Cups & Balls set with a carry case that becomes integral in the routine.
Michael Baker

RING 50, WASHINGTON, D.C. – The National Capital Ring

Meets 1st Wed. 7:30 pm, Lyceum Museum, 201 S. Washington St. Alexandria, VA 22314 Web site: www.IBMRing50.org
MARC CARRION, President / E-mail: president@ibmring50.org
TODD EISENSTADT, Secretary / E-mail: toddeisensta@gmail.com

Longtime magic dealer and Ring 50 Member Mike Hummer demonstrated over a dozen tricks to an engaged audience at the March 2 meeting at the Lyceum. Hummer, who worked at DC's legendary Al's Magic Shop for some 15 years, brought his skill as a pitchman and as a magician to the close up table and the lectern.

Al's Magic Shop, owned and run by Al Cohen from 1946 until 2004 was visited by Washington political VIPs like former President George H.W. Bush and General Norman Schwarzkopf, and by a variety of other celebrities such as the comedian/magician Steve Martin, and Hummer's favorite visitor,

Muhammad Ali, who used to buy hundreds of dollars of tricks at a time, even back in the 1970s and 1980s. Hummer recalled that Ali was a master of making a silk disappear in his fingers.

Hummer presented a range of tricks he sells on his website and at conventions, including some he has used in his own storied career as a White House Easter Egg Roll magician and performer at numerous embassies, and for corporate clients such as Continental Airlines, USPS, Booz Allen, and Bloomingdale's. But Hummer insisted that his formation in magic really came from working in Al's Shop, which he first visited at the age of six.

"Al was just very good at seeing a trick," Hummer recalled, "and judging whether it would sell." Hummer presented a novel version of the Gozinta Box (two apparently same-sized boxes which each fit into the other) which also involved the appearance of sponge balls, and said that Cohen had helped improve the routine, as Cohen had with many of the tricks he sold.

Hummer did Cohen one better, however, well after Hummer had left Al's Magic Shop and started his own magic dealership (around 2010). Hummer said he created a bill switch which Cohen thought was so fabulous that he actually bought a unit from Hummer. According to Hummer, "He said, 'Something's going to happen that has never happened in our relationship. I am going to buy a trick from you.'"

A long line of Ring 50 magi bought haunted keys, gimmicked rings, coins, "Astral Ashes," prepared envelopes, and even furry rats ("Rudy the Rat") from Hummer after the magic dealer's evening of demonstrations. The meeting harkened back to an era before the Internet, which Hummer said had heavily impacted Al's Magic Shop and many other brick and mortar dealerships.

Hummer said there is nothing like seeing a trick demonstrated "live" so that prospective buyers can assess the impact of a well-performed trick and that customers need to get to see the trick before they buy it. The dozens of lined up purchasers may have agreed.

Todd Eisenstadt

RING 55, PHOENIX, ARIZONA – Bert Easley / Danny Dew Ring

Meets 1st Tue., 7:00 pm, at Denny's, 3315 Scottsdale Rd., Scottsdale, AZ / Web site: www.ring55.org
TANK HANNA, President (480) 343-0034
E-mail: president@PhoenixMagicClub.com

The Phoenix Magic Club is a combination of IBM Ring 55, SAM Assembly 248, and independent mystery performers in the Phoenix, AZ area. We have members who just like magic,

members who are hobbyist performers, and more than a couple full-time performers. And we have enough dedicated members that we have two meetings every month.

Our first meeting in February had the theme of Cup/Bowl Magic (and you're allowed to use a strange definition of the theme if you like), and like most theme nights, most of the performers followed it this time!

David Xu did a signed paper chop cup (his recent run of effects with paper/disposable cups has been fun to watch), Frank Ferrante did a Cup and Ball routine, and Leigh Hotz did a chop cup routine.

John Thornton did the only "bowl" effect for that meeting with his performance of The Goldfish Bowl of Death, where he produced two goldfish.

Of course we had a few people do things non-theme related, but that's still okay (we're very laid-back here). Anvesh Yalamanchili did a card prediction — which matched, and that's always good. Raoul Limeres did a "d'litiful" routine, and Bill Halmi did a thought sending pet routine where he made the Club President's hand raise, proving he had made the accurate, random choice.

Our second meeting of the month was lecture night! Special guest Alain Nu from Las Vegas gave us two hours of solid magic and mentalism. We had 26 people in attendance who learned some effects and were given some great information.

Afterwards, on the way out to the parking lot, one of our full-time professionals said to me, "You know that <redacted> way to do a <redacted>? That alone was worth the lecture!"

If you have a chance to see Alain Nu lecture, take it!

Jay Jennings

RING 58, KNOXVILLE, TENNESSEE – Smoky Mountain Mystics

Meets 4th Thu. 6:45 pm each month, Messiah Lutheran Church, 6900 Kingston Pke, Knoxville, TN 37919
Web site: ibmring58.com
SHERMAN WIRES, President
(865) 679-3704 / e-mail: shermerlin24@gmail.com

The theme for our February meeting was Why I Love Magic. Bill Osburn talked about his recent trip to Las Vegas, where he enjoyed the performances of Shin Lim and Penn and Teller.

Next up was Michael Priestap, whose father was stationed in Occupied Japan in 1945. He brought back a wooden change box that mystified Michael and was his first exposure to magic. Michael showed the box to the club, which has an inlaid picture of Mount Fuji on it.

Jack Wilson talked about loving magic as a kid. His first exposure was seeing a magician

perform cigarette magic, and later meeting Mark Wilson. He loves collecting magic books and has accumulated quite a collection.

Joey Daniels was enthralled by the World's Greatest Magic show along with the masked magician, which inspired him to build his own props. Later he was impressed by David Blaine's style of street magic. Joey loves the relationship between the audience and the magician. He then performed his version of the Professor's Nightmare.

Jeff King told the story of his grandfather performing magic for him, which started him on his journey of 50 years in magic. Jeff talked about how magic stopped feeling like performing tricks and became an experience that was meaningful.

Program chairman Nick Roberts discussed how he loves the different facets of magic, clowning, juggling, performing magic, etc.

Vice president Andrew McGrath first learned to trick at age seven and was influenced by America's Got Talent at age 12. He talked about attending the Winter Carnival of Magic, which was his first convention. That inspired him to get a job at the Sunliner Diner in Pigeon Forge, where he performed table-side magic for one and a half years.

President Sherman Wires' love of magic began at an early age. He was grounded a lot as a kid (even though he was innocent) but that gave him time to practice his magic. Sherman's current love of magic helps sell his services to potential customers. He ended by telling us a great story about a disappearing/reappearing TV remote and getting strip-searched at school – ask him for details.

Michael Messing talked about always wanting to be an entertainer and said our job is to make people happy and make an impact. He talked about performing for hospitalized children, including a touching story about one that passed away. Michael then taught a Frank Garcia card trick which was powerful, yet easy to do.

Next up was Stacy Roach, who was a kid member in Ring 58 along with Michael Messing (back when Moby Dick was a minnow.) Stacy's love of magic began with watching Doug Hennings' TV specials. He got a summer job in Pigeon Forge at Magic World and impressed his future wife with his magic. Life got in the way, resulting in a 40 year-gap, but he rejoined Ring 58 and has been enjoying his second act (looks like F. Scott Fitzgerald was wrong.)

Ed Ripley's love of magic started when he was 10 years old and his grandmother gave him \$100 to buy his first magic tricks. He then

showed us one of his favorite tricks converting five one-dollar bills to five one-hundred dollar bills, then changing back to five ones, and finally to multiple one dollar bills.

Roy Schubert entertained us with a jumbo card trick with patter about the left and right brain using chocolate as props. He also did another trick with mirrors (but no smoke) matching his two helpers' choice of three colored bags in order.

Michael Priestap on behalf of Tim Pressley

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

March: IN LIKE A LION on March 2nd. Regardless of your take on the old adage of how the month of March is supposed to start, New Haven-area magicians showed some lion-like grandeur in showing off props and routines for one another and two guests, a youngster and his mom. Join us on the first of each month at 7 pm at the River Valley Retirement Community. They are kind enough to let us gather in their lounge...and share a few tricks w residents.

CJ May

RING 64, LOUISVILLE, KENTUCKY – Okito/Lance Burton Ring

Meets 7:00pm various dates at Kosair Charities, 982 Eastern Blvd., Louisville, KY 40217
MICHAEL A. RAYMER, President
Web site: www.louisvillemagicclub.com

February: The Louisville Magic Club, Ring #64 Lance Burton/Okito Ring held its monthly meeting on Friday, February 20th at the Kosair Charities Center in Louisville, Kentucky. There were 35 members and guests in attendance. Club President Bret Sohl called the meeting to order and after a few brief updates on recent club activities and upcoming events it was time to introduce our guest lecturer for the evening, Javi Benitez.

Javi Benitez, originally from Spain has won numerous awards for his magical prowess from around the globe. He was voted 'Spanish Magician of the Year' as well as Spain's National Champion. He has won many awards at FISM competitions and has performed at the World-Famous Magic Castle in Hollywood. Arguably, his most noteworthy achievement was that he fooled Penn & Teller on the nationally televised 'Penn & Teller- Fool Us' TV program. A huge feather in any magician's top hat. Javi has studied extensively under the tutelage of another famous Spanish magician, Juan

Tamariz. Javi is probably best known for his incredible sleight of hand magic.

Javi wasted no time in ‘wowing’ us first with a ‘Card to Wallet’ routine followed by the absolute best version of ‘Card Thru Table’ effect titled, ‘Limbo Aces’ I personally have never seen this effect performed as well as most of us in the audience agreed to by the reactions it garnered. If you didn’t know better, you would swear that some type of magical witchcraft was being used. This writer was blown away by the presentation. ‘Follow the Leader’ an Oil and Water type effect was next and following that an ‘ACAAN’ was performed.

Later, during the lecture and using two assistants from the audience, the magical classic ‘Gypsy Thread’ was performed offering another moment for those watching to ask, “How did he do that?” Where did he make the switch? Most assuredly the highlight of the evening was Javi showing us the video from his appearance on ‘Fool Us’ Not only that, after the video he performed the trick live. What a treat that was! After the final surprise concluded a well-deserved and much appreciated from the audience, a long and loud standing ovation was given Javi.

It was a great evening of magic and prestidigitiation. Until next month, “Have a magical day!”

March: The Louisville Magic Club Ring #64 Lance Burton/Okito Ring held its most recent monthly meeting on Thursday, March 10th at our usual meeting place Kosair Charities Center on Eastern Parkway in Louisville, Kentucky. There were 45 members and guests in attendance. The theme for the meeting was our annual Swap Meet, Auction and Raffle. Members and guests swapped, bought and bargained for all sorts of magical items brought in or donated from one another. Cody, Sid and our married couple Robert and Amber split the cost of a Miser’s Bucket that they plan to trade and share. One member was selling homemade Chop Cups that were as beautifully designed and crafted as well as any commercially made Chop Cups out there. Joe even re-discovered and decided that some of the items that he had brought to sell, that he would hang on to them because he liked them so much. Smart move Joe. Many members took home a lot of great magical items to add to their own magic collections.

After about an hour, Club President Bret Sohl began the auction taking on the role as the auctioneer. Many of the items up for bids came from the collection of a member who generously donated his entire magical collection for the event. All of the items were in excellent condi-

tion as well as in good working order. Some items even looked brand new. The auction featured many different items to include a Dancing Cane and a real magician silk top hat. Nice.

Following the auction, the raffle portion of the night began. Every member received one free raffle ticket and could purchase additional tickets for a small fee. One of the big beneficiaries of the raffle was one of our new youth members, Frankie. Several members who won raffle items graciously and generously gave them to Frankie who was naturally thrilled to have so much new magic. Through sales, auction proceeds and raffle tickets the club raised enough money to completely defray the cost for our next guest lecturer. There were even a few dollars leftover. Overall, the night was deemed to be a huge success.

The club also recorded a short video message to Kentucky’s and our very own club member and club namesake, Master Magician Lance Burton on the occasion of his birthday, “Happy Birthday, Lance!” After a few brief announcements regarding member activities and upcoming club events, it was time to bring down the curtain, turn off the lights and to say, “Good night and good magic to everyone who participated and donated in any way.” See you next month for our April meeting. “Have a magical day!”

Carl Loud

RING 68, TOLEDO, OHIO – Toledo Society of Magicians

Meets 2nd Tues., each month, 6:30 p.m. Location varies.

PATRICK PRZYSIECKI, President

E-mail: patrick@patrickmagic.com

Ring 68 (Toledo, Ohio) met on Tuesday, March 10, 2026, at Ye Olde Durty Bird in Toledo, located downtown on St. Clair Street. Six magicians (George Magill, Martin Jarrett, Johnny New York, Boomer Reynolds, Michael Knight, and Doug Ferguson) were in attendance. After a glowing report from everyone on last month’s lecture by Javi Benitez, the magic portion of the meeting began. But magicians were still reacting to Benitez’s ideas.

Johnny demonstrated his take on the card palm used in Benitez’s opening effect from the lecture. Martin performed the Invisible Card from the lecture, which closely followed Javi’s version. Patrick commented that a corner short card could substitute for the key card. George showed his version of Follow the Leader (also from the lecture). Johnny demonstrated a clever borrowed deck trick that served as a lesson on Martin Nash’s crimp. He also showed an “any card named” effect where the card found its way to any empty card box.

Patrick showed a surprising smoke production and also a multiplying Oreo cookie effect.

Johnny solicited advice on a routine with a borrowed dollar bill and a shuffled deck that amazingly aligned with the bill's serial numbers. Boomer demonstrated a couple of false shuffles, sparking a short debate over the pros and cons of a Zarrow shuffle. Doug managed to find time, as the restaurant was closing, for his version of Nick Trost's Inseparable Treys from a February 1955 *Linking Ring* parade. *Doug Ferguson*

RING 74, SYRACUSE, NEW YORK – Harris A. Solomon Ring

Zoom meetings on the 2nd Tue at 7:00 p.m. In-person meetings on 3rd Tue at The Spaghetti Warehouse in Syracuse, please contact:
KEN FREHM, President / E-mail: kfrehm@gmail.com
JOEY HOFFMAN, Secretary / E-mail: joeydemonmagic@gmail.com

We had eight members join us for our in-person meeting this month. Our new meeting place, The Eastwood American Legion has been really great. We even have our own stage now! If you haven't been in a while, come check it out.

Ken Frehm started off the night by wheeling out a 4x4 grid with squares on a white board. He wrote a number near the middle and had us call out other numbers as he began writing them into the squares. What appeared to be a random chaotic sequence of numbers and placing, turned out to be anything but, as the top row had all the digits of my birthday. Not only that, but every line top to bottom, left to right, and diagonal all added up to the same number. Ken also provided us with printed out instructions on how to perform the effect.

Bruce Purdy took out four cards and had Thomas choose one of them. He chose the top card. It was a Queen, and all of the other ones were Aces. Bruce then grabbed a packet of cards, and placed a jumbo card face down on the table. He began dealing cards off the top until Thomas said stop. When Bruce stopped dealing, he took the card out, and turned it over along with the jumbo card and they matched!

David Macblane performed a great routine starting with changing the colors on a hot rod to all red. The hot rod then changed into a ball. He grabbed a clear balloon and blew it up, then pushed the ball right inside of the balloon! David then popped the balloon, and many different balls shot out of it.

David Kilpatrick did a rising card routine, where a selected card is placed back into the deck, and magically rises up. He showed us a few different methods and gimmicks that could be used to accomplish this. David also performed a few different silk changes and showed us the jumbo sized CardToon deck.

Thomas Yeldon shuffled a deck of cards and gave them a cut, and had me take any card. The card was placed back into the deck and Thomas

shuffled them once more. He had Tom yell out any number 1-52. 28 was called, and Thomas spread the cards and counted to the 28th card. He turned it over, and it was my card!

Tom Bresadola showed us the four Queens, and placed them face down on the table. He allowed Thomas to name any one of them. Thomas named the Queen of Diamonds. Tom then flipped over one of the cards, and it was our Queen. He then began turning the other cards over, but now they were blank.

As it stands, the date for our Zoom meetings will be the second Tuesday of the month, and our in-person meetings will be the third Tuesday of the month. The address for the Eastwood American Legion is 3701 James Street, Syracuse, 13206. Both meetings start at 7, so try to sign on or get there a little before. Interested? Email kfrehm@gmail.com and a link will be sent. *Joey Hoffman*

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
MAGIC MIKE STILWELL, President / Web site: www.ring76.com

For our February 9th meeting, Librarian Gary Salisbury greeted 30 active members and their seven guests. Sargeant-At-Arms Mark Booth set the stage for the "Close-Up" Contest. Mark assembled the audio-video equipment. He also decorated the arena with a black curtain behind a table with a soft black-satin close-up pad, and two chairs for entertainers' helpful volunteers. Two of the guests were Mr. & Mrs. Lee Bresler who would later be assistants. Another guest was Steve Lopez. After decades of hibernation, Steve wants to re-ignite his passion for magic by joining our club. President Magic Mike Stilwell was troubled about having to commence the meeting with the news of another loss to our club. Recently, Dr. Kaleo Whiting passed away. For five decades, Kaleo was a prolific mentalist. He was a vital component of Ring 76, a member of The Magic Castle in LA as well as Britain's Order of Merlin. After a respectful pause, we then wished for Dale Law, "Mr. Funtastic", a speedy, healthy recovery from his upcoming cardiovascular examination.

The other announcements were more uplifting. On February 15, Magical Ms. Charley is one of the entertainers of a "Novelty Act" for the fundraiser. On February 26th, Anjo Sanchez and Ethan Scott are performing their "Spirits & Sorcery" magic show at the Longball Cocktail Bar in Mission Hills-North. On February 28th, Professor Paul Dwork is again producing the "Rotary Creates Magic" fundraiser at the Carlsbad Cultural Arts Center Theater. This

year, the Encinitas Rotary Club is hosting both a matinee-show and an evening-show.

Audio-recording club meetings might help our secretaries “take the minutes”. Anjo Sanchez has volunteered to find such a digital computer app.

For tonight’s mini-lecture, President Magic Mike Stilwell taught us about “The ABCs of a Professional Magician”. For David Henderson’s membership audition, he performed Magic Mike’s “ESP Bingo” with his assistant.

Professor Paul Dwork, VP-Entertainment introduced the “Close-Up Magic” contestants:

The Amazing Yeedini (David Yee) performed an intricate yet fluid playing card routine with his assistant Donna.

Joe Mystic used three colorful dice and cups to demonstrate his “prognosticative” abilities with his assistant Sherry.

Mr. Funtastic (Dale Law) handily handled furry bunnies with his assistants Lee and Lee. They also helped with his “Scotch and Soda”.

Anjo Sanchez performed “John Hamman’s Aces” to explain his introduction to magic.

Greg Wauson manipulated “Linking Safety Pins”. “Oil and Water” do not mix and neither did his packets of red and black cards.

Max with an x told us about a “pretty lil’ thing” who loved wearing mini-silver rings.

Mark Booth had brass cups to tell the tale of Soapy Smith, a con artist during ‘76 Gold Rush.

Magical Ms. Charley, with a capricious 3C and four feisty Aces, taught us how to play the magical version of card game Bridge.

Ten members were awarded great raffle prizes. Finally, thank David Meredith for bringing the bakery boxes of soft cookies.

Kim “Max” Long

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

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Our March meeting was full of pests – fleas that is! It had been a couple years since our last Flea Market, and we planned an evening of buying, selling, trading, and just great fellowship. Sean Cullen brought boxes and boxes of Crumbl Cookies – YUM! And we welcomed our newest member: Joe Sagarese. Joe has permanently relocated to Sarasota from the New Jersey area where he was very active with both the I.B.M. and SAM, and we look forward to seeing his magic at our upcoming meetings.

We had 20 magicians and one family member attending. Nine members set up tables of magic for sale...it wouldn’t have been much of a Flea

Market without: Scott Correll (of SWC Magic), Wic Cooney, Bob Banta, David Pitchford, Gary Roberts, Star Newman, Tom Vorjohan, Bruce Young, and Ed del Castillo.

The only performances were a couple of demonstrations by our one-night-only vendors, which included President Star Newman doing a Losander piece where she floated a heavy framed photo of Harry Houdini, Tom Vorjohan sharing the Sybil Cut from Chris Kenner’s 1992 book *Totally Out of Control*, and our guest Bob Klase who did his version of the Dating Game that he calls *Overkill Plus*.

Lots of fun in a very casual atmosphere that filled our hall at the church. There were loads of bargains to be had, and our past treasurer, Bob Banta, was just giving his stuff away! You missed a good one if you missed this one. And welcome Joe Sagarese to the Sarasota club!

Tom Vorjohan

RING 84, MELBOURNE, VICTORIA, AUSTRALIA – Charles Waller Ring

Meets 1st Mon. 7:30 p.m. (except January), at the Welsh Church, 320
La Trobe Street, Melbourne
AIDAN THOMPSON, President / Secretary
E-mail: aidan.thompson@fultonthogan.com.au

February: Congratulations to long-time member Graham Etherington for his award of the Order of Australia Medal (OAM) for the promotion of magic in Australia. Graham has been an active member of the IBM (Australia and USA), ASM, Magic Circle Victoria, SAM and Academy of Magical Arts. Congratulations to Ben Lennon who is now a fully paid up member of the IBM. A magic restaurant opened briefly in Melbourne at the Intercontinental Hotel featuring The Clairvoyants, in November and December 2025. Asi Wind is coming to the Sydney Opera House of Australia at the end of February 2026. Early notice given by Ian Baxter that is intending to handover the position of Librarian at the end of this year. Our library lives in a wheeled metal, and lockable, cabinet. Ian is hoping that the Church where we hold our meetings will house this cabinet allowing the library to be available at every meeting. Early notice of a new magic club that is hoping to get off the ground this year, partly led by our own Ben Lennon, to service magicians on the west side of Melbourne. Early indications are that this club might get the name Sleight Club.

Magic for this Evening: Ben Lennon. Opened our evening with a rendition of Gemini Twins from the Karl Fulves publication “More Self Working Card Tricks”. Graham Etherington. Used an American deck where Graham first selected a card that held the picture of a country. The spectator also picked a card that turned out

to be the neighbour country to that prediction. For some reason only known to him, Graham called his trick The Stuff Up! Wal Parker. Started with a 400 year old trick where the 4 Jacks are four robbers. The robbers went to four different “floors” in the deck only for the Police, Wal himself, to come and find them all on the top of the deck again. Wal then moved forward in time with the 21 card trick and he could spell out “hocus pocus” to find the thought of card. He finished with a very modern Oil & Water routine where the red and blue cards separated without any suspicious moves. Chris Haller and Kym Brockhoff. Two members showed the same self-working card trick using a borrowed deck but with different presentations. Cards are dealt into 5 piles of 10 cards each, two piles are discarded and the number of cards left miraculously matches a predefined prediction. Peter Hanway. Showed the flash money production, where paper transforms into pretend-cash, that was purchased in a Marvin’s Magic set.

March: General Business: Passing of David Wright. Aiden Thompson advised members of the passing of David Wright, former President of IBM Ring 84. Barry Govan conducted the broken wand ceremony in David’s honour. Aiden also distributed memorial bookmarks to those in attendance.

Library Update: The Welsh Church has agreed to accommodate the club’s library books, the library will be available on club nights once arrangements are in place.

Linking Ring — New Australia Section: Members noted the addition of an Australian section in *The Linking Ring*.

Piccolo Theatre: Members were advised of a new magic show at the Piccolo Theatre, produced by Richard Vegas.

Melbourne Comedy Festival: LJ will be appearing at the Melbourne Comedy Festival in his show MagicSafe Conjure vs Corporate.

Magic at the Meeting: Kym Brockhoff presented an informative display of marked card decks, covering several varieties including the NOC, Boris Wild style and the DMC — the latter being Kym’s personal favourite. Gary Cohen performed a packet trick with a comedy Cluedo-themed climax. The climax revealed Colonel Mustard as the culprit — with a lead pipe — over a mere \$10! Wal Parker performed a face-up ace sandwich effect where a selection appeared between the aces, a routine called Trapped. Chris Haller performed a rainbow rope routine marketed by Daryl. Three separate ropes are knotted and magically united into a single tricolour rope — an effect acquired at the recent

ASM auction. Peter Hanway presented two effects using a change bag: a two-card Monte routine sourced from a recent Genie magazine, and an Easter-themed routine in which a change bag was transformed into a chicken. Ian Baxter, now in his 61st year in the IBM, performed a card effect originally inspired by John Hugard’s Encyclopedia of Card Tricks. Ian has refined the routine into a streamlined presentation he calls Simplicity for Aces. Aiden Thompson closed the evening with a chameleon card effect. Aiden generously provided each attendee with their own set of chameleon cards and instructions to practise with at home. *Peter Hanway*

RING 89, BATTLE CREEK, MICHIGAN – Neil Foster Ring

Meets the second Monday of every month, 7 p.m., at American Museum of Magic located at 107 E. Michigan Ave. Marshall, MI 49068.

ERIC SULLIVAN, President

140 W. Michigan Ave., Marshall, MI 49068

E-mail: trazdel@att.net

Another wonderful evening of magic is officially in the books. Susan, John Sherwood, Kevin Rosewood, Phil (Le Grand Wysard Phillip), Colleen, and Eric Sullivan (Trazdel) were all in attendance, and we were delighted to welcome new friends, Gene and Nancy.

A heartfelt thank you goes out to everyone who helped bring wonder to audiences during the winter season.

Mark your calendars: weekly shows return on the first Saturday of April, signaling the start of another exciting performance season.

We will also be holding an important business meeting on Monday, March 30th, via Zoom.

The real enchantment began when the performances kicked off.

Kevin stepped forward with an elegant display of card manipulation. As is the Ring 89 tradition, the performance sparked thoughtful discussion, with members offering insights, refinements, and enthusiastic encouragement.

Next, Phil treated us to a remarkable collection of vintage magic. Pieces from Abbott’s, Royal Magic, and beautifully handcrafted apparatus. Highlights included a handmade classic Okito Production Box and, to the delight (and slight confusion) of many, a skunk that surely has a tale or two behind it.

Gene shared videos of a straitjacket escape and the dramatic Dropping Head Illusion. His dog was not a fan of these tricks.

The next meeting will take place on March 9th at 7:00 p.m. at the American Museum of Magic in Marshall, Michigan.

The theme is works in progress.

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

A whirl of ribbon, rope, and good-natured mischief is sweeping through Ring 90 this spring, as the club gears up for a season packed with community magic, curious adventures, and a few time-bending surprises.

Giving Back With Wonder

Ring 90 members are stepping out of the meeting room and into the heart of their host building's Easter festival, where children and adults will be treated to fun illusions. From rings slipping impossibly through ribbons to ropes that refuse to obey the laws of length, the club is bringing its full bag of marvels to delight the crowd. A fellowship luncheon is also scheduled—an easygoing chance for members to swap stories, share techniques, and discover the personalities behind the prestidigitation.

A Field Trip Into the Delightfully Strange

For those who prefer their magic with a side of the macabre, the Oddities and Curiosities Expo promises a treasure trove of the weird and wonderful. Vendors and artists will showcase everything from preserved specimens and antique oddments to horror-inspired art, handcrafted curios, and jewelry with a twist. It's the kind of place where a magician might find their next great prop—or at least a conversation starter.

March Meeting Highlights

This month's gathering centered on the Effective Ring Achievement Program, encouraging members to reflect on their 2025 accomplishments and dream up new milestones. But the real electricity came from the performances, each one a small masterclass in classic conjuring.

Tall Paul opened with a jeweler's ribbon routine, slipping a handcrafted Morgan Dollar ring on and off a "security" ribbon—even while a spectator held both ends. His rope sequence danced through impossible transformations: three ropes of different lengths becoming equal, then one long rope, then back again.

David Dunlap spun Greek mythology into sleight-of-hand, using twine to represent the fragile thread of life—cut, restored, cut again, restored once more—echoing the whims of the gods. His homage to Tarbell's Keller string trick added a touch of vintage charm.

Tom Karas followed with his own ribbon-and-ring mystery, this time with two spectators anchoring the ends, proving that even simple props can spark big reactions.

Bill Fienning closed with a tale of the Hand of Glory and a candle that is believed to freeze

time. A ribbon measured at 36 inches was trimmed by four, sealed away in a pouch, and—after the candle was extinguished—mysteriously restored to its full length while the missing piece vanished entirely.

A Season of Connection and Curiosity

Whether performing for children, exploring the bizarre, or refining their craft together, Ring 90 members are weaving a spring full of camaraderie and enchantment. The magic isn't just in the tricks—it's in the shared moments, the laughter, and the spark of wonder that keeps everyone coming back.

Chrissy Beyerlein

RING 92, VANCOUVER, BRITISH COLUMBIA, CANADA – The Vancouver Magic Circle (Charles Howard Ring)

Meets 4th Thurs. except July, Aug. and Dec., 7:00 pm, Sunrise Community Hall, 1950 Windermere St., Vancouver, B.C.
ROY HOPWOOD, President / Treasurer
Web site: www.ibmring92.com

Our monthly meeting began at 7pm with Simon asking for a moment of silence for the recent passing of long time VMC, and SAM member, Lon Mandrake. Lon was a mainstay of the Vancouver magic scene with his wife Linda. Lon was the eldest son of the famous magician Leon Mandrake, and Lon carried that legacy forward.

Simon proceeded with a few announcements. First, we had to pass a resolution to eliminate the word "Done" from our legal name with the BC Registries, which was quickly passed. The members were then reminded about the upcoming PCAM conference next month which is being organized by past International Presidents Alex Zander and Billy Hsueh. The PCAM is happening during the week of past International President Shawn Farquhar's Magic Week in New Westminster. On March 25th, we are also having the installation banquet at Stephano's Restaurant for our new executive team. Performing that evening will be Ryan Pilling from Calgary.

Shawn also spoke about a Go Fund Me set up for Calgary Magician Ben Price who has been sidelined by a serious injury. We are asking for donations to help cover Ben's living expenses while he recovers.

Simon finished off asking for volunteers, contestants, and walk around magicians for the annual VMC Children's Magician of the Year contest being held on March 28th at Rick Bronson's House of Comedy.

After all the opening remarks, Simon began the Broken Wand Ceremony for past Vancouver Magic Circle member Ken Leonard who had recently passed away. Ken had used the stage name George Cook in honour of his grandfather. Simon and Roy both spoke of Ken's magical

journey performing all over North America and the Caribbean. Robin, Ken's wife, spoke a few words about Ken and how many lives he touched through his magic. Ken's friend, Craig Peloquin, came up next with some kind words about him. Lastly Shawn spoke about his time knowing Ken. It truly was a very beautiful and touching ceremony for Ken.

The meeting paused for a short break.

After the break Simon announced the winners of this past year's awards. Graham Kita won the David Culos Award/The Golden Rabbit Award, for his tireless work for the club. He is the first one to set up and last to leave, so thank you Graham for all your hard work! Charles Gauthier won the President's Award for his outstanding work as VMC Secretary and getting the club back into legal standing with the BC Registries. Well done Charles! Alex Zander won the Stan Kramian Award for Best Showmanship with his comedy animal routine, and Scott Barker won the Shawn Farquhar Award for best Creative Magical Performance with his finger chopper routine.

The Helping Hands Award was given to Rod's wife, Sylvia Chow, Graham's wife, Teri Kita, and Simon's fiancée, Shannon Lining. Your contributions to the club are incredibly appreciated! Thank you! Well done ladies and gentlemen and congratulations to all!

The following award certificates were handed out to this past year's contest winners. Ken Cowie received the Roy Gamble Trophy for impromptu card magic. Alex Zander was awarded the Cecil Akery Trophy for best comedy routine. Roy Hopwood received the H B Maclean Trophy for close up magic, Wilf Rutherford Trophy for children's magic, and the Charles Howard Trophy for gimmick magic. Lastly, Scott Barker won the Tip Top & Tootsie Trophy for Halloween magic, and the William Shelly Trophy for stage magic. Congratulations to all the winners!

Simon hit the gavel for the official hand off of his Presidency to our new President Roy Hopwood for 2026. The new executive team was then introduced. 1st VP is Charles Gauthier, 2nd VP is Henry.

Scott Barker

RING 93, DUBUQUE, IOWA – Tri-State Magic Club

3rd Sun., 2:00pm, Adam's Dance Connection, 900 Jackson, Dubuque, Iowa

JIM MCCREA, President, (309) 235-6215

E-mail: jrmfpc@gmail.com

Before the monthly meeting seven members joined for lunch at Drifless Pizza where they not only discussed magic, but also solved most of the world's problems.

Walking Magic Bob performed several

effects for the guests in attendance. First he performed the classic two in the hand one in the pocket with Australian Pennies. The effect ended with the spectator using a magic wand to make all three of the coins magically disappear. Bob followed with a bill switch as he changed several two dollar bills into one twenty dollar bill. He mentioned how much fun this bill change was to perform for tellers at various banks. Bob closed by performing The Mysterious Cross of India, a coins across effect using six or eight coins. This effect can be found on Michael Ammar's Easy to Master Money Miracles or the book, Secrets of A "Puerto Rican Gambler." Bob perfected this great effect by performing it for his high school students a number of years ago.

Mark Pepelea started with the classic con, fast and loose. He demonstrated the game to Adam, showing that each side could be the winning side. Adam had three chances to win some of Mark's money, but of course he was not able to claim any of it. The routine was based on Paul Vigil's which uses in the hands throws. Next he performed Follow the Leader by Roberto Giobbi. The red cards follow the red leader card and the black follow the black, despite plenty of changing sides. The notable thing about this version is that no sleights are required. Both presentations were very entertaining.

Adam Kieffer performed a self working card trick with two packets of 15 cards and two leader cards, which will find each other. Unfortunately he had 16 cards in one packet so the trick did not pan out. For his second effect, he successfully performed a classic cups and balls routine with a chop cup.

Ring #93 closed the February meeting discussing several upcoming club shows and the Javi Benitez lecture schedule for March. Also thanks to Lou for bringing cake to celebrate a birthday for Phyllis Fishnick who just turned 39 again.

On March 1, The Tri-State Magic Club hosted a lecture by Javi Benitez, who is a world champion magician. After his appearance on Penn and Teller Fool Us, Penn Gillette said his performance featured "The best sleight of hand we've ever seen." Our members thoroughly agree with that assessment. But due to that very awe-inspiring talent, many of our members were initially reluctant to bring Javi in for a lecture, thinking that anything he would teach us would be beyond our abilities. So Phil Niles offered to pay his fee if we would cover his hotel cost. Now, having experienced Javi's lecture, we are not only deeply grateful to Phil for his tremendous generosity, we are also aware of

how completely wrong we were in our initial judgment.

Javi was very personable and his presentations were filled with humor and often simple methods even when he was fooling us very badly. A perfect example may be found in his Imaginary Card routine, which utilizes a pair of old, but very cleverly-disguised principles to perform a near-miss mind-reading effect linked to a can't-miss ACAAN effect. Other highlights include his stunning cards through the table and his live performance of his poetic Fool Us award winning routine.

Throughout his lecture, the emphasis was placed on carefully-thought-out trick designs and focusing on giving his spectators an enjoyable and memorable experience.

His lecture was such a stunning success that the very people who were initially reluctant to bring Javi here for a lecture, instantly swarmed his sale table at the end to purchase his brilliant products. What more needs to be said than that? Javi Benitez gets our very highest recommendation for any ring or assembly looking for an outstanding magic lecture.

Bob Beardsley

RING 94, HAGERSTOWN, MARYLAND – The King Ring

Meets 4th Weds. each month, 7:30 p.m., Williamsport Redman Tribe

#84, 16129 Lappans Rd., Williamsport, MD

Web site: www.kingmagicring.com

CHARLES JAMES, President / E-mail: khandu1@aol.com

Dean's Grab Bag Night was the general theme of our February meeting. The rules are simple. From your personal magic stash, bring a simple and learnable trick in a bag. Members blindly select a bag and have 15 minutes to learn the trick within. Then we perform. It's a hoot. Our emcee was Charlie James and he went first. Charlie (Khan-Du & Co.) openly showed a frame that contained a clear piece of "glass." (Tenyo's Glass Board) It was handed out for inspection. One piece of paper was inserted to cover the glass and a solid pencil was then pushed right through the paper and the glass. To show the hole was real the pencil was removed and a silk was passed through the hole. When the silk was removed the glass was whole again.

Johnny-O! was next with an oddity we will call the Penny Tunnel. A two-piece cylinder was screwed together, blocked by a solid quarter. One by one, three pennies entered the tunnel and passed through the quarter to emerge on the other side. How did it work? Suddenly, a battery popped out of the unit to conclude.

Joe Cole chose Tenyo's Geometric. He brought out a solid screen containing a SQUARE-shaped hole. Failing to fit a ROUND block into the hole, he showed the SQUARE block would fit. Then he placed the screen

through an open case. As it passed through the case the hole became ROUND to accommodate the ROUND block. Following this, all was reversed again. Mr. Cole seasoned his presentation with sleight-of-hand and clever patter.

Our final performer was Pete Smolinski. Pete wove a story about attending card-counting school in Las Vegas. He manipulated the Mental Photography Deck in ways many of us had never seen before. Pete's performance was full of ingenuity and creativity, as was all the members' tonight.

Johnny-O!

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

CLIFF GERSTMAN, Secretary / E-mail: Cliffg37@verizon.net

On Saturday February 21st Ring 96 met for our latest meeting.

The meeting began with our Pre-meeting workshop. Jon Strum and Kevin Papke lead a demonstration and practice session of Simon Aronson's "Shuffleboard." In this very clever effect, a deck is split into two piles. Two volunteers shuffle the deck and flip cards over, and shuffle some more. When all is finished there are a series of predictions that will baffle most spectators. Jon went all out by having the predictions professionally printed and put into nice envelopes with starburst sealing labels as well.

President George Reis opened the meeting with announcements and then began part one of the meeting which was mini lectures.

Mini Lecture 1 - Jon Sturm was first and gave his lecture on equivoque. He pointed out that when done badly, many spectators will realize something was not right, but when done well it can be an incredibly powerful tool. He put 3 cards face down. A spectator was asked if they were right or left-handed. Jon had the volunteer pick up two cards, one in each hand and suggested, "Put one card down." The remaining card matched the prediction.

Equivoque takes a lot of practice to do right. You must have a plan for every possibility and carry it off without having to think about it. Jon showed us a video of equivoque not done well. And explained what was wrong.

Jon performed the first effect he did a second time, this time with the cards face up, and showed some of the different possible outcomes and how to address each one. Equivoque goes well with a multiple-out system.

Mini Lecture 2 – Mer and Trevor worked together to show us the virtue of memorized decks. Mer gave out a chart to everyone. The chart was a grid of the cards in the deck and how

to label them in your head to help with the memorization process. Trevor shuffled a deck, pulled out a small packed of cards and had them passed out to several people. He easily called out each card sight unseen. He extolled the virtue of a false shuffle at this point.

Trevor did the “lie detector” trick having a volunteer pick a card. He asked questions about the card inviting the volunteer to tell the truth or to lie. He found the card and showed how the volunteer had told one truth and two lies.

A memorized deck is like having a deck of 52 key cards. Trevor thinks mnemonics is better than a Si Stebbins system though both have their place. Mer showed us the Nikola Code, another memorized system that her grid demonstrated. Silly pictures can also help you with the process of memorizations.

Mini lecture 3 – Jheff talked about creativity, originality and making an effect your own. Originality comes from inside. That is learning an effect and then performing it in a way that works with your character. Of course, first you must define and know what your character is. Jheff performed an effect for the book “Scarne on Cards” which he said had about 150 tricks in it. The effect ended with a chosen card being found in Jheff’s pocket. He showed us the trick as originally written by John Scarne, and then with his own touches. While one might prefer one over the other, Jheff’s version suited him better and the trick worked well.

Jheff reminded us that the stronger your character is the easier it is to fit effects to who you are.

George called for a break and then part two of the meeting began.

Part two of the meeting was a callback to last month. In January, guest lecturer Amanda Nepo spent some time watching and critiquing member performances. This month the performers were invited back to apply some of her critique and suggestions to see if they could improve their performance.

First up was Alan Hanson. Alan had a board on the table which proclaimed it to be a game show. He called for three volunteers to sit to the left of the table. First was a narrator who would read instructions, second was in charge of sound effects and last was a judge who will explain the possible actions the player can take. A volunteer was brought up to “play” the game.

The volunteer was given five bills ranging from \$5 to \$100. He was told to add in his own \$1 bill to make six and then place each one at random on the board in whatever position he wanted. The narrator read a series of instructions. Some suggested switching places of bills

and some suggested removing them. Alan told the volunteer he would keep whatever bills were left on the board at the end. Every move was accompanied by a drum roll or a fanfare. Of course, when the game was done, only the original \$1 remained on the board. Luckily Alan was able to pick up the removed bills and turn them into Million-dollar bills in his hand; he gave all the participants a million dollars.

Updates, Alan had employed several of Amanda’s suggestions including toning down and changing some of the music, the instruction style and an improved closer.

Pete Pridonanda came up with a small bag from which he produced a deck of cards. A volunteer chose a card. Pete lost the card in the deck, and indeed no one could find it. He pulled a small mirror from the bag, and it turned out to be Lubor Lens that showed the card correctly. The card turned out to somehow be folded up inside the bag.

Updates, Pete added more audience interaction and reduced the number of cards used.

Mer came to the stage with a small shopping bag. She called for a volunteer with an upcoming birthday. She set out six opaque cups that were numbered one through six. She took turns with the birthday volunteer eliminating cups. Eventually only number three was left. That one had a birthday prize inside while all the others were empty. The other cups each had a word on the back that read “You will choose cup three.” The volunteer selected a card, and the deck appeared inside a balloon. Mer shook the balloon to demonstrate the cards were really there, then she managed to pull only the chosen card out.

Updates, made her routine seem more magical. She explained how hard it is to get a deck of cards into a balloon.

Jheff came up with a stack of 8 ½ x 11 laminated posters. He shuffled the posters a bit and called for two volunteers. The backs of all the posters said, “Will success be yours.” He gave the two volunteers half the cards each and had them choose which of them would move one card from the top to the bottom while spelling the words on the back. The two top cards taken together made a two-word positive affirmation like “You bet” or “Sure thing”. Jheff did this several times till all the cards were gone, and they all matched making the appropriate phrase.

Updates. Gave a better explanation of the matching process in the beginning of the effect.

Val came up to the stage and passed a solved Rubik’s cube along the front row, inviting each person to give it a couple of scrambling turns. She put the cube into a bag and moments later

pulled it out solved. No one believed that, and sure enough there had been a second solved cube in the bag. Val took the starred at the mixed cube for a few seconds and then scramble the solved one to match it. She then solved the still mixed cube with her hands behind her back using only one hand.

Updates, added more comedy and the one handed behind the back solve. 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

Ring 102 Sydney NSW Australia - The Maurice Rooklyn Ring

Meets 3rd Tuesday every month at 7:30pm at Northside Chatswood Salvation Army Church Hall Cnr. Bertram and Johnson Street Chatswood - Jack Sharp President Email jack@jacksharp-magic.com.au

Our February meeting was not the best attended meeting with some of our members including our president travelling to Blackpool for the largest magic convention in the world. The standard of magic performed, however, was of a consistently high standard. Peter Wood acted as host for the night and he reminded members that Asi Wind will be performing at the Sydney Opera House at the end of the month.

Our first performer for the night was Al Hirschel who borrowed some five cent coins and two playing cards from the audience. As it was just a few days after the sixtieth anniversary of Australia's conversion to decimal currency Al began to give us a history of our currency. When we got to the five cent coin he asked who remembered what animal was depicted on that coin. Its the very strange and ancient Australian echidna, one of only two species of monotremes, that is an egg laying mammal. Setting the four coins in a square matrix on his close up mat. The echidna has short strong limbs with claws and is an expert digger. With that patter theme Al was able to get the coins to burrow through the mat and come up at different corners under cover of the cards in his matrix routine.

Peter Wood came back showing us a bicycle court card. He placed the card into a cardboard frame then moved the middle of the card to the right. It was obvious that the card was in three sections. Peter then pushed the middle part back and removed the card from the frame showing that it was just a normal red backed card.

Peter then introduced Phuoc Can Hua who admitted that he doesn't normally perform card

effects. He said, jokingly, "that he can't do sleight of hand because his hands are too small", as he brought out a giant pack of cards. He requested Raquel to come forward and cut the pack a few times and to then deal cards into a second pile of over seven cards, she dealt nine. Phuoc then had various spectators nominate which of the two heaps to take cards off one at a time forming a third group of seven cards face down on a display stand. A prediction held by a spectator was read one step at a time, "There will be three red cards", "Two clubs", and "Two spades", they all proved to be correct.

Peter then came back requesting Anthony to assist him by dealing cards into a pile on the table, he could deal in groups, shuffle whenever he wished and then stop at any time. Anthony was then requested to pick up the dealt cards and deal them into two piles. Peter then explained that the top card of one pile would represent the suit, and the other pile the value. It was up to Anthony to decide which way around it would be. Peter then requested Anthony to remove the chosen card from the deck. Although the various groups of cards the were examined the generated card was missing from the pack. As we all looked back to Peter we noticed that he was standing with his hand in his pocket. He slowly removed his hand from his pocket holding the chosen card.

Peter then requested Raquel Epstein to perform her card effect. She asked Eugene to deal out three piles of five cards. To then choose a card in any pile and to shuffle that pile and to then assemble the three piles with the chosen pile between the other two. Raquel, was in-fact performing the famous twenty one card trick with just fifteen cards. The big advantage with only fifteen cards is that the cards only need to be dealt out one more time. When Raquel had the packet of five cards at the end she placed them behind her back. As she peeled the cards off the packet she disclosed that the first two cards were not the chosen card, but she triumphantly disclosed that the third card was Eugene's card.

Peter came back with a shoelace and a six inch steel ring. He told the story of four magicians who, coincidentally, had the same first name as four of our members sitting in the front row. Each magician had a different way to make the ring come off and on the shoelace with each of them improving the effect and the final performer actually knotting the ring onto the lace.

Our next performer Eugene Zanozin will soon be performing at an open mike event and he was using tonight to practice his routine. Getting the audience to help he compiled a sum of five four digit numbers on the white board only to prove that he had predicted the total before the effect

began. Although a very old mathematical trick it always get a good reaction and is little known except by performers who have studied mathematical effects.

Peter Wood came back and he asked for a number from Eugene. Peter counted to that number from the bottom of a pack of cards and put that card on display back outwards. He then had three more cards chosen showing them to be three two's. When the original card was shown though it was seen to be a king and the three twos surprisingly had now turned into the other three kings.

Peter then asked Anthony Dillon to perform. Anthony had a red and a blue pack of cards and he asked Phuoc which one he would be the target pack. It was put aside. The blue deck was shuffled and Phuoc was asked to cut the pack into four or five piles, then to take the top card of each pile, look at them and to remember the highest value card, it was the king of clubs. His five cards were then returned to the pack which was shuffled. Anthony then said that he was going to find the chosen card, but not in the blue pack, but in the red target pack. With some comedy patter Anthony tried to locate the chosen card, however he kept finding jokers. He then showed that every card in the pack was a joker, but when checked each joker was shown to be holding miniature king of clubs. This was Anthony's rendition of Peter Nardi's Cyclone effect.

Our last performer was Peter Rodgers who asked the audience to follow the queen of spades which had a red back and was amongst three blue backed jokers. Peter placed the queen into his pocket and the spectators had to catch him palming it back to the packet. He repeated it then showed that he was cheating and the queen had turned into the ace of spades and the three jokers were now the other three aces. That was John Bannon's Chop Shop which was followed up with another Bannon routine, Paint it Blank, where a card just thought of by a spectator was caught between the two jokers. Peter then had a pack of cards thoroughly shuffled by five spectators, and then a spectator dealt out five hands of poker. When checked four of the hands were worthless, however the hand dealt to Peter was a royal routine flush. Thus ended another successful night of magic.

Peter Rodgers

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

The meeting began with a nice social gathering at the beautiful Sparta Avenue Stage.

We had a nice turnout for our March 11th meeting which loosely centered on a "green" theme.

Simon Mandal had appeared at the theater for two shows the weekend prior. In addition, two of our members had attended the NEMCON 44 conference over the past weekend in Connecticut. Highlights of the meeting were the interview with Bill Malone and watching Jon Armstrong perform magic as well as how to handle audience members who volunteered to become part of the show.

Eddie Conrads showed off a recent purchase of a bubble machine. Having the small machine hidden inside a flashy pink top hat, thousands of bubbles was released via a pocket controlled switch. Marco of Magic of Marco Productions did his version of recently purchased Crystal Prism Rubik's cube trick. The handling of the trick lead to much discussion amongst the club members. Stan Bladek presented John Archer's Stapled trick. This torn and restored card trick concludes with the pieces cleverly "stapled" back together. Truly a wonder from the mind of J. Archer.

Bruce Harpster presented a card trick with the location of the selected card being found on a table 10 feet away. He then showed off his recent purchase of The Smart Whiteboard by Pitata. This trick demonstrated workings based upon modern technology. Tim Fortune showed off a Scam School trick in which a thought of card appeared in a YouTube video of Thomas Singleton. He then did his Rubik's cube trick Cube 3 by Steven Brundage. Joe Garsetti pulled out an old iDeck trick which utilized song cards that play a selected tune. This is a Noel Qualter trick.

The following hour of meeting time was a hilarious interaction of club members with Chris Smith. He had asked for feedback for an upcoming kindergarten show and boy, he got an earful. Some of the highlights included the Harry Potter themed coloring book trick, a clever coin-in-bottle trick, a table top garbage can that results in throw streamers coming out of it, Sponge words, balloon selection via a change bag, a devil's handkerchief and so much more.

If this meeting is any indication of what we have to look forward to this year, our club will be truly magical. The club would like to wish Manfred Losch a very happy birthday on St. Patrick's day.

Stanley Bladek

RING 112, CHATTANOOGA, TENNESSEE – M.H. Ortwein Ring

Meets 3rd Tue. of each month, 6:00 pm at Miller's Ale House, 2119

Gunbarrel Rd., Chattanooga, TN 37421

www.ring112.org

JIM DRISCOLL, Acting President / E-mail: jim.dricoll@gmail.com

Ring 112 kicked off 2026 by electing officers for the new year. Our full slate of officers was reelected for another term. Officers for 2026 are: Jim Driscoll, President; Mike Edwards, Vice President; Tommy Johns, Secretary; Adam

Ryan, Treasurer; Michael Frisbee, Sergeant-at-Arms; and Ron Williams, Tom Raidy, and Robert Jones, Board of Governors.

Our first mini-lecture of the year was presented by Jim Driscoll. Titled *Made to Amaze*, Jim discussed online sources for printing custom playing cards.

Our performance and sharing portion of the evening included Mike Frisbee performing his hilarious egg bag routine; Jeffrey Williams showing us his baffling pom-pom effect; Adam Ryan confounding the membership with his Rubik's Cube antics; Steve Mac sharing one of his favorites from his huge collection of paddle tricks; and Chase Ellsworth performing a great set of card miracles.

As a great example of the value of being part of a local magic club, Tommy Johns showed us an early draft of a fun trick he is developing for his science-based school shows and received input and suggestions from the rest of the attendees on improvements and nuances.

Our February meeting began with an excellent mini-lecture from Tommy Johns about producing and teaching magic camps. Tommy has a ton of experience putting together camps and shared valuable information on how to present the idea to local recreation departments, how to structure the classes, and what material to teach.

During our February performance and sharing time, Robert Jones did a deep dive into the possibilities of coloring books; Lance Johnson performed and taught a card trick he regularly uses in business and sales meeting situations; Adam Ryan showed a clever and puzzling prediction trick that can be done impromptu; Jim Driscoll demonstrated a rope effect taught years ago by the legendary Duke Stern; and Tommy Johns performed a fascinating coins-across routine in which the coins dropped into a covered wine glass.

We invite all former Ring 112 members, as well as magicians in the Chattanooga, southern Tennessee, and north Georgia areas who are interested in becoming part of the club, to join us at one of our future meetings. We meet at Miller's Ale House near Hamilton Place Mall in Chattanooga.

Jim Driscoll

RING 113, BERGEN COUNTY, NEW JERSEY – Audley Walsh/Conrad C. Bush

Meets 1st Thurs. 8:00 pm, at St. Thomas Episcopal Church, 300 Forest Ave., Lyndhurst, NJ.

ANTHONY FERRER, Secretary / web site: ibmring113@yahoo.com

Before the February performances began, Michael Healy detailed his attendance at Magifest in Columbus, Ohio. Michael had a great time but his return flight became a nightmarish ordeal of delayed and cancelled flights due to extreme weather conditions. Richard Micucci presented

the first trick, a coin vanish illusion from Peter Samuelson's *Theatrical Close-up* book. Next, Jay Paul asked three spectators to select cards and return them back into the deck. Jay proudly showcased his very own custom sleight to reveal wrong cards that turned into the correctly selected cards in a flash! Jay calls this original effect, *Third Time's A Charm*. Expressing his fondness for reptiles, and snakes in particular, Carl Morano performed Dan Harlan's *Secret of the Serpent*, a puzzle-like game routine with a prediction. Carl also displayed and talked about his recent purchase, *The Artifact*, from Matthew Wright, a bizarre routine involving lost civilizations. Michael Healy performed a jumbo card McCombial deck effect that cleverly plays differently for the audience then it does for the chosen spectator. Michael revealed his prediction from a one-way force deck to the audience without the spectator's knowledge. The spectator is allowed to freely choose a card that is revealed to be an odd card that doesn't match the forced card! Nevertheless, Michael revealed his prediction magically matched the selected odd card! The maestro of mentalism, Michael Kirschner performed a clever *One Coin Trick*. After a series of appearances and vanishes, the coin ended up nested like a monocle in his eye! Michael continued with a *Three-Coin* trick, a strong visual routine where the coins transfer from hand to hand and completely vanish. Bill Schmeelk performed Luca Volpe's mental mood piece, the *Elimination Deck*. A card is chosen and mixed into a deck and remains the only card left after a process of elimination. Richard Micucci demonstrated a vintage *El Duco* card effect called *Splendid*. This is a matching card routine with cleverly gimmicked vinyl card sleeves containing a blue-backed card each. When the spectator selects three random cards from a red deck, they are inserted into the sleeves. When removed from the sleeves, the red cards perfectly match the blue cards! Jay Paul demonstrated another card elimination effect called *Are You Feeling Lucky, Punk?* A card is selected, lost in the deck. After a seemingly free process of elimination, the deck is whittled down to one single card- the selected one!

Carl Morano

RING 115, SINGAPORE – The Great Wong Ring

Meets 15th of each month, 7:00 pm, Function Room 2, #03-01, National Library Building, 100 Victoria Street, Singapore 188064. Website: ibmring115.org

JOHN TEO, President / Tel: +62504422, 97509017

10M Braddell Hill #01-49, Singapore 57931

Because of the Chinese New Year holidays, the date of our February's meeting was changed from 15th to 23rd February 2026. This was also our 74th non-election AGM which took only a small part of the evening. The main program

was a double-lecture by coins and cards magicians Gerald Tan and Isaac Wong.

The venue was the usual Drama Centre at the National Library Building. It attracted an attendance of 38 members and 2 guests. Vice-President Ng Kah King opened the meeting with several announcements. Assistant Secretary Ivan Lee took over and conducted the 74th AGM which ended at 8.20 pm.

Dave Karyadi took his Induction Test. He performed a “Which Hand” effect using a special coin and incorporated a “Free Will” revelation. He was able to divine the name of a person secretly written by one spectator and a destination secretly written by another. Dave got 6 people to each write down a 6-digit number. He then added “230226” indicating the date of the performance. The total of the 7 numbers matched the last 6 digits of the serial number of a borrowed \$10 bill.

The first of the double-lecture was by conducted by Gerald Tan on coins magic. His first effect was a version of the “Charming Chinese Challenge” using 3 Chinese coins and a ribbon that was threaded through the holes in the 3 coins. There was a surprise ending where the holes healed up and the 3 Chinese coins magically changed into half dollars with no holes. Next, he passed 3 coins, one at a time through the solid table. This was done without using any extra or gimmicked coins. There was a back fire when 2 coins passed upwards through the table to join his single coin in his hand. His last effect was a “Matrix Coins” effect done using a coin box instead of playing cards. He also gave us a lesson on the various properties of the Okito and Boston coin boxes. Yes, his “Matrix Coins” included a reverse matrix where all the coins went back to the 4 corners of the table.

There was a 15-minutes break where members were treated to snacks and drinks. After the interval, Isaac Wong took over the second part of the double-lecture. He had a spectator select a card which turned out to be an ace. This then immediately found the other 3 aces. Finally, the 4 aces magically changed into 4 kings. Isaac taught the Krenzel Split which he utilised to accomplish this effect. Next, he had 2 cards selected which were lost into the deck together with the 4 kings. The cards were mixed up with some facing upwards and some facing downwards. When the cards were spread, they magically turned all face downwards with the 4 kings sandwiching the 2 selections. He also discussed how this effect could be performed as a single sandwich. His last effect was a version of Avi Yap’s “Winged Silver” where instead of using 3 silver coins, he used a silver, copper and a

Chinese coin. 3 different coins travelled from one hand to another.

Both the 2 lecturers have downloads available for sale. All who attended the AGM cum double-lecture received a Chinese fortune cookie which contained a special personal message, as well as a special cushion by the generous contribution of Gician Tan.

John Teo

RING 129, KANSAS CITY, MISSOURI – Heart of America Ring

Meets 1st. Thu. of every month at Westport Coffeehouse Theater, 4010 Pennsylvania Ave., Suite D, Kansas City, MO 64111

KELLY RUSK, President,
E-mail: knr6244@hotmail.com

On February 21st we held our annual contest for magician of the year, under a new format. Instead of having separate contests for stage and close-up acts, we combined the two into a single contest, which was made possible by using an overhead camera which enabled spectators to get a clear view of the close-up acts.

Five members, who had qualified for the contest based on their performances in our quarterly qualifying contests, participated in the annual contest. Larry Warshaw won the two trophies named in memory of two deceased members of our Ring—the Clyde Glandon award for technical proficiency and the Claude Enslow award for best overall performance. His act consisted of a number of card routines, including a separation of colors. A third award—the People’s Choice Award, based on the votes of all the spectators in attendance—went to Samuel Bricker for his comedy act involving animal balloons. Other contestants were Pete Walterscheid and Brad Lynn (cards) and Keith Leff (several effects based on the American flag). The show involved two additional performers. Past president and contest winner Jerry Jackson opened the show with an elegant act, and Todd Lemanske entertained us with an act featuring an elaborate confabulation, while the votes were being tabulated. Norby Forero served as Mistress of Ceremonies.

The main feature of our March meeting was a lecture by Ring member Gene Turner on sponge-ball magic. Gene is a full-time professional, and sponge balls are a regular feature in his performances. His primary focus was on applications of sponge-ball magic rather than on the mechanics. He demonstrated how the same sleights could be used for various themes, varying the patter for trade shows and Gospel magic. He also showed us a variety of sponge objects that could be used in lieu of red balls, to fit the theme of his presentation. At the end he made a set of lecture notes available for purchase at a reasonable price.

We then went on to our first qualifying contest for next year's magician of the year contest. Steve Steiner's act focused on a story about meeting a stranger in the desert, using a lota bowl to indicate how water could be obtained. Adam Brown (a professional magician and mentalist who is new to our Ring) followed with a mentalism routine which included a game of musical chairs and the prediction of a total of numbers called out by several members of the audience. Both contestants scored high enough to qualify for next year's annual contest.

Former Ring member Mark Tams was in town, and he entertained us with a card routine involving separation of colors. Dennis Burks showed us his own sponge-ball routine, and John Hicks performed a routine in which he found the four aces using four different methods. Tom Burgoon, who sometimes finds humor in things that go wrong in his shows, described a near-mishap in one of his shows where he almost burned a bill he had borrowed from a spectator.

If any readers of this column are in the KC area on one of our meeting nights, be sure to visit us in our new location.

Stu Lewis

RING 131, DENVER, COLORADO – Mile High Magicians Society – The Earl Reum Ring

Meets 2nd Thu., 7:00pm at 40 West Arts Magic Hub Stage, 6501 W. Colfax Ave., Lakewood, CO 80214

A. J. PEREA, Secretary / E-mail: Secretary@milehighmagicians.com

Web site: www.milehighmagicians.com

The Mile High Magicians had a LOVE-ly meeting in February with our Share The Love theme. We had 11 members doing tricks that they love to perform! I would LOVE to go into detail about all the great magic that was presented, but all the words needed couldn't fit into this space. Our New President, Shawn Preston; Charlie Martin, Melody Berg, Ralph Mackintosh, James Lopez and Gerold Robinson all performed fantastic card tricks. We had some mentalism by Brad Montgomery and Amy Marschak. Amazing sleight of hand performances by Gene R. Gordon with coins and Jude Griffin with golf balls. James Lopez also performed the Malini egg bag routine. Our math expert, Greg Tobo, performed the Magic Square while reciting the Lewis Carroll poem, The Jabberwocky. It was so heartwarming to have so many members share their love of magic and all who attended had to have gone home feeling warm and fuzzy!

Karen Wake

RING 151, OTTAWA, ONTARIO, CANADA – Ottawa Society of Magicians - The Roy Cottee Ring

Meets 2nd Tue., at one of three locations. Contact us for details.

JOHN PERT, President

5556 Van Vliet Rd., Manotick ON, K4M 1J4

Our February meeting took place as winter is getting ready to give up its cold grasp on

Ottawa. Spurred on by this positive trend, the members of the Roy Cottee Ring (Ring 151, Ottawa) gathered to celebrate the love of magic.

Members John Pert, Kyle Leon, Austin Flannigan, Chris Pilsworth, Mark Montreuil, Aurèle Constantineau, Clarke Payne, Glenn Brown, Pierre Daniel Bourgeau and Mike Vuckovic gathered to kibbitz and amaze.

At the start of the meeting, Chris Pilsworth had a draw to give out four magic manuscripts which were happily accepted. After that, we got down to magic.

Kyle Leon treated us to his unique take on the classic Out of This World, using a small packet of cards while performing the entire effect face up. He then performed his take on Oil and Water, using red and blue backed cards. The spectator indicated which pile, red or blue, each face up card should be placed in, and at the end, the cards were all perfect matches.

Chris Pilsworth was next, showcasing his very funny and unique presentation of the classic French Arm Chopper. His presentation really broke some new ground and really showed what kind of thought Chris puts into new routines for old gems. Chris then presented his take on the pin jumping up between rubber bands effect, substituting mini clothespins.

Mike Vuckovic showed the audience two Aces and a Jack. He placed the Jack on the table and the aces in a box. In a flash, the Aces and Jack changed places.

Pierre Daniel Bourgeau treated us to a display of great skill. He faro shuffled the deck, half face up and half face down. Spreading the cards, he had a card selected. He then proceeded to shuffle the cards half up and half down again. On spreading the cards, they were all face down except for the selected card. On turning over the cards, they were now all in new deck order!

Mark Montreuil had a spectator freely cut the cards into four piles. He then removed the four top cards, showing that the spectator had miraculously cut to the four aces.

John Pert handed an envelope to a spectator, and then pulled out a bag of multicoloured rubber ducks. He showed a prize certificate and had it signed. The ducks were removed from the bag and placed in a row and a spectator chose a random number from a pad of numbers. The winner of the race was the pink duck, racing as number 26. When the spectator looked at the signed prize certificate, it showed that the winner was pink 26!

Last but not least, Austin Flannigan had 2 volunteers each cut about 1/3 of the deck to select a card. The selections were replaced and the cards spread. Austin showed that there were two

jokers face up in the deck. The first joker told him to look at the 18th card and the second indicated the 43rd. On counting down to the numbers, both selections were found!

That brought the meeting to a close, but not the magic for the month. Later in February, members John Pert, Chris Pilsworth, Mike Vuckovic, Ernest Thomas and Mark Montreuil performed parlour and close up magic for adults recovering from mental health issues. The show was a great success and everyone had a great time.

Mark Montreuil

RING 153, BILLINGS, MONTANA – Billings Magic Society

Meets 2nd Tue., 7:00 pm, at Reflections, 1140 Sixteenth Street West, Suite 13, Billings, MT.

BRENT CROMLEY, President / E-mail: brent@cromley.net
(406) 208-4147

The Billings Magic Club, IBM Ring Number 153, again became active in March, after a three month hiatus. Although there were only a few of us again available to meet, we enjoyed catching up and practicing some great magic effects.

Brent Cromley brought several of his 2025 *Genii* magazines for Tony Shandy to read, as Tony loves to keep up on news of current magicians, as well as having a love of magic history. The articles in *Genii* always contain plenty of both, as does *the Linking Ring*.

Tonight, Tony described having watched the Travel Channel's series featuring the home in which Harry Houdini had lived. The program featured substantial information about the career of Houdini, including how devoted he was to his craft. So devoted, in fact, that he insisted on continuing his performances despite needing serious medical attention.

Then it was time for magic, and Tony had brought two serious effects. First, he demonstrated "My Word," in which he was able to determine, with patter along the lines of the game of Hangman, which word Brent had selected from a book of crossword puzzles. A very nice stage mentalism effect.

Tony followed that with a card effect he called "Top Ten," which resulted in Debbie Sherman somehow thinking of the one card out of ten that had a red back instead of a blue back.

Brent had brought three of his favorite card tricks, starting with Caleb Wiles' "Armchair Mindreading," which allowed Brent to quickly name the ten of hearts chosen by Tony. Brent followed with "Extraordinary Proof," from Paul Harris' True Astonishment collection. And he closed with Guy Hollingsworth's "Cassandra," which included Guy's patter based on Greek Mythology.

We've had very little snow this winter in

Billings and are already looking forward to our usual beautiful spring. If you happen to be visiting Big Sky Country this year, be sure to look us up.

Brent Cromley

RING 158, GREENSBURG, PENNSYLVANIA – Wizards of the North

Meets 1st Sun 3:00, Sunset Cafe, 302 S. Urania Ave., Greensburg, PA

MARK DURIGON, President / email: mdur@comcast.net

Facebook: www.facebook.com/groups/70055716443

On March 1st, seven members and two guests magically appeared at Tapped in Greensburg, PA. As the meeting commenced, several bits of business were discussed. Starting in April, the meeting place will be moving to the Sunset Cafe. Plans are underway to arrange a newspaper article celebrating our Ring's 50th anniversary. We are also considering a name change of our Ring to honor past members who were influential and mentors to our current members.

Rich Passaro reported that his recent public show at Cappy and Luca's in Irwin, PA, was a sell-out and quite a success. Rich also introduced his son, Jon, and we welcomed him as our guest today. Rick Bradley reported on his trip to Kellar's Magic and Comedy club in Erie, where Michael Misko had everyone laughing. Mark Durigon shared his experience trying to bid (and spend his retirement account) on Tenyo auction items.

Chuck Snyder, owner of magic shop Something Amazing, kicked off a new feature of our meeting where he will review a current magic product (and sell it if he can). He also announced that Kyle Purnell will be lecturing at the shop on May 9 from 12-2 PM. All are invited and welcome.

Our Magician of the Year "competition" continues as members perform effects following the theme for the month. This month's magic was to be from a magazine or book.

Mike Genovese had mixed cards dealt into four piles. The top card of each pile turned out to be an ace. A card was selected and lost in the deck, only to be found sandwiched between the aces. This trick was from a booklet written by our club and offered at a festival booth we ran in the past.

Mike Baker, recently transported back from skiing in Austria, had several offerings. The first was "Sooner or Later," which was a "numbers" trick where a series of four-digit numbers was manipulated and, after some suspenseful moments, provided a result that matched a prediction. Next, he presented his original handling of the Mysto Magic cup and coins, where the coins vanish one at a time from the chrome cup. Then, from the Sept. 2011 Linking Ring, he presented the "Trick that Can Not be Explained,"

which was a card trick exploring the significance of the numbers 13 and 10.

Steve Sojak showed us Trick 129 from Martin Gardner. The cards were shuffled and cut repeatedly. The cards were dealt to piles, reassembled, and cut again, hopelessly losing a selected card. Yet despite all of the mixing and reorganizing, the selected card was found.

Chuck Snyder performed a Jay Sankey effect where a pocket of coins were placed on the table. Random coins were picked up and, using the sense of touch, the dates on three coins were determined.

Mark Durigon showed us a number/prediction effect from Feb. 2026 Linking Ring. A “lucky number” was selected, and a prediction was placed on the table. Then, starting with that number, ten sequential numbers are added together, and the sum of these numbers matches the prediction.

Rich Passaro, our resident mentalist, had a word selected from the current issue of *Linking Ring* and written on a post-it note. After some banter determining the likes and dislikes of the person who selected the word, the exact word was revealed.

Rick Bradley showed a variation of the haunted match boxes where the boxes could be held in separate hands and the drawers open and closed in sympathy from Genii May 1986.

Mike G and Mark D each performed some additional magic before the meeting closed.

April’s meeting will be the second Sunday due to Easter, and the theme is “Fool Us,” where each performer selects two members and attempts to fool them. The rules are made up, and the points don’t matter. *Rick Bradley*

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

Our February meeting was opened by President David Freeman. We had 36 people present with 5 guests: Josh Potts, Steven Rodriguez, Roy Holcomb, David Wirth from Detroit and John Schutte from Ireland. It was noted by President Freeman that many magic events are happening in our Central Florida area. We have a new magic shop, open in Kissimmee’s Plaza Del Sol owned by Ring Member, Ravelli. Several stage shows appear at hotels, and we have a weekly magician’s luncheon.

Our club historian, Phil Schwartz, presented his 117th Magic History Moment on Juan Tamariz. Tamariz rose to fame in his native Spain hosting television shows for nearly three decades. Phil spoke of the 83-year-old’s philo-

sophy, theories, and influences on magic, particularly card magic, through his performances, lectures and books. Then, Phil invited the impressive Jimmy Ichihana, club member who studied in Spain with Tamariz, to perform. Jimmy presented a baffling Tamariz card effect called Total Coincidence.

Phil Schwartz also emceed the evenings meeting show and added some humorous introductions to the performers. Jacki Manna, who is also a talented ventriloquist, opened the frame of an invisible purse and reached in and produced a small banana. She “split” it in two and multiplied it by producing more bananas. Wallace Murphy had a random card signed and it vanished and jumped back to the deck but on second look; the deck was now a solid block of cards. Paul Thomey, a technical whiz, had cards selected by a spectator and he was able to find them in a shuffled deck.

Dennis Phillips did a comedy routine with the Invisible Deck. An audience member was holding a deck sealed inside an envelope and another spectator randomly selected a card from another deck. When that card was shown, the deck in the envelope had a deck with that card turned over. Justin Cowgill did a spectacular series of Coins Through the Table. Eric Geyer had a new deck opened and shuffled by a spectator and she selected some cards face down and when turned over, they revealed her phone number! Rick Labombard has a spectator hold a piece of paper and point to one of 6 cards on a stand and the one she selected was on the paper she was holding all the while in her hand.

Dan Stapleton laid 2 cards on the table and after a spectator shuffles the deck, the two cards that she arrived at were the match to the two cards Dan had laid on the table. Mark Fitzgerald did a rope routine best described as “Professor’s Nightmare on Steroids”. He had great moves and performed the impossible with the ropes. Greg Solomon had a spectator select a card and visualize it in her head. He brought out a very small Polaroid Camera and took a picture of the card. Tom Parkin borrowed a deck of cards and made 2 written predictions. They matched cards selected randomly by 2 spectators.

Ravelli showed a series of cards with 4 images and had 4 people select a image from each card. He was able to know which cards the 4 spectators had in their mind. Finishing up the show was Terry Ward, long time local professional with a wonderful card routine with all the bits of business with a good-hearted spectator. She kept picked the same card that he told her not to pick and he would hide it in his pocket. Finally, the entire deck ended up in his pocket. *Dennis Phillips*

RING 172, TUCSON, ARIZONA – The Joe DuPerre Ring

Meets 3rd Mon., 6:30 p.m., Barro's Pizza, 410 N. Wilmont Rd. in Tucson
FRANK PROCHASKA, Ring Contact
ibmring172@gmail.com

Our January 2026 meeting had ten attendees including two new people. The attendees were: Steve E., Mitch L., Juan F., Curt, Frank P., John S., Dan M., Alan V., Nathan B., and Lamont M.

The group briefly discussed the draft flyer and Instagram account concept for the Ring that Jesse volunteered to draft. We will go ahead with both to try to drum up more public interest in the local ring. Juan, Mitch, Nathan, and Dan jammed on various card effects. In particular, Dan performed several effects for the group, including a five-card monte, a collection or three card sandwich trick, and another version of an ace through five trick. Alan and John jammed on routine Alan is working on with a collection of card shuffles to tell a story. Steve and Lamont jammed on various card effects. A question from Frank to Steve on Fast and Loose prompted a mini masterclass from Steve on the effect, and Steve also demonstrated the version of a linking rings effect that he is working on.

The next meeting will be Monday, March 16th, 2026, at our normal place and time.

Frank Prochaska

RING 175, TAMPA, FLORIDA – Warren Hamilton Ring

Meets 2nd Tue., 7:00 pm, Grace Lutheran Church, 3714 W. Linebaugh Ave., Tampa, FL 33618 / Website: <https://tampamagicclub.com>
KEN SPANOLA, President
(813) 249-7325 / E-mail: KSpanola@gmail.com

It was a lot of "March Madness" in Tampa as fifteen members and a couple of family guests got together for our first chance to perform for each other in the New Year. We have a new logo, the member directory is being updated, and we currently have 33 paid members for 2026. We opened the magic with a "Teach-a-Trick" by Rick Casale who shared and taught his version of the Kelly Bottom Placement both as a control and as a method of peeking the card in the middle of the deck. Once again, great stuff Rick!

As we "Take Our Magic for a Stroll," we welcomed first-time guest Dan Mattei who shared his favorite magic that he carries with him including a multi-phase thimble vanish, and a classic from Mark Wilson where a two-dollar bill turned into two ones. We look forward to having Dan join our club! Tom Vorjohan shared stories about Ralph Ogle who ran the local car repair shop in Maryville, Tennessee, and who always had a thimble in his pocket! Tom then did his Ring & String three-phase trick and showed his tongue-in-cheek "Nun" trick.

Bob Klase was prepared with a bag full of colorful shoelaces that he sold after sharing his

Rubber Ladder where the shoelace seemed to go down four rungs on a ladder stretched between his fingers. He also used the laces for his presentation of an interactive way to do the GW Hunter Knot. Always great to have Barbara and Alan Zurich with us, and Alan borrowed help from DJ as he showed three small Care Bears, and the one DJ chose matched the prediction. Digging back to the August 1956 *Linking Ring*, Rudy Hernandez shared a rope effect by Ron Wilson called the Double Cut Rope. Rudy was nice enough to explain the cut and restored effect, because it was a fooler.

With a little peer pressure, we coaxed Matt Williamson to share a strong card effect where he cut to the two red aces, and then had Rick's help to find the two black aces. DJ McEntire borrowed both a red and blue deck, and Bob chose a face-up card from the red deck, then found the same card face up in the blue deck... yet the backs of those two cards were from opposite decks! Continuing with more great card effects, Frank Velasco did his twist on Bob Farmer's "Marked for a Countdown" including some fun byplay about the months three spectators were born.

Sharing a great strolling trick, Lowell Tauszik did a couple transpositions of a pair of half dollars, then he used a silk and red sponge ball to do Tarbell's Silk & Egg Transposition. Both of these looked excellent and using a sponge ball instead of an egg was a smart improvement. We closed the evening's performances with Rob Albergo showing a hundred-dollar bill up for grabs if Rob failed to predict the chosen landmark by Rick Casale; in fact, he had a photo to prove that he knew what Rick would choose. Lots of great magic, sharing, learning and fun at this month's meeting!

Tom Vorjohan

RING 179, BALTIMORE, MARYLAND – George Dency Ring

Meets 2nd. Thu., 7:30pm at Chestnut Ridge Church, 1010 Saters Lane, Timonium, MD 21093

ANDY LONDON, President / Email: alondon@concast.net

The joint meeting of IBM Ring 179 and SAM Assembly 6 took place on February 12, 2026 at the Chestnut Ridge Church in Timonium, MD. Twenty five members attended.

Baltimore Magic Minute - Mike Rose started the meeting with another "Baltimore Magic History Minute" presentation with pictures. Mike told the interesting history of the Baltimore Magic & Novelty Shop. Founded in the 1920s by Isaac Charson as the Reliable Cut Rate Shop, it sold a variety of goods including magic on Baltimore Street. It eventually changed its name to the Baltimore Magic & Novelty Shop and featured more magic. The

shop was operated by the Charson family for approximately 70 years until closing in the 1990s.

Zach King video - after Mike's history presentation, Andy London played a video of YouTuber Zach King. Zach is known for his creative and visually amazing CGI and computer assisted 'magic' videos.

Thumb tips - Dave Thomen talked about thumb tips, handed a few out, and demonstrated a few uses. Dave showed a bubble thumb tip, which is a tip inside a tip used to blow bubbles, and also Rocco's flip tip, which flips open in the middle and is used with a small and hard-to-find finger coil. Dave mentioned that for D'Lites, which are thumb tips, one should not use a red light, because red is now too well known to the public, although it was mentioned that there are exceptions where a red D'Lite can be well used. Dave also demonstrated a finger sausage gimmick to use for the floating finger illusion, which is sold by Geoff Williams. During the performances, a couple members shared their experiences enjoying the Magi-Fest conference in Ohio, mentioning that they got to meet Bill Malone.

Teach a Trick - Andy London played a video of Jeff Eline teaching a card trick.

Member Performances - the meeting theme was your first magic trick.

Vincent La Padula - performed a version of Professor's Nightmare using charging cables instead of ropes.

Jared Raitzyk - performed his first card trick. A card is selected, returned to the deck, and then Jared deals down to the selected card.

Richard Kitterman - did a card trick with a Valentine's Day theme. During the trick he pulled red sponge hearts from a card, and the routine became a sponge ball routine, ending with 2 smaller sponges changing into a giant red sponge heart.

Ken Caplan - included his usual comedy bits, while performing his first trick, which was a ball and vase trick.

Donald Driskill - First, he performed a ring and rope trick, where the ring magically comes off the rope. Second, he demonstrated an invisible deck technique.

Mike Stringer - performed a somewhat procedural card trick called "Meeting of the Minds" from the "Royal Road to Card Magic" book.

Joe Pachino - did a card trick starting a volunteer dealing 6 piles of cards. While Joe looks away, the volunteer selects a card from one pile, and places it on another pile. Joe eventually puts the piles together, and is able to find the selected card.

Jay Silverman - shared the magic trick that his daughter Melissa, who has Down's Syndrome, did while explaining the myth of people's supposed limitations.

Matt Jacobs - performed the first that he ever marketed, called the JL Move. The JL stand for Jacob's Ladder, but another magician had already used those words for the name of their trick. Matt dribbles the deck and has a spectator toss their selected card anywhere they want to, and Matt still has full control over their selection.

Jacob Knuckey - performed one of the first tricks he learned, a procedural card trick. A packet is dealt by a volunteer, and a card is selected. The magician goes through the cards, and then spells out a card, the Seven of Hearts. Although the spelt card is incorrect and not the selected card, the very next card turned over is revealed to be the chosen card.

John Gazmen - did a trick where a volunteer selects and signs a card with a black magic marker. After John makes two wrong guesses, the marker is waved over the deck, and the selected card is found.

Noah Dankner - performed the Color Vision box. A volunteer selects one of 6 colors on the sides a small cube. He places the cube with the selected color face up in a small box with a lid which is closed over the box. Noah holds the box up to his forehead, and is able to correctly determine the selected color.

Mark Wolfire - his first trick was a color changing plastic Lucite bar, which led to an interest in color changing knives. Mark shared many knives from his collection, and also two books on knife magic. Mark demonstrated a few knife moves, including push through changes.

Rick Beatty - told a story of how he got into magic, after seeing a trick in Atlantic City. The trick Wild Card inspired him along the way, which included him working at the Yogi Magic Mart.

Mason Schwartz - did a card trick starting with the deck being spread across the table. A volunteer selects a card, which is lost in the deck, which is then shuffled. Mason was able to successfully find the selected card.

Michael Worsham

RING 185, HONOLULU, HAWAII – Curtis Kam

Meets 4th Thu (except Nov. & Dec.), 7:00 p.m., at Kalihi Palama Library,
1325 Kalihi St., Honolulu, HI 96819

LAUREN TANAKA, Secretary

E-mail: laureentanaka@gmail.com / www.hawaiimagclub.com

Seven members attended our February meeting, in person & via zoom. Planning has begun for the next Hawai'i Magic Festival in Honolulu, Hawai'i. If you are interested in performing on

stage please let us know. We are working on securing the date and venue now.

Information was shared by Kelvin Chun regarding: 2026 I.B.M. Convention, Lance Burton's Teen Seminar, and 2026 Magic Live. We have a good sized group from Hawaii who registered for Magic Live already and possibly more will attend.

Dr. Brad Kerwin, Founder and Creator of Annual Magic Camps at the Children's Discovery Center was geared up for Spring Break 2026. His Magic Camps sellout every year with a waiting list of parents for the next ones during Summer, Fall & Winter school breaks. Children from 4-12 years old learn Magic tricks, Magic manners, Magic hand washing, and are taught to perform in front of an audience. Transformations happen all the time & parents are amazed that this is the same child they dropped off that morning.

The theme for this month's tricks was Magic of Love for the love month of February. Willy Chen performed Curtis Kam's "Wishing Bowl" - love wishes, "Chinese Sticks of Mystery" and taught the "Chicago Opener" aka "Red Hot Mama". Kelvin Chun performed "Sunny Mood" using cards, some with love emojis, while his Eclectus parrot, Magic, supervised... with love of course. *Laureen Tanaka*

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

Javi Benitez Lecture, Feb 16: Cards. Card tricks that will blow away your audience when you add them to your magic routine. Javi started with high energy and comedy and kept it going for hours. He borrowed decks from the members to make the magic seem real. His Gypsy thread routine was so different from others who perform the Gypsy Thread. The lecture ending was the icing on the cake. The routine that fooled Penn and Teller on Penn and Teller's Fool Us. Unbelievable!

Both from Spain, Javi and Pedro, another Spanish magician, spoke Castile Spanish which was easier to understand than the "press one for Spanish" members were used to here in North Alabama.

March Ring Minutes: The magic theme for the evening was March Madness Magic. Any magic related to college basketball, acting like a madman, St. Patrick, tricks from the WCM, rookie cards, or any card trick was acceptable. Trace Cooper performed Tom Patterson's PsyKo. Brett Boyer amazed us with Max

Maven's Tic Chips. Matt Growden, as always, tricked us with a coin set and Instant Teleport. Bill Mullins, saving this trick for 3 years, pushed a toothpick through a dollar bill. Bill opted to use a toothpick over floss. Dr. Glenn Rudolph commented on flossing, then did a card trick involving two members.

Rather than a magic trick, astronomer Jared Cassidy discussed the bathroom situation on the upcoming flight to the moon. David Thompson performed a coin transposition routine with the American dollar, Chinese coin and change purse. Matt Adams also did not perform this evening because he thought he would be attending the 51st WCM. Patrick Brunson had hotel reservations in Pigeon Forge and did not attend this meeting. Dean Carter traded magic time for his treasurer's report. Payton and Russ Ward warded off any evil spirits by awarding us with two of Payton's card tricks. Jack Baldwin, keeper of the clock, announced that by Halifax time, the meeting was over. *Patrick Brunson*

RING 198, LEXINGTON, KENTUCKY – Thoroughbred Magic Guild

Meets 2nd Sun. afternoon of most months at Hope Springs Community Church, 1109 Versailles Rd., first building.
MIKE WOODWARD, Secretary / E-mail: mikewmp@aol.com
Web site: www.ring198.com

March: Sleight of Hand Sensation and World-Renowned Magician, Javier Benitez (Javi), visited the Thoroughbred Guild and presented an outstanding set and lecture for our members. Greatly appreciated Javi's professionalism, comedy, presentation, and lecture.

Our monthly meeting was themed 'Unfinished Business'. Several of our members presented routines (some in development and some not finished) for feedback from our members. These included Jon Rees (Original Mentalism Routine), Graham Ricks (similar to Loki Effect by Adam Dadswell), and George Hunter (Idiom by Mike Shaw).

President Graham Ricks gave an outstanding book review of Road Hustler by Robert C. Prus and C.R.D. Sharper (1977). An excellent entertainment value for Magicians. This book examines the world of the Road Hustler; a confident man whose specialty is the manipulation of card and dice games. This is an intimate view of the world of card and dice hustling. Great for studying deviance involvement processes and career contingencies; for understanding the operations of hustlers, professional thieves, and confidence men; and of learning more about the social psychology of impression management, deception, and credibility.

Mike Woodward gave an extensive review of the new IBM website including the benefits of

being a Member or Lifetime Member of the IBM. This was very informative and many of our members were unaware of the progress and amount of information on the website. If you have not visited the site in a while, very worth the time investment. The IBM website is located at www.magician.org.

Mike Woodward performed with Sir Pat-Trick and Matt Stanley (Headliner) in Cincinnati (Cincy Magic) at Artsville. Awesome performance. Treat yourself to the wonders of Cincy Magic if you are in the area. www.cincy-magic.com

If you are in the Lexington area, please do not hesitate to contact us and attend our meeting.

Stay Happy and Magical!

Jon Rees

RING 199, RALEIGH, NORTH CAROLINA – Lee & Snavelly Ring

Meets 1st Sat. of month, United Church, 820 E. Williams St., Apex, NC
DAN HARLAN, Secretary
E-mail: contact@danharlanmagic.com
Website: www.raleoghmagicclub.org

OMG, what's that GROWTH!? It's Spring! And as the birds do secret things with the bees, our members are stretching their butterfly wings by transforming their familiar routines into something new.

Leading off the performances, Kevin Burke impresses Sara Coleman with a Vegas-inspired tale of The Curse of the Luxor where randomness gives way to a sealed fate concealed in an envelope of mystery.

Picking up from there, SarahElla Harlan invokes memories of her grandmother as she picks imaginary apples disguised as ordinary leaves which do (indeed) transform into the aforementioned apples. How do you like them...?

Our junior member, Josh, attempts a most challenging feat... borrowing a wallet and finding money in it! Eventually it all pays off as a signed card switches places with a dollar.

One of newest members, Chloe Glaser, performs a work of art by transforming blank cards into printed and, when an uncooperative joker gets in the way, she perseveres.

Next, Dan Harlan gives precise instructions for random activities which somehow cause specific outcomes resulting in a surprising coincidence. Yep, another card trick.

Front and center, Gale Molovinski uses pictures of basketballs to test our perception and reveals that we all missed the very large gorilla even though he warned us it would be there.

Refreshingly, David Darmody has Harry Houdini (disguised as a signed coin) break INTO a jail cell disguised as a Tic Tac® container. Sweet!

Risking a rift in the fabric of the universe, Sean MacBain triumphs as he travels back in time to correct the mixed-up mess he made and isolate a selected card.

Turning the page to our next performer, Paul Syros claims to have memorized two whole dictionaries from different publishers and then demonstrates it digitally in his device-based Book Text.

Ever the gracious type, Tony Thomas dedicates his time to Sean MacBain's birthday by dealing to the tune of Happy Birthday (royalty-free since 2015) to find a selected card... a birthday card, if you will. And, yeah, you kinda have to. Too late to back out now. You've read it... you can't un-read it. Writing reports AI-free since 1988... *Dan Harlan*

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 / Web site: www.ring216.org

The Ring 216 meeting on January 14, 2026, was preceded by a swap meet that brought magic sellers and buyers together and gave an opportunity for socializing. President Cal Tong opened the meeting by welcoming many new people, including Steven from San Francisco, Daisy the Clown, John, Jesse, and Colin. In all, there were at least thirty-four people present at the first meeting of the year. Cal also announced we will have a strolling magic event on Saturday, March 7, as a gift to the Yu-Ai Kai Center for allowing this ring of crazy magicians to use their meeting rooms for so many years.

Next was a series of teach-ins, aiming at ten minutes each, about creativity. David Martinez described how he was using 3D printers to make props and secret gimmicks for his act, providing useful tips on how to get started. Syd Kashima taught the "Swivel Switch" card move. Yitian Liang taught a routine that changed four selections to aces one by one and Rishab Agarwal covered Harry Lorayne's version of Vernon's aces. Then back to Cal, who presented his inspired improvement on Brian Curry's "Business Cardiographic".

There were ten sign-ups for the open performance section, which was emceed by Syd. Jeff Friend spun a dollar bill to make its back strangely reversed from normal. Syd puzzled with a prediction envelope that contained a match of a selected card and a note with the name of a freely named card. Michael Ellis gave a lively presentation of the "Eleven Bill Trick", in which he was unable to count out eleven dollar bills no matter how many bills spectators gave him. Ken King used a borrowed deck and

a borrowed spectator for an interesting spectator-led selection and dealing procedure leading up to finding the card. Vijay let two spectators exchange cards between their halves of the deck, only to end with jacks on top of each pile.

Grant Gomez pulled lint from his sleeve, turned it into a coin, then another and another coin appeared, then they turned into lint again, and then back to three again, in a quick, lively routine with continuous patter. Owen changed three Morgan dollars one by one to Chinese coins. David Martinez pulled a double whammy on the magician audience: he first divined the name of a city a spectator had written down, using a method he had already disclosed in his teach-in, and then asked everyone to go to his Instagram for a prediction, and there was the named city (not explained in the teach-in).

Jeff Choy transposed a copper coin with a silver one held in a spectator's hand. Alex Wu surprised with a cube and Mahjong tiles. Jolie played "Bluff Roulette" where a spectator (Syd) lies about one color out of several and she catches him at it and names the number associated with the color.

IBM Ring 216 of Silicon Valley meets the second Wednesday of every month. We welcome all visiting magicians. *Gary Goldberg*

RING 219, LAFAYETTE, INDIANA – Bob Hurt/Ron London Ring

1st Thu., 7:00pm, Faith Community Center, Lafayette, IN
SCOTT STARKEY, President

Scott shared a sponge ball routine where he used the volunteer as a holdout. He applied a piece of double stick tape to the sponge ball and when he patted the volunteer on the back the ball stuck. He could retrieve it as needed.

Noting that some people are probably psychic, Scott had a volunteer place cards face down into two piles based on intuition alone. When the cards were flipped over, the volunteer had sorted the black and red cards perfectly!

Scott then began a trick in media res with a card already selected. The card and deck were mixed face up and face down. A card was removed and we were back where we started with the cards rightside up and the selected card in the volunteer's hands.

Jordyn had a deck of cards broken into two packets and mixed by two volunteers. From each packet, the respective volunteer selected a card and traded it with the other volunteer. Jordyn knew in an instant the selected cards.

David had three cards selected and returned to the pack. With a wave, he spread the deck and the three selected cards were reversed in the pack. David then had a card selected and returned to the pack. It disappeared from the

deck and appeared in a balloon animal he made.

John used four dice to tell him how many cards to deal in one of four piles. He then flipped over the piles to reveal the four aces! Next, John had a card selected and returned to the pack. He had the volunteer name a number and deal that many cards down. Their selected card was at that number. John then had a volunteer take half the pack of cards and deal them into two piles. John matched their dealings. When the cards were flipped over there were two piles of red cards and two piles of black cards!

Jordyn had a card picked by dealing cards at random numbers and marking the spot. One spot marked the suit, the other spot marked the value. The random numbers were then totaled and the cards were dealt to that number. The generated card was found there!

Benji had a card selected and returned to the pack. The volunteer dropped a poker chip onto the spread out cards. Benji asked, "Wouldn't it be amazing if your card was under that poker chip?" The poker chip was flipped over to reveal it said, "Your Card." The card was then revealed to be the volunteer's selected card. The poker chip was flipped once more and the volunteer's selected card was printed on the chip.

Mr. Whitlock closed the night by having a volunteer deal down the cards until they were ready to stop. The volunteer marked the spot with a card and repeated the process once more. The volunteer had found the two matches of their black cards despite the whole deck being made of red cards!
Benji Milanowski

RING 258, LEESBURG, FLORIDA – The "Magic Ian" Ring

4th Thu. at 7:00 pm, in the Ball Room of the Lake Square Mall,
Leesburg, FL 34748

ROGER L. REID, Secretary / (321) 945-7500

E-mail: rogerreid1114@gmail.com / Website: www.Ring 258.com

President Andy Rohweder opened the meeting at 7:02 pm. Under Good & Welfare – Karen Lyons Mom is recovering and may soon move to an elder care facility. The Secretary's Minutes of the Jan. meeting were approved as written. The Treasurers report Showed a bank balance of \$3060.79.

Old Business – The clubs first "payback" show, scheduled for Sat., Feb. 28, will feature Jim Luscutoff, April Malara and Greg Solomon. Planning ahead... if you want to be one of the performers in our next "payback" show, email V.P. David Ginsburg at spotsgone65@gmail.com.

New Business – The Mall is providing a dressing room for the show and FREE tickets to the Circus that will open shortly in the Mall parking lot. Andy Rohweder had the opportunity to meet with Lance Burton. Andy's assessment

was “He’s showing his age.” Greg Solomon will be doing his Medicine Show in Lake Alfred on Mar. 7th. Dave & Karen Lyons will be appearing at the Marion County Fair, Mar. 17 – 22. They will be helping Florida Kids Helping Kids (FKHK) with an after-hours event at the I-75 Flea Market, 4121 NW 44th Ave., on Mar. 19, from 5:00 – 7:00 PM. George Drake brought up the possible need for Insurance for performers. The IBM offers inexpensive insurance. Greg Solomon noted that he found a new brick and mortar Magic Shop in New Port Richey, located at 8734 US Hwy. 19. If you are in the area check it out! The Daytona Magic Convention, usually held in Daytona, now under new management, will be held in Orlando this year. Next month’s Theme... “Comedy Magic”! And the official part of the meeting was closed.

The Theme for the after-meeting portion of the meeting was “What I got for Christmas or Chanukah.” Jim Luscutoff, with the aid of David Ginsburg, performed and explained Crystal Pyramid. Greg Solomon showed Dare Devil Dan & Mini Polaroid Prediction. Sandy Schwartz did Predicting the Relative & Randomly Marked Cards. Andy Rohweder performed Thumb Tip Blendo, Midas Machine (Oops!) & Lite Lunch. David Ginsburg worked Prismatica. Kim Young cooked up Crackers! To close the evening Roger Reid showed some of what his Grand Son received for Christmas... a 3 D printer, some items produced on the printer and the computer app to make it work. We had a nice turnout and a good time was had by all!

Roger Reid

RING 265, LONDON, ONTARIO, CANADA – London Magicians Guild

Meets 2nd Wed., Labatt’s Engineering Bldg. unless otherwise notified.
MARK HOGAN, Secretary

The February meeting theme was “It’s Out of Your Hands!”, where we performed effects where the magic happens out of the magician’s hands!

Mark Hogan received a text from a mystery magician, asking him to follow a series of steps using a deck of cards (that magically appeared in his pocket!) that lead to a card being finally selected – which just happened to appear on Peter Mennie’s phone! (We’re all still wondering who the mystery magician is!). Peter also performed Jim Steinmeyer’s “The Nine Card Problem” with a clever twist on how the revealed card is initially selected.

Sam General showed us Nathan Rantala’s “Jacks Rob a Bank” - an Ace Assembly effect he has recently been working on with a fun plot (learn it below!). Four bank robbers (the four

Jacks) went into four different “bank vaults”, each containing 3 cards of high value. But the Security guard (the Joker) foiled their robbery plot and found all the bank robbers caught together in one vault.

Scott Hood presented a 3-D puzzle of a deck of cards, then magically changed it into a regular deck! He then had four cards randomly selected, which turned out to be the four Queens, and all the other cards were shown to be blank!

Peter Skells used his favorite new technique (courtesy of Si Stebbins!) to have a card selected and lost into a shuffled packet – yet Peter was able to hunt it down! Plus he did his pet ACAAN effect where he knows the position of any thought-of card in a deck!

Andrew Olmstead performed the best trick of the entire night – he made Leo Martins a Canadian citizen! (Congratulations, Leo – and that Canadian tie looks good on you!). Andrew also performed a Jon Racherbaumer and Hideo Kato effect where a random card selected and re-inserted into the deck behind the spectator’s back was known to Andrew – plus the card ended up reversed in the deck!

Mark Hogan showed off his newest purchase – Caleb Wiles’s F.A.C.T., where the spectator plays the part of a magician - not only finding a selected card, but also all its mates, plus showing the spectator knew the selection before the trick even started!

Thanks to everyone who came out to have magic happen out of your hands! *Mark Hogan*

RING 273, CANBERRA, AUSTRALIA - Oliver Ring

Meets 3rd Thur., 7:30pm at the Burns Club
PETER FOSTER, Secretary
Email: pfooster@pcug.au

A short report after a sparse meeting, with only Phil Bevan joining me. And he was late, so I had a fair bit of time on my own to practice some stuff.

Phil started with a bit of a variation on Out Of This World, with some homemade cards that were either “naughty” or “nice”.

Phil continued with a borrowed deck miracle. A spectator shuffled the deck, then selected a card from a small packet in a very fair manner. The spectator replaced the cards and cut the deck, shuffling before completing the cut. The magician then found the card. This was a magician fooler by Luca J. Bellomo.

Phil then did something even more miraculous. He stood at the other end of the room while a spectator cut the deck to select a card. The magician identified this card. Then the spectator cut off a small packet. The magician correctly stated the number of red cards in this packet.

Finally, the spectator cut off another packet and added up the value of all the cards therein. The magician correctly divined this total. Very nice indeed. This was DragonScale by Penguin Magic.

I then did a less gimmicky card trick. A spectator thought of a card, then secretly spelled to it to select a card. The magician divined both the thought of card and the selection. (I actually did this twice, as the first time I hit a miracle finish with the spectator spelling to their thought of card.) An excellent effect. This was Hex-pectation by Christian Grace.

I finished with a penetration effect. I took out a glass that had some rubber stretched over the top, with some coins on it. A spectator selected one of the coins and the others were removed. The magician pressed on the coin and it penetrated the rubber, falling into the glass, and all could be examined. An oldie but a goodie. (I had been to the dentist the previous day, so I thought I should take advantage of that).

We finished at that point. Next meeting will be on 19 March. The theme will be Lennart Green.

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: <https://i-b-m-ring-298-mike-fuller-ring.webflo.io/>

Our March meeting with our theme being Sponge Magic started off with our meal at Fresh Air BBQ, some mighty fine eating for sure. Afterwards we began with our usual info session on what's happening in the magic world with conventions and such as our president Danny Watson was out with some health issues and would like some additional prayers if you're inclined to with many thanks.

On to the magic, first up was Ron and Angie Livingston with their version of the Ice Cream Truck where the Ice Cream showed up and four of their customers wanted different flavors than what was on the truck. In the Ice Cream cones on the truck sat 4 red sponge balls (Strawberry) and Ron explained that he only had strawberry. He took the 4 red sponge balls and put them into his change bag, closed the door on the Ice Cream truck and with a wave of his wand the 4 red sponge balls (Strawberry) had vanished only to reappear back in the Ice Cream truck sitting on top of the Ice Cream cones but in the original named flavors the 4 customers wanted: Blueberry, Pineapple, Orange, and Grape. Looked great you two.

Next Evan Dupree showed us his chop cup routing using small sponge balls that jumped around from one hand to another, from pocket to

cup, from cup to pocket then he had Oliver Purvis (guest) assist him as balls jump from the cup to his hand, vanish and finally multiplying into several balls and then finally into an egg under the cup. Nice job Evan and Oliver.

Next Mike Fuller did a routing to music with Dan Garrett's never-ending bananas as the bananas would appear and drop into a bag one after another and finally he pulled out a little monkey at the end. Good Stuff.

Tony Zelonis was up next with his routing he called Passe Passe sponges where he laid two of them on the table and he'd count to ten with his hand tapping on the top of the sponges sometimes palm up then palm down and count to ten and when he got to 10 both sponges were in the same hand. An old favorite, Nice Tony.

John Donahue finished out the night as he was talking about acquiring a nice box at an auction but there was nothing in it, he showed it empty and when he opened it again there was a sponge in the shape of the word NOTHING. He then told everyone that he hoped that if they happen to buy a similar box that he hoped theirs had something in it and he opened it again and he pulled out a sponge that spelled out SOMETHING. Looked great.

Next he did a routing to music with Magic Ian's Diminishing Sponge Balls as the sponges shrunk down each time from 4 inches to 2 inches, to 1 inch and finally ½ inch then removed a mini briefcase placed the tiny sponge ball in it and left the stage. Weird but a nonsense routing. Nicely done.

If in the area stop in to see us we'd love to see you, be well.

John Donahue

RING 310, MUNCIE, INDIANA – The Muncie Mystifiers Ring

Meets 2nd Wed. of month, 6:30pm, Holy Trinity Lutheran Church located at 900 W. White River Blvd., i, IN.

RICHARD HERBERT, Contact

(765) 520-9206 or MagicByRichardLee@gmail.com

Wednesday, March 11th, we had another great meeting. Those in attendance were Rick Herbert, Duane Ott, Scott Johnting, Mike Gerrish, Gary McCoy, Chase Skiles, Cevvin Hart, John West, & Johnny Reason. After some discussions about a possible lecture or flea market, the magic commenced.

Our old buddy John West kicked things off with his version of a Lazy Man's Card Trick whereas John instructed Scott Johnting to do all the work with cutting, counting, and tabling of cards as instructed. At the end, the final 2 tabled cards (the red sixes) were the perfect match. John then proceeded to showcase 2 impressive Oil & Water card effects including his nearly famous Custard's Last Stand effect.

Gary McCoy chimed in with a great display of the Linking Ring's effect with a real nice NASA story that complemented his masterful moves nicely. Nice stuff.

Rick Herbert was next with Houdini 1926. In this effect, Rick placed 9 cards with the faces of 9 famous magicians onto the table. Scott placed a quarter on a freely selected card. Rick allowed Scott to move the quarter in any direction a certain number of times. Rick was able to correctly guess exactly which magicians were eliminated during each round of this process. At the finale, Rick was correct in predicting Houdini as the final selection. As a kicker, Rick turned each card face down and the 9 cards collectively made a miniature Houdini poster. Good piece of magic.

Cevvin Hart had a rare version of the Inner/Outer Boxes and in this version there were 3 boxes instead of 2.

Rick Herbert ended the magic by tabling a small black magic box behind Johnny. He then gave Johnny a box of 6 colored markers and a blank coloring book page with a Teddy Bear on it. As Rick's back was turned, he instructed Johnny to freely select any colored marker and use it to color in the Bear's features one at a time. At the conclusion, Rick produced a very large Teddy Bear from the small black box, and all of its clothing and features were an exact match to the drawing that Johnny had just colored. Very nice!

At next month's meeting we plan to have members demonstrate magic tricks from the popular Tenyo line of magic. All club members who are up to date on annual club dues (\$12) will now be eligible for a free magic trick to be given away on a monthly basis. We hope to see you soon!

Johnny Reason

RING 325, BRANSON, MISSOURI – The Tri-Lakes Tricksters

Meets 3rd Sat. of the month attl's Magic & Joke Shop, 6:00pm, 124
South Business 65, Branson, MO
DR. CHRISTOPHER BECK, President
E-mail: beckibmring325@gmail.com

Anthony Mullins, Gary & Mary Geise, Jim Holmes, Seth Dreams, Yak Williams, Jeff Pyzocha & guest Merica Barnes, Thom Taylor, KJ Phelps, Mark Boldy, Uncle Funk, Walt Pattison & Justin Doede. Jim called the meeting to order at 6:00 pm.

OLD BUSINESS

Everyone was reminded about the Cavalcade of Magic, March 27-28 with Auction the night before, March 26 in Eureka Springs. All are welcome and encouraged to attend. Venue is Best Western Inn of the Ozarks.

NEW BUSINESS

A lecture by Javi Benitez is available March 7, 2026. Consensus was he is a great performer and everyone would like to see him. Members to pay full price and all are encouraged to share the information once Yak confirms the booking. Jim will send out a flyer in the next few weeks.

PERFORMANCES

Visitor Uncle Funk presented an Adam Wilbur effect. Yak Williams selected Green, Merica Barnes selected Blue and Mary Geise selected Yellow. Gary Geise revealed the result he had been holding.

KJ Phelps demonstrated a new Picture Card deck ostensibly for trade show magic. Anthony Mullins selected a RR Crossing sign and Walt Pattison selected a monkey. The reveal spelled the answer.

Jeffrey Pyzocha shared a version of one of his street magic effects from years ago called Card through Window. Yak Williams selected the 5H from the pro-offered deck and wrote his initials in the upper left corner. Jeffrey then tore the initialed corner from the card and gave it to Yak. Monica Holcomb came forward to hold the TV card frame. Jeffrey then proceeded to throw the cards at Monica. One card displayed in the Frame Monica held. It was the 5H. Jeffrey then revealed the street location where he initially performed this effect. It was in front of an ATM machine and he would throw the cards at the machine window with the chosen card displaying for the audience.

Seth Dreams displayed the "finger grabber" prop from the shop attached to his two index fingers. He turned around to extricate himself and two grabbers were now attached to the index and next fingers of his hands. Yak Williams assisted him in removing both grabbers. Seth next showed a ball in his hand, asked whether it was in his hand or pocket then produced a color changing ball and square.

Next up was Mark Boldy, Owner of the Silver Dollar City Magic Shop. Showing a Rope and Ring effect. He referenced El Duco Company, Eric de Camps and indicated it was a Ring & Rope Trick.

Guest Walt Pattison from Minnesota with the help of Justin Doede proceeded to demonstrate an effect attributed to Al Sneider and Eugene Burger. He proceeded to demonstrate the blood stream process in the body. Red represents the corpuscles that provide Oxygen in the blood stream. Blue represents the Bluebloods. White represents illnesses. The blood does the work of fighting the illnesses. The red is found in the center of the deck. Walt's personal favorite performer of this effect is by Harry Lorraine.

Yak Williams produced two yellow silks and

loaded them into each side of a box. Next, he blew up a blue balloon and placed it into the center of the box and performed the 20th Century Silk & Box routine. Next, with Walt Pattison's assistance a red scarf was stuffed into a tube. "Magic Magic" and a wand wave turned the tube into a Red Wand showing the Color Changing Magic Wand effect.

Our resident Slovakian, Thom Taylor, aka, Nicholas Nickleby Insktioff proceeded to demonstrate his Mind Reading ability. He asked Walt Pattison "What am I thinking?" Walt replied, "Nothing". "Correct!" Nicholas exclaimed.

He next displayed his "penetrating oil" and sprinkled it onto a "Spirit Nut". Holding an antique skeleton key in his hand the "penetrating oil" encouraged the spirit to move the key. With Justin Doede assisting, they placed the spirit nut onto a rope then covered it with a silk. Using a hook and wire, the silk was removed and the nut had moved from the rope to the hook and wire.

KJ Phelps returned to the stage with the Picture Card deck and Yak Williams as an assistant. Spreading the cards, Yak selected the "Stop Sign" card. It was returned face up in the face-down deck. Spreading the deck, KJ selected the two cards before and two after the face up Stop Sign card. When turned face up, the pictures on the four cards showed S T O P (Slide – Airplane – Tennis Ball – Trumpet). The deck is called SNAP Deck Utility and was produced by Dan Harlan and Dave Johnathan. It includes multiple and various ways the cards can be configured. \$40

Returning to the stage, Jeffrey Pyzocha gave an impromptu teaching moment. Yak produced two books from the shop. Jeffrey asked him to look at the top of page 166 in each book and memorize the first word on the page. He then produced a prediction card with the word "said" on it which was the found words in both books. He mentioned the Book Test / Switch Book effect and referenced Word A Million by Mark Hansen.

Indicating he has a show coming up, Uncle Funk asked if anyone had a ring. Mary Geise donated her wedding ring. Carefully placing it into his Cleaning Machine, closing the lid, and turning the knob, a variety of noises were heard. He checked under the lid, indicated the cleaning wasn't complete and repeated the process. Finally, he gave Gary Geise a paper and poured out a patch of "glitter" into the center indicated that was what was left of the ring and referenced the Wolf Magic Ring Grinder. He next presented a set of nested boxes. He asked which box with

what price did Gary want him to open. He proceeded to open each box. The last box contained a small plastic cup and lid. When removed, the lid revealed Mary's "clean" ring. *Yak Williams*

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

As always, it was a good night for a meeting. Gathering together with friends with a common interest in magic. We had a guest this evening from North Canton, Mr. Mike Bishop. It was great to have him with us. I hope our fooling around won't keep him from coming back when he's in town. Dan Welch was with us again. Certainly good to see him again. The business meeting consisted of upcoming events. New member Amy Clum presented a poster she bought for a door prize. Thank you, Amy! Sadly, it was announced that local magician Jody Pilarchick passed away. We took a short break for sandwiches and conversation.

Now it's SHOWTIME! Our theme for the evening was ESP. Gene Voshell was giving a talk on The Shadow and Walter Gibson, so President Paul McTaggart had a contest, a Shadow laugh off. Liam, Bryan, Michael, Charles, Dan, Mike, and Paul participated. Bryan was the winner of the poster Amy supplied. Ray Hardee started off showtime. He hypnotized Amy with a pocket watch and gave her the power to move the hanging watch side to side, forward and back, in a circle. Pulling the stem, Ray had her turn the stem and push it in. Opening the watch, he shows the time and it matches a prediction. Following this, Ray performed a Popsy Pegs effect that had socks instead of silks. Four colored cards, matching colored socks. Amy takes a card and replaces it. Reading her mind, Ray makes the sock that matches her color pop off the stand. Cool! Dan Welch very kindly gave everyone several decks of playing cards. Thank you, Dan! He next showed us several effects he got in an estate sale, beautiful pieces. He demonstrated one. A box held two sarcophagi, one held a mummy, the other a funerary bed. Dan told a story of them being found and shipped to a museum in London. While being packed, the bed and mummy were placed in the wrong coffins and then placed in the box. When the sarcophagi got to the museum and opened, the bed and mummy were back in their correct coffins. Really nice!

Amy Clum had a psychic contest. Coins were handed out as well as St. Patrick's Day scratch off cards. If you had three four leaf clovers or

the special card with four clovers on it, you were in the contest. We got a card with a number in it. We had to use ESP to find our prize bag. Each bag had a nicely framed Houdini themed picture. Amy is too generous. Vlad performed a book test using the book *In Search of Dracula*. Vlad flipped the pages of the book and Michael Bairefoot had him stop and chose a word off the page. Next he had Michael go to the page he chose a word off of, surprisingly the page was torn out of the book. Vlad pointed out an envelope and had Michael open it, somehow it contained the missing page. Fantastic! Bryan and wife were next. A pistol, knife, rope, and a bottle of poison were placed on the table. Amy thinks of one of the items and shows it after Bryan leaves the room. When Bryan is called back into the room he is able to name the murder weapon Amy has chosen. Nicely done! I, Dale Rabon, was next and named the thought of card using a peek deck. Much fun. Paul McTaggart had Mike Bishop tear a page out of a library book (uh oh!) and it is folded. Giving Roger Jones the page, he is to open it and choose a word. Paul is able to tell him details of what is on the page. How did you do it, Paul? Gene Voshell performed Money Box from Thirteen Steps to Mentalism, with a twist ala Gene. What a great effect! I had to leave as Ron Conley shared some things. Ron knows so much and everything he shares is gold. Wish I could have stayed.

To close the evening, Gene Voshell, our Club Historian, gave a lecture on Walter B. Gibson's "The Shadow." Gene reviewed with the group that in 1931 at the age of 33 Gibson, a proficient magician and writer, created the character based on Houdini's ability to do escapes and Thurston and Blackstone for their creations of illusions. "The Shadow" was the first American Super Hero. The Super Heroes that followed were Dick Tracy, The Lone Ranger, Mandrake, The Green Hornet, The Phantom, Superman, Batman and James Bond. "The Shadow," a vigilante crime fighter was a WWI aviator by the name of Kent Allard whose alter ego was a multi-millionaire playboy Lamont Cranston who along with the assistance of Margo Lang worked together fighting crime.

The special traits of "The Shadow" included carrying two special 45-caliber pistols, being a master of disguise, he could cloud men's minds, hypnotize people with his Opal Ring, he had a photographic mind and was a sleight of hand artist. Gibson's "The Shadow" began as a bi-weekly radio program that turned into printed monthly magazines, comic strips, comic books, movies, hardback books and board games. Within a 15 year time-frame, Gibson wrote 283

Shadow books. All scripts and publications were written under the name Walter gave himself, Maxwell Grant, a name he created from his two favorite magic shop owners, Max Holden and UF Grant.

Gene also reviewed the special Opal Ring that his friend and author William V. Rauscher gave to Gibson as a gift of friendship. The original cost to create the ring was approximately \$400 and in the early 2000's sold during a Gibson/The Shadow auction for \$9,000. The lecture was very informative and enlightening.

So ended a great night of magic and history. If you are in Myrtle Beach the first Thursday of the month, please join us. *Dale Rabon*

RING 359, MURRIETA, CALIFORNIA— The Jeff McBride Ring

Meets 2nd Thur.. at 7:00 pm at 40215 Sierra Maria Rd., Murrieta, CA. 92562 and Via Zoom.

KARL JOHNSON, President

Email: karl.johnson@gwcmi.com / (818) 632-6324

On Thursday March 12th, Ring 359 held its monthly meeting on Zoom.

The meeting was opened by Karl Johnson. Wesley announced that there had been a broken wand memorial for former Ring 254 President Peter Winch.

Cliff announced that there will be a church service and memorial for long-time IBM member Bill Pearce. This will be followed by broken wand ceremonies at several different clubs.

The opening discussion was on the topic of the value of Mnemonica vs. Si Stebbins. A point was made that Juan Tamariz' own system is the best way to learn Mnemonica.

Karl showed us a trick with a key that was a gift from Jeff McBride. He had a key in his hand, and he poured some magic invisible powder on it, and one key became two. The more powder and two keys became three.

Julia talked about working with Jeff McBride. She has also been invited to perform at the SAM convention upcoming in Appleton, Wisconsin.

Jeff McBride himself popped in and spoke of having an upcoming residence at the Magic Castle, probably in November.

Karl showed a trick in a tin box. In the box was a needle and thread, a button and a pocket. After sewing the button to the pocket, he took the button off and showed that the holes had vanished. Karl then taught the trick.

Mike Stillwell of Ring 76 in San Diego was our featured presenter of the night. He spoke about how excited and unexpected it was that he just won the Magic Castle strolling magic competition. He got first place and the people's choice award. He did not go to compete nor

even to win, just to perform and have fun. He performed his own version of the Classic Force as well as the professor's Nightmare but in the spectator's hand. He talked about how he got started in magic doing a reverse Si Stebbins ACAAN trick. Mike is hoping to lecture for the Juniors program at the Magic Castle. Mike did a demo of a trick. He showed a group of cards, and had a volunteer think of one. He held up one card face down. "Was your card the four of spades?" he asked. "No" came the response. "What was your card?" "The six of spades," came the reply. The card was turned over and it was the six of spades.

Come join us next month. This Ring meets on Zoom on the second Thursday of the month at 7:00 PM. Always the same Zoom link: <https://zoom.us/j/3137070153?pwd=eW95a0xyRnZhdTdWdjVXTmJQaUZMUT09>.

Cliff Gerstman

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

February is usually the time of the terrible Mid-Winter Jicker – but not for Ring 398! Our meeting theme this month was 'My Favorite Sleight'. Everyone was encouraged to share and teach their favorite magical move.

Dr Lynn Miner started the evening playing a video demonstrating the Gambler's Copy. The video was shared by our Vice President Rick Morein, who was unable to make the meeting, who believes it is one of the most deceptive card sleights ever created! Lynn then provided a few

applications for this clever sleight.

Next up, President Daryl Rogers shared an easy, yet deceptive, control of a card to the top of the deck he calls the Hassini Card Control. It's a sleight not used by many, but many of us will likely add it to our repertoire. Secretary Kevin Koehne then took the table and demonstrated his second deals – demonstrating both the strike and push-off methods. We were impressed by the smoothness of his technique.

The inimitable Marv Roth shared a routine that demonstrated the Elmsley Count and then proceeded to provide pointers on how to perform the sleight. Some learned to do the count successfully for the first time given Marv's excellent instruction.

Sargent-at-Arms, Michael Schroeder demonstrated not one, not two, not three, but four(!) applications of the Tenkai palm. He used giant coins, cards, knives and a chapstick tube! Treasurer Tal Kuhn shared a card trick where two people selected cards separately, and they were the same cards! He shared how he controlled the first card with a crimp.

Monty Witt demonstrated several sleights using the "children's" trick, ball and vase. The trick is elevated to a near miracle, simply by adding a few sleights. After the 'formal' demonstrations the group continued discussions, covering Okito box moves, Dr Daley's Last Card Trick, breather cards and other bits of business. Member Otis Day demonstrated a couple of tricks he picked up at Magi-Fest an examinable WOW gimmick and an impressive block penetration trick.

Another successful and educational evening for the Ring!

Kevin Koehne

SUBMITTING RING EVENTS

All articles about special activities in your Ring – shows, banquets, public service projects, etc. – should be submitted to Lauren Jurgensen at ringreports@magician.org.

Articles should be submitted as soon as possible following the event and must include the name of the author. We prefer articles to be submitted as Microsoft Word documents, attached to your e-mail. Captions for photos should be included in the document at the end of the article and coded to match any accompanying photos.

For those without e-mail access, cleanly typed events and traditional photographs may be mailed to Lauren Jurgensen at the address on page four of each issue of *The Linking Ring*.

The performer that the magic world knew as Chevalier Ernest Thorn was born Moses Abraham Thorn in Jaroslau, Galicia, which was then part of Austria and is now located in southeastern Poland and western Ukraine. Thorn was born on September 22, 1853. His early connection to magic came from watching a touring performer and being captivated by all that he saw. Thorn also worked as an assistant for Samuel Bellachini (Samuel Berlach, 1828–1885), who was at one time the court conjuror for Emperor William I in Berlin. Bellachini was said to have been the first to present the trick of taking eggs from his assistant’s mouth – an effect that Alexander Herrmann later exploited under the title “Tsin-Tsin Egg.” After Thorn left Bellachini, he developed ideas both inspired by his mentor’s work and of his own invention. The name Moses did not lend itself well to the stage, so Ernest Thorn became his performing persona. In between his attempts to make a name for himself, he worked part-time jobs to cover his expenses. It was not long before he made a commitment to leave his last job at a newspaper office and pursue a career in magic. This meant packing everything he owned and, whether transported by pushcart, backpack, or a makeshift travois, Thorn found a way to get his show to the next engagement – no matter how few or how many performances he had booked.

Thorn toured New Zealand and America, including San Francisco, in the 1880s with his partner and brother, Henry. The brothers billed themselves as “the original expositors of spiritualism.” It was during this tour that they performed for King Norodom in Cambodia. The king knighted Thorn as a member of merit and bestowed upon him the title “Chevalier,” which Thorn subsequently began using in his publicity. When the tour ended in America, Henry remained there while Thorn and his wife, Julia, concluded their time in America and took their show, *An Hour in Dreamland*, to Europe. In 1904, Thorn met with great success, as his illusions proved sensational with audiences. Among them were illusions named “Attavar,” “The Duped Spiritualist,” and “The Fakir of Travancore.” Thorn thought out every detail, much to the envy of his fellow magicians. In the “Attavar” illusion, a female assistant would lie on a hammock suspended between a platform above and a platform below. At the sound of a gunshot fired by Thorn, the top table would drop and the girl in the hammock would be gone. The audience could plainly see there was no way the girl could have escaped. The illusion was performed in full lighting, with no curtains and no trap door in sight. During that same year, while his troupe was in England, they performed at select theaters to rave reviews. His show included illusions of his own invention: the Noah’s Ark, The Dream of the Caliph, The Sarcophagus, Toiza-Wonnda, Caliph of Bagdad, and Mystery of Lahore. In 1905, Thorn was performing at Liebich’s Establishment in Breslau, Germany, while also managing a theater called The Colosseum in Lviv, Ukraine. During that time, he was approached by the famed coin manipulator T. Nelson Downs. Downs felt the time had come to mount a large illusion show of his own and contracted Thorn to build a full show and teach him how to present it. About as quickly as it takes to toss a gold sovereign in the air a few times, however, Downs realized that performing anything outside his wheelhouse was not for him, and he returned to what he knew sold tickets. Thorn, too, did not hold onto the theater long. He returned to touring in and around Europe and England.

Thorn continued touring throughout the early 1900s. His engagements included a four-week booking in 1907 at the famed Mellini Theatre in Hanover, Germany, as well as a well-received third return to the Krystallpalast Varieté in Leipzig. Audiences consistently received his performances with enthusiasm, always leaving wanting more. In 1912, Thorn performed his “Mysterious Sundial Illusion” to the delight of his audience. He invited eight audience members to join him on stage, where they beheld a large brass sundial hanging center stage above the stage floor. Eight cards were selected by those onstage. Once memorized, the cards

were placed back into the box. Thorn then borrowed a watch from one of the volunteers, and within a moment the watch had vanished. Without a word, Thorn took the deck of cards and threw it at the sundial. It opened to reveal an oversized square covered in flowers, containing all eight selected cards – and if that were not enough, the volunteer’s watch was hanging at the center of the circle of cards. The audience and volunteers alike were completely baffled.

Even as Thorn enjoyed success during these profitable years, he would take time off for his family, if only briefly. On occasion, there were also slight delays in performing that included a day in court. One such case, against the management of the London Alhambra, was particularly notable. In 1912, the management of the well-known theater terminated his contract after he had performed only one of his contracted seven weeks. Thorn took his claim to the London courts and obtained justice without



objection. The evidence he presented proved he had done no wrong, and the court ordered full restitution from the theater’s management. Such were the trials of a performer at that time. He continued touring in 1913 as the featured attraction at the Grand Cirque des Variétés in Liège, a theater that seated four thousand patrons. His autumn season was spent in Switzerland, where he opened the month at the Kursaal in Interlaken. Thorn was assisted by his wife, Madame Thorn, and his company performed at a theater in Lucerne, presenting a program of tricks and illusions in a thirty-five-minute performance. Among the many illusions Thorn included in his show at the “Cirkus Variete” in Copenhagen was one titled “Den Hemmelighedsfulde Hane” – loosely translated, “The Mysterious Rooster.”

Thorn continued to perform his wonderful illusions with his wife, Julia, as his assistant for throngs of audiences wherever he was booked. Under the aptly earned title “King of Illusionists,” he received rave reviews and consistently filled the theaters where he performed. On August 22, 1919, while they were visiting Frankfurt am Main, Germany, Julia suddenly passed away at the age of fifty. There was hardly time to absorb the grief, as he had so many shows already booked on his German tour – a tour for which they had expanded the program to a two-hour performance filled with illusions and other magical delights. Thorn honored each booking while continuing to mourn the loss of his beloved wife. After fulfilling his commitments, Thorn returned to his home in Leipzig, Germany, and set aside his life of touring. On occasion he would present a smaller show, but his heart was no longer in it. By 1923, Thorn had retired from performing entirely. Knowing of a performer he believed capable of carrying on his illusions, a magician named Alois Kassner, he sold Kassner his entire show and contacted several theaters on his behalf to vouch for Kassner’s abilities. In addition to writing to managers he knew personally, he also contacted W.W. Durbin of *The Linking Ring* to recommend Kassner for future membership. On May 21, 1928, Chevalier Ernest Thorn passed away after years of declining health. He is buried alongside his wife, Julia, in Leipzig, Germany. The words on their gravestone – *Hier Ruht Im Traumland* – translate to “Here Rests in Dreamland.” What truer words were ever written about these two performers.

Gary R. Frank

NEW APPLICATIONS AND REINSTATEMENTS

SEND DUES, CHANGE OF ADDRESS, AND APPLICATIONS TO:

I.B.M. HEADQUARTERS

13 POINT WEST BLVD.,
ST. CHARLES, MO 63301

MAY 2026 32 NEW MEMBERS

PETTINGILL, MICHAEL, Searcy, AR
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MACDONALD, MICHAEL, San Jose, CA
MANNING, DEREK, Alhambra, CA
NORRIS, CAYLEE, Long Beach, CA
SPINALE, ROMAN, Lincoln, CA
STORM, Hollywood, CA
ZENG, HOSHEA, Berkeley, CA
GORDON, DAVID, Libertyville, IL
SIKES, LANA MAE, Chester, IL
CHANCELLOR, DAVID, Saint Louis, MO
CHANCELLOR, MAVERICK, Saint Louis, MO
CHANCELLOR, MILO, St. Louis, MO
HAMMERS, STEPHEN, Warrensburg, MO
MONTEITH, TRUDY, Manchester, MO
CONDREY, RUSS, Raleigh, NC
LOGAN, ROBERT, Gastonia, NC
SHAH, NIRAV, East Windsor, NJ
SUZUKI, SHUN, Edgewater, NJ
BARANDICA, DOMINIC, Las Vegas, NV
HARRINGTON, ELLIOT, Berea, OH
SWAN, EDWARD, Massillon, OH

VINSON, GRANT, Oklahoma City, OK
MORENO, ROBERT, Farmers Branch, TX
WILSON, WINTER, Yantis, TX
BAIRD, ROBERT, West Valley City, UT
CHACON, RUDY, West Valley, UT
REHMEYER, DAVID, Puyallup, WA
OUGHTON-NICHOLLS, MARK, Ballarat Central, Vic,
Australia
GALARNEAU, ALAIN, Montreal, Canada
CICCONE, SALVATORE MARIA, Napoli, Italy

11 REINSTATEMENTS

COLE, NORRIS, Berthoud, CO
SERNEELS, DEAN, Clarksville, IN
WHITNEY, EDWARD, Halifax, MA
RICE, REGGIE, Hollywood, MD
LANCASTER, BRAD, Grand Rapids, MI
SUZAN, BEVERLY, Branchville, NJ
CIELIESZ, CHESTER, Las Vegas, NV
MAROTTA, ANGELA, Ronkonkoma, NY
WEEBER, RICHARD, Cleveland, OH
WISE, ERIC, Bartlesville, OK
STACHOWIAK, DONALD, Hanover, PA

I.B.M. YOUTH TRIVIA CONTEST RULES

(Continued from page 53)

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 53.**



Step Into the Spotlight

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