

VOLUME 105 • NUMBER 1

The Linking Ring

JANUARY 2025



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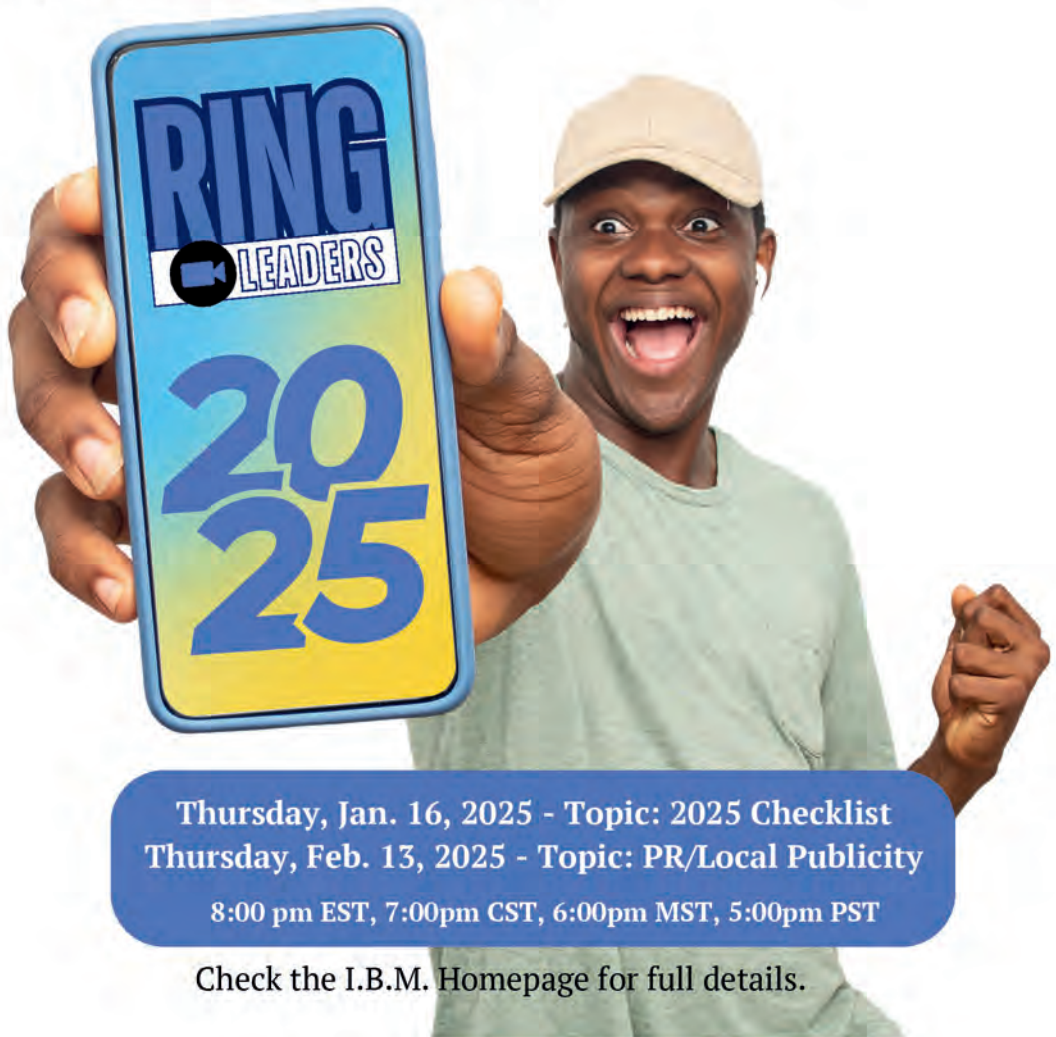
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Thursday, Feb. 13, 2025 - Topic: PR/Local Publicity

8:00 pm EST, 7:00pm CST, 6:00pm MST, 5:00pm PST

Check the I.B.M. Homepage for full details.

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The Linking Ring

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Meet the new president of the British Ring, Aidan Heritage, who has contributed his time and enthusiasm to the I.B.M.'s largest Ring for many years. Brian Lead reports.

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His mysterious disappearance could have taxed the brain of Sherlock Holmes himself. British magic historian Roy Field explores the unsolved mystery of Louis Le Prince and magic's connection to the earliest days of the cinema.

26 RECOLLECTIONS OF THE AMAZING KRESKIN

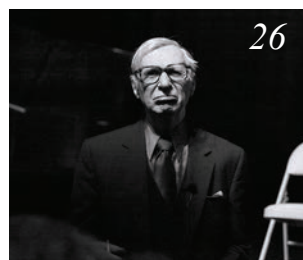
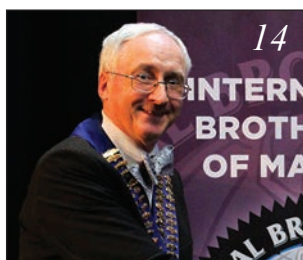
Dan Stapleton recounts meetings with Kreskin through the years, including a final encounter at a small Florida theater where spectators were not only baffled by Kreskin's feats but also by his temperament.

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David Garrard looks at the practical side of working clean, which broadens – rather than limits – a magician's market.

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Physical objects can have an almost mystical appeal for us. Dale Salwak reflects on our connections with material belongings that can develop over time.



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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.

Don't Miss Our 50th and FINAL

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DON'T MISS THIS GOLDEN GRAND FINALE!



From the Editor

SAMUEL PATRICK SMITH

This column first appeared in January 2017. We are reprinting it because the subject seems even more relevant today.

On the evening of March 6, 1835, a distraught, nearly hysterical man arrived unexpectedly at the home of Thomas Carlyle. It was John Stuart Mill, his closest friend in London, bringing him shocking news.

Mill had arranged with his publisher for Carlyle to write a history of the French Revolution. After two years of research and five months of writing, the first volume was finished. In February, Carlyle had given his only copy of the manuscript to Mill for review. Now the frantic Mill arrived at his friend's doorstep to reveal that one of his servants had mistaken the manuscript for wastepaper and used it to start a fire. *The French Revolution: A History* had gone up in smoke.

Carlyle and his wife, Jane, were stunned but tried to spare Mills' feelings by not expressing the depth of their grief. By the time Mills left their home at midnight, the couple had been suppressing their tortured emotions for hours and were on the verge of a nervous collapse.

The situation was grim. There were no earlier drafts; Carlyle's practice, once he began a project, was to write fast and furiously, throwing any unsatisfactory pages into the fireplace. In this state of mental trauma, how could he even think about rewriting the book? To cool his heated emotions, Carlyle resorted to the time-tested technique of *bibliotherapy*. Although that term was not created until 1916, the concept of reading books for emotional wellness goes back millennia. In ancient

Egypt, at the entrance to a royal chamber where books were kept, was the phrase, "The house of healing for the soul."

So it was for Carlyle. He immersed himself in books, reading voraciously for weeks. He did practical things, too, such as asking his publisher – who was already advertising the forthcoming book – to extend the deadline. But through it all, day after day, Carlyle read to soothe his emotions. Then, when the tumultuous waters of his mind were calm, he launched into rewriting the manuscript – which became a classic in history and literature.



Carlyle in 1879 by Mrs. Helen Allingham.
Google Art Project.

Much of our reading today is in short bursts coming from text messages and social media posts. These aren't exactly intended to steady the mind. But when we take time to become absorbed in an interesting book or magazine, we reap the benefits of focused attention. Extended reading takes us outside of ourselves and loosens the grip of worry.

If in these unusual times, some of our plans, big or small, seem to go up in smoke, perhaps we can follow Carlyle's lead. We can use the power of reading to calm the rough seas of the soul and begin anew.

President's Page

MIKE DUNAGAN



Depending on whether you enjoy your copy of *The Linking Ring* digitally or on the printed page, this might be old news by now, but Happy New Year!

When you think about it, the start of a new year might be the only worldwide, universal event we all recognize. Yes, the new year is celebrated on different dates and in different ways depending on cultural, religious, and historical factors. Still, regardless of when and how we celebrate, we all share a New Year experience.

I think that's pretty cool to have an event we all agree on, something we all have in common. That's magical. However, one part of the New Year experience I've never liked is making resolutions.

For me, resolutions always seem to dwell on the negative. They were joyless, almost always focused on what was wrong and what I needed to stop doing. I am a positive person, and resolutions always felt like a glass-half-empty approach.

Years ago, I ran across a book by Bob Buford called *Halftime*. It's a good book all in all, but the basic concept it introduces is fantastic.

In almost all sports, there is a halftime period where the teams take a break, gather together, and prepare for the second half of play. The good teams use that time to review the first half of action, determining what went right and wrong, and charting a course for how to be better in the second half.

This seems a much healthier approach. Not dwelling on the negative but adjusting to make the most of who you are moving forward. This is how I approach the New Year. It is my halftime. It is not so much

about how I change, it is about how I improve.

I realize for some this will be seen as a matter of semantics, and perhaps that is true. But for me, it has provided a positive framework to make meaningful changes in my life. If it interests you, you might want to pick up Bob Buford's book.

Speaking of halftime, by the time you are reading this column, I and the 2024/2025 Board of Trustees will be halfway through our term. An event we "celebrate" with our mid-year business meeting.

I want to take this opportunity to thank all the officers, members-at-large, and committee chairs and members for the hard work put in so far. It is an honor to serve the International Brotherhood of Magicians, and all of us on the Board recognize that truth. But it is also a labor of love. This group is contributing their personal time and ongoing effort to make a meaningful difference. And I appreciate every one of them.

Shout-Out Time. Thanks to Scott and Janet Robinson and the Sleight Club for putting on a great TRICS convention, November 7–9. It was a non-stop three days of great lectures, fun performances, and endless jam sessions. Which also means it was non-stop coffee and Visine for me!

With guest of honor Paul Gertner and amazing lectures from the likes of Shoot Ogawa, Pipo Villanueva, David Parr, Bernardo Sedlacek, and many others, how could you go wrong? For me, the absolute highlight was the lecture from John Graham.

(continued on page 13)



Pictures from the Past

THE LINKING RING



Crossing paths with Trevor Lewis has always been a pleasure, whether he was performing his magic act or giving a lecture at a convention. Either way, you would walk away with a smile on your face and a bit more knowledge than you had before sitting down. Trevor has always approached magic as it fit his lifestyle. As Trevor learned the art of magic, he gave back by encouraging fellow magicians to think beyond the line in the sand. His articles and books are filled with concepts, ideas, and working thoughts that allow the reader to expand on his creations and make them their own. To learn more, turn to page 144.

President's Page – from page 11

Making it even more special was the turnout from my home team, Ring 9 in Atlanta, Georgia. It was the first time in months I was able to spend time with the crew.



(l to r): Opening night lecture at the TRICS Convention. • Late night jamming with friends, from L to Right: Wayne Carter, Eric Schuster, Mike Dunagan, Steve Goldstein, Steve Langston, Murl Harmon. • Sean McKenzie and Mike Dunagan. • The Ring 9 (Atlanta, Georgia) contingent at the TRICS Convention.

Omaha Magical Society Partners with Teller to Purchase Historic Omaha House

In partnership with Teller of Penn & Teller fame, the Omaha Magical Society has purchased the former David P. Abbott House of Mystery in Omaha, Nebraska, with plans to restore the first-floor parlor, dining room, and library to their former appearance in the 1920s. At that time, Abbott and his wife Fannie famously performed their own magic inventions, many of which are still used by magicians today.

Abbott tricked out his house so that some of his most famous illusions could only be performed inside his home. Putting those pieces back in place will be part of the restoration process.



AIDAN HERITAGE

President of the British Ring

By Brian Lead

A quirky fact about Aidan Heritage, the 2024/25 President of the British Ring, is that he owns around four hundred ties and has vowed not to wear any of them more than once during his year in office – and none of them are ready-tied!

He was also once a member of The Magic Square.

As with many magicians, Aidan's introduction to the hobby came with the gift of a magic set around the age of six, supplemented by occasional television shows by celebrities such as David Nixon, but it didn't properly take root until he went to Kingswood School – a public boarding school, which would be termed a “private” school in the United States.

He says: “It suited me. At that school, you had the chance to join various clubs, which was an opportunity I jumped at. One of these was called The Magic Square, and it was the school's magic club. Lots of people attended the first meeting to find out what it was all about, and there was an election to appoint a chairman for the society. I was the child that the others liked to take the mickey out of, and they thought it would be a great joke to elect me. Well, the joke backfired because I held that position throughout my term at Kingswood School!

As a result, I had to organise meetings for the club and was able to browse (and order from) Supreme Magic catalogues and Tannen's lists.”

Aidan's main inspiration in those early years was John Coggan – the teacher who ran the magic club at Kingswood School. Later, he was also inspired by all the members of the first magic club he joined, the Hitchin Ace Magic Club, now sadly disbanded. With regard to his first tricks: “If we ignore the children's box of tricks, my



British Ring President Aidan Heritage with International President Mike Dunagan.



British Ring presidential handover to Aidan Heritage (left) from outgoing President Philip Partridge (right).

interest at school was in magic involving matchboxes. I had quite a collection of them, and at least one featured in my ‘interrogation’ to join the British Ring. I imagine the very first trick I did would be the jumping elastic band, which I think my father taught me. My favourite now is the rope trick *The Professor’s Nightmare*. Although a ‘classic,’ I think it’s a very clever, very visual, and (I hope) very entertaining routine.

“I had ‘won’ (thanks to collecting wrappers from certain sweets) a book called *Michael Bentine’s Magic Book*, ostensibly written by a comedy performer of the time, and one of the famous ‘Goon’ gang. I didn’t know then, but Pat Page was the magical adviser and Dennis Patten provided the illustrations. I loved that book and still have a copy. A past pupil at the school was H C Solomon (a popular local magician who performed as Solly), and he arranged for some of his colleagues to present a magic show for the whole school. He also donated a good collection of magic books. Ours must have been the only school library to have copies of

Abracadabra magazine and *The Trick Brain*, plus a number of other titles.

“At one end-of-year event, the club presented a magic show which involved building some props, one of which was a ‘box jumper’ style illusion. I remember also having a glass production from *Repro Magic*. During my time at the school we also helped out with a senior citizens’ group called the Jovial Club. We assisted with transport, opening doors and lending a literal helping hand, but we also provided entertainment in the style of an old-time music hall. This gave me more opportunities to perform.

“On leaving school (can it really be that far back? 1978 seems so close!) I wanted to continue with magic, and knowing I got on well with children I started as a children’s entertainer. Children’s and family magic remain my passion. I’d had a number of years of performance practice, so wanted to carry on in some way and decided to offer children’s parties. I had my first booking in 1978, about a week after starting my first job. Throughout my working life I have combined part-time



Left: Special venue show in Southport, 2018. Left to right: JJ the Clown, Brian Lead, and Aidan Heritage. Right: Aidan entertaining in full clown makeup.

entertainment with a ‘proper’ full-time job as a data analyst – with a pension!”

Aidan attended his first British Ring convention in 1980 when it was held at Brighton and joined the society the following year. He says: “On my pocket watch chain I have the 1980 metal badge, and on my keychain the 1981 badge.”

Aidan has attended every British Ring convention since (forty-three in all!), and became a member of the I.B.M. Clowns group, performing as Clown Sparky at the special venue shows which took place in care homes, special schools and such-like on the day before the official opening. Many of the subsequent reports were written by himself. “I have always been happy to volunteer for things!” he says.

That being the case, Aidan was pleased to accept the invitation to run the British Ring website in 2017, commenting: “I have always been of the opinion that membership of the Ring is for the entire year, so content should be available to members throughout the twelve months. I therefore set about finding copies of all the Ring magazines, and as most of these were in paper form I was faced with the daunting task of scanning them. We now have an almost complete archive, along with copies of all the convention brochures.”

For Aidan, this has been a labour of love which has created a rich treasury of material, accessible to members and researchers.

In 2019, Aidan thought it might be nice to share a daily video on the members’ Facebook page. Initially planned to run for a year, this project has proved so successful that he has kept going and is still posting daily videos. He will continue to do so – at least for the remainder of his term of office.

Being particularly proficient in the technical area, when Covid hit in 2020 Aidan proposed the creation of an online two-day “nonvention,” which he proceeded to organise, blending contemporary input with carefully selected items from the past.

Aidan lives in Stevenage, just north of London, with his wife Heather and two daughters, both of whom are also members of the British Ring. Alice is currently studying Mathematics at Hull University and Lily, a junior member, is at secondary school.

Aidan is also a member of The Magic Circle, proposed and seconded by the professional magician Jack Mayes (one of his early, local influences) and former British Ring President Richard Stupple, who got him work through his Allsorts Entertainment Agency. He was pleased to act as “roadie” for Jack, and became the



Garden party walk-around magic.

host for Saturday morning shows at the Gordon Craig Theatre, before the advent of Saturday morning television shows for children meant that the audiences for live Saturday shows dropped off.

As far as his philosophy of magic is concerned, Aidan remarks: "I dislike the manipulation acts who seem to delight in showing off how clever they are, but I like

manipulation acts who make it seem as though the magic just happens!"

He also has some advice for aspiring magicians, as he once was: "Practise your tricks, of course, but perform for real people as much as possible and try to make your routines reflect you as a performer. As the audience doesn't know what is happening, if something goes wrong you can try to divert things and reset, or change the way the trick goes – but sometimes you just have to admit defeat. Don't panic, and don't make a big thing out of it. At the end of the day, it's not brain surgery. It's just a bit of entertainment that didn't quite work as planned!"

"Video is great to learn from, but there is a temptation to copy what you see. It's better to be the best you there is, rather than the second best someone else."

When asked about his favourite performers, Aidan comments: "The British comedy magician Larry Parker always made me laugh, working silently with clever sight gags. The magical pickpocket Mark Raffles had a good act, and I can still vividly recall the Floating Lightbulb of Harry Blackstone Jr."

There have been a number of memorable moments along the way. Aidan recalls: "I have a section in my children's act where I say 'Would someone like to be a magician?' and get them up. Then I walk into the audience and sit down. It usually gets a good laugh – but on one occasion the helper took off her top hat, took out the trick she had been wanting to show, and performed it! I had five minutes off my show, being paid, and with her doing what she wanted to do. I had no idea she was going to do that, but I suspect that happy accident made the day special for everyone."

Aidan modestly maintains that he has "not really done all that much for the British Ring," but the evidence clearly proves otherwise. He concludes: "I've never not had magic in my life. It's helped to entertain and bring smiles to people – and that's magic!"



Entertaining former Key Ring editor Geoffrey Newton with close-up magic.

The Mystery of Louis Le Prince

By Roy Field



A grassy knoll with a mansion, behind four figures walking and dancing for a few precious seconds: the first moving pictures ever recorded in 1888. It must have seemed magical to see this, but there was something else connected to magic about the scene. What was it?

The film was taken in the Roundhay/Oakwood area of Leeds, the fifth largest city in the United Kingdom, by the pioneer filmmaker and inventor Louis Aimé Augustin Le Prince, French-born and by marriage an adopted Yorkshireman. His remarkable story and his unsolved mysterious disappearance could have taxed the brain of Sherlock Holmes himself.

The second half of the nineteenth century

must have been an exiting time for magicians and showmen to be alive. New inventions were appearing all the time, and many could be adapted as entertainment. So-called “scientific demonstrations” of the use of “laughing gas” were given by Mr. Henry at the Adelphi Theatre in the Strand together with his “magic mechanical novelties.” Robert-Houdin, Anderson, the Wizard of the North, and Compars Herrman all presented the newly discovered ether as the method of suspension for what we now know as the “Broomstick” illusion. Phantasmagoria shows, “Pepper’s Ghost” presentations, and magic lantern shows brought in the crowds. At home, at least for the more affluent, apparatus such as the zoetrope (wheel of life)



Phantasmagoria.



Zoetrope.

and its more sophisticated improvement, the phenakistoscope, gave the illusion of human and animal movement. Movement also became a feature of home-based magic lanterns with their increasingly complicated slides.

By the end of the century, many magicians such as George Méliès in France were both making and appearing in films, as were David Devant and Félicien Trewey in England and Carl Hertz in the United States. None of this could have happened without the invention of “moving pictures.” For this, we must return to Louis Le Prince and his strange tale.

Louis was born in Dijon, France into a middle-class home. He was educated in various French schools and colleges and then at the University of Leipzig where he studied optics and chemistry. When studying in Paris, he met a high-spirited student artist, **Sarah Elizabeth Whitley** (Lizzie) from Leeds. He was just five years older than Lizzie, over six feet tall and charming. They married and returned to Leeds where he joined his father-in-law, Joseph Whitley, in the family business of manufacturing small mechanisms for local industry. Leeds was a vibrant industrial centre and to assist in local education, Louis and Lizzie opened the Leeds Technical School of Art, which eventually became a constituent part of the new Leeds University. It was in the workshops of their new college that Louis began to experiment with the idea of creating apparatus to make moving pictures.

The aspiration to make moving pictures had arisen not long after the invention of photography itself, early in the century. The principles of movement and how the eye reacted were well established with scientific toys such as the aforementioned zoetrope. As with all inventions, there were many seeking the same goal, some exchanging, some copying other’s ideas and published patents. Europe was seemingly the main centre for this research with people such as the Lumière brothers and Jules Marey in France, William Friese-Greene in England, and many others. Louis, with his knowledge of optics and engineering, worked away in

Leeds. It is not the function of this essay to go into the often complicated, technical processes and the stops and starts of the inventions in the race to be the first. Suffice to say that by the autumn of 1888, Louis and his team felt they had done it and had projected film in their workshops. From a complicated sixteen-lens projector with paper-based film that tore, he had perfected a workable single-lens camera/projector with a sprocket-based transmission system using the newly invented Eastman celluloid film.



A Le Prince camera.

And so in October 1888, Louis went to the grassy knoll at his father-in-law’s house, Roundhay Lodge (later called Oakwood Grange) in north Leeds, to film his family walking around, maybe somewhat self-consciously. We can be assured this date is correct because on the film is his mother-in-law, Sarah Whitley, who died only two weeks later. On either the same day or certainly the same month, he also filmed traffic and people on Leeds bridge over the River Aire in the centre of the city. It is these two sequences lasting seconds only that constitute the first ever known examples of what became known as “movies.”

Patents had been secured on some of the Le Prince inventions, but for a time he and Lizzie moved to America to pursue their



Oakwood Grange 1888.



Leeds bridge 1888.

experiments and to help in acquiring US patents. Louis even took American citizenship to assist. Back home in Yorkshire and after their success in 1888, Louis needed to return to the US to secure his important patents. Before embarkation in 1890, he left Leeds to visit his brother and sister-in-law in Dijon to discuss family business. His brother said farewell to him as he boarded the train at Dijon station for his journey via Paris for the Channel ports. He was never seen again!

His disappearance was like Hitchcock's film *The Lady Vanishes* or an episode from the British *Jonathan Creek* television series. There was no body, no luggage, and no embarkation evidence. He had just disappeared into thin air. True, two unnamed bodies did turn up at French morgues, but neither bore any relationship to the distinctive six-foot build of Louis. As there was no proven death, this left Lizzie and the family in unfortunate circumstances. She spent years scanning the steamship embarkation lists to see if his name turned up, but to no avail. It would be seven years before she could claim the estate. In the meantime, the success of his camera/projector was overtaken by others.

It is at this point that the name of Thomas Edison comes into the story. Edison was, and is, an American hero as a prolific inventor and businessman. His invention of the incandescent light bulb and the phonograph had made him rich and powerful, but he was always looking for new ideas to expand his

empire. He often operated on a "caveat" system. His agents would search for new patents from relative unknowns, and then Edison would register a caveat patent, simply expressing an interest in the subject. He could then persuade the initial patent holder to relinquish rights, usually for a fixed sum, and develop the product as his own. He had visited France in 1889 and had been taken round the Exposition Universelle by film pioneer Jules Marey. He had not shown much interest in motion pictures previously, but maybe this visit inspired him.

His able assistant William Dickson built and patented a projector for him, which turned out to be almost identical to the Le Prince design. Lizzie was convinced that agents of Edison had kidnapped and probably killed Louis and stolen his patent. Seven years after Louis's presumed death and after she had acquired his patent rights, she pursued Edison in the US courts for infringement of copyright and won. It was, however, a pyrrhic victory, as Edison won on appeal and indeed reinforced his own patent rights. Therefore he is now described as the inventor of motion pictures, especially in American books on cinema. Lizzie remained convinced until her death in 1925 that Edison's agents engineered her husband's disappearance.

Meanwhile, the parade moved on. The Lumière brothers of Lyon showed projected film to the public first in Paris in 1895 and



Egyptian Hall, London.

then in London in 1896. Magician and multi-talented entertainer Félicien Trewéy acted as their agent in London and showed it to David Devant. His partner, John Nevil Maskelyne, was less keen on the idea of incorporating it into their Egyptian Hall shows, but Devant saw the publicity potential and employed another film pioneer, R.W. Paul, to make a suitable projector. Thus, film and magic became a very popular combination in the theatre. Georges Méliès had also seen the Lumière public shows and wished to obtain one of their projectors. He could not afford one or their licensing agreements, so he also engaged Paul to make one for his Theatre Robert-Houdin. From this he

moved on to create his own films, being the first to fully integrate his magical knowledge into film.

Magic was thus very much in evidence at the birth of cinema. In 1896 Devant produced a rabbit from a hat and Trewéy did some of his chapeaugraphy act, then Méliès took it a stage further. All this was seven years later than Le Prince's first film, and it is still these dates, 1895 and 1896 rather than 1888, that are often quoted as the birth of movies. Certainly, on a visit I made to the Lumière Museum in Lyon, they were not keen to hear the story of Le Prince in spite of his French birth. Or maybe it was my French.



David Devant.



David Devant produces a rabbit from hat on film.



Félicien Trewéy.

Two final quirks. Edison in spite of his business acumen did not at first recognize the value of projected film. Instead, he put his money in peep-show-type Kinetoscope parlours. They were a novelty success, but of course did not last. Edison, always a canny businessman, changed direction, built the first known studio to produce films, and eventually the US became the world powerhouse of projected movies.

As for the Louis mystery, in recent years there has been a rather more lurid suggestion: fratricide. It is known that Louis and his brother had some arguments over family matters on his final Dijon visit. His brother said he saw him off, but did he? Suppose he never boarded the train? Maybe Louis never left Dijon and is still in the family house or garden?

Finally, I remembered the magic connection on that grassy knoll at Oakwood Grange. In my time it was owned by Sir Edwin Airey, the Leeds building magnate. He lent his extensive garden to the church where I was a Boy Scout for their annual garden party. It was on that same grassy knoll where the Le Prince family filmed themselves in October 1888, that a teenage Roy performed magic for the garden party audience. Not only that, but a black-and-white 9.5mm film of me performing on that spot is now in the Yorkshire Film Archive. I hope their ghosts were with us that day.



Trewéy performs chapeaugraphy on early film.

Oakwood Grange and its grassy knoll are gone now, all demolished for a housing estate. But the world of entertainment changed that day in October. Louis had written about what he wanted motion pictures to achieve. How he would have taken film forward had he lived is another unsolved mystery.

Notes: This essay has condensed a complicated story from a number of angles. For further information I would recommend *The Man who invented motion pictures* by Paul Fischer (Faber 2022) and for the various mechanical processes, *Before Hollywood* by Paul Clee (Clarion Books 2005). Much is also available on the internet including Le Prince's two short film sequences of 1888 and David Devant producing a rabbit from a hat and Félicien Trewéy performing chapeaugraphy in 1896.

Roy Field is a member of the Order of Merlin Shield and has also been an I.B.M. British Ring member for sixty-four years. He has twice been given the Award of Excellence for his articles in *The Linking Ring*. Although mostly retired from performing, he is now a magical historian who publishes articles in many British magic magazines. He is an Associate Inner Member of The Magic Circle and was honoured to serve as President of the Northern Magic Circle between 2019–2023. You may reach him by email at RoyField10@outlook.com.

From Our UK Correspondent

BRIAN LEAD



It is surprising to realise how many of the early film stars whom we think of as quintessentially American, such as Cary Grant, Bob Hope, Charlie Chaplin and Stan Laurel, actually had their origins here in the United Kingdom. While Chaplin was born in London, Laurel came from the small northern town of Ulverston in Cumbria, just south of the Lake District and less than ten miles from where I was born. Tourists from all over the world now descend upon Ulverston to visit his birthplace, drink in the Stan Laurel pub, and look around the museum dedicated to him and Oliver.

It was there where I came across an unusual ornamental model of the pair as magicians – a role which they rarely assumed. Among the accompanying images is a publicity photograph of them posing in the middle of a card trick with Harry Blackstone, Sr. He never appeared with them on screen, but they did share marquee billing in 1940 when the debut of their film *A Chump at Oxford* coincided with his *Show of 1001 Wonders* at the Majestic Theatre in Houston, Texas. Also seen here is an unusual press photograph of Dante taken in 1945, showing his pals finding cards all over his person, with a caption

suggesting that he should restrict himself to one pack per day.

At the museum, all of Stan and Ollie's films are shown continuously in rotation, including *A-Haunting We Will Go*, in which Dante co-starred with the comedic pair. Released in August 1942, it is not highly rated in the Laurel and Hardy canon, awarded five out of ten by the critics, but it does provide an accurate record of Dante in performance.



(l to r): Laurel and Hardy as magicians. • With Harry Blackstone. • Dante's press pranks.

In 1942, Dante emerged from two years of retirement on his ranch in California to prepare for a theatre tour which would take him through 1943 and '44. With him as an assistant for those two seasons was the teenager Marion Trikosko, whose book *Trouping with Dante* gives a fascinating and intimate account of life on the road with a large-scale illusion show.



The rather macabre premise of the film (whose title has nothing to do with the plot) is that the duo believe they are transporting a dead body in a large, coffin-like box. In fact, the box contains a very-much-alive gangster who is trying to make his escape. They board a train along with the Dante Company, and the box is mixed up with an identical one belonging to the magician.

On the journey, the pair fall victim to a couple of conmen, who persuade them that, for fifty dollars, they can buy from them an "Inflato" money-making machine which transforms dollar bills into hundred-dollar notes.

In his *Encyclopaedic Dictionary of Magic*, Bart Whaley suggests that a money-maker was first marketed by W.F. Hamley, appearing in his catalogue in 1882 as "The Marvelous Printing Machine," although Alois Miklas of Vienna is credited with the first patent in 1891.

The patent issued in 1923 to Fred Densmore and Christian Kessler was for the model which influenced the Thayer Owen models, and was the one used by Laurel and Hardy. There have been a number of varia-

tions devised and manufactured over the years, but it is estimated that the S S Adams Company made more versions of the money-maker (and made more money with it!) than anyone else.



Anyway, when they realise that they have been duped, the comedic couple seek out Dante for advice and find him entertaining a small group of children in the restaurant car. The anti-gravity glasses are followed by the production of a bowl of sweets from under a napkin, then a baby chicken from a chick pan.

In fact, according to Trikosko, Dante, unlike Blackstone, didn't carry small tricks around to entertain people on the spur of the moment: "He confined his magic to the theatre, and considered pocket tricks to be 'piffle.' He didn't feel it was necessary to constantly prove himself. Magic to Dante was a big business, and he did his work on stage."

Hardy tries a trick out on the magician using a pack of reiterating cards, all of which are the Ace of Spades, but he turns the tables by (impossibly) relocating one of the cards to under Laurel's hat.

There follows a sequence, obviously using trick photography, in which the comedians change places between two telephone booths. Laurel enters one and then immediately emerges from the other, while Hardy collides with himself on screen while attempting the reverse. The routine culminates in Laurel calling out from one of the theatre boxes, where he has suddenly popped up. This no doubt found its origin in *Broadcasting a Woman*, or *Television Outdone*, described thus in Trikosko's notes: "Girl enters box on left, appears in two boxes simultane-

ously, then exits from right box.” This was achieved on stage by using identical twins Victoria and Eugenia Lopez. Totally different in character, they endeavoured not to be seen together in public and wore totally different clothes and hair styles.

As can be expected, Laurel and Hardy are eventually recruited by Dante and become his assistants, dressed up in exaggerated Arabian costumes.



A still from the movie.

One piece of magic-themed slapstick involves a large plate on a table, which unexpectedly revolves to release a flock of birds, with one being located under Stan’s turban.

At another point, Hardy unwittingly seeks refuge inside Dante’s “sabre box,” and we are treated to an inside view as the swords are inserted to Ollie’s alarm, while Laurel panics ineffectually. The box is (illogically) wheeled onto the stage, then Hardy sneezes and the swords fly out in all directions.

We get some intriguing glimpses of the Dante show as the action weaves around it. According to Trikosko, Dante multiplied two-inch, red billiard balls, dropping the first onto the floor to prove that it was solid wood. As an assistant picked it up, he slipped the shell onto the ball before handing it back. The produced balls were displayed on a stand then, to conclude the routine, Dante dropped three into a drawer box, changing them into a dove. We see on film the production of a fourth ball and the dove later held by his assistant, but not the change.

Trikosko says: “Many praised Dante’s dexterity with cards. He palmed ten poker-

sized cards in front of a small black backdrop, with a spotlight playing upon his hands. After making the cards vanish, he plucked them from thin air, one at a time. His dresser had the job of breaking in the cards to make them more pliable.” We fleetingly see some of his back-palming.

It is good to have eye-witness accounts such as those of Trikosko, who noted, for example, that: “Dante had the habit, common to many magicians, of blinking or closing his eyes when he performed a sleight. He was kept busy during his card and billiard ball routines.”



Distinguished Dante.

It is also interesting to note that Dante wanted to appear older than he was – presumably because it lent him an air of distinction and gravitas, or possibly because it made him more avuncular. Trikosko recalls: “Dante enjoyed playing the part of an old-timer. He was sixty years old when I joined the show in 1943, but he enjoyed telling the audience at the conclusion of a trick: ‘Not bad for an old bird of seventy.’ He once told us that no-one could guess his age, because he added talcum powder to his hair when he was younger and reduced the amount as his hair turned white naturally.”

RECOLLECTIONS OF THE AMAZING KRESKIN



PHOTO BY CRAIG FENNESSY

By Dan Stapleton

Kreskin and Dunninger pass each other on the street. One says to the other, "You're fine, how am I?"

"Amazing" is as "trash is to treasure." Where one might be "amazed," another might think "ho-hum." Over the years, some magicians have given less-than-flattering accounts of The Amazing Kreskin. We all have our opinions of actors, food, politics, and other topics. But you have to wonder, just how did some things get to be so popular despite our opinions? Speaking as a magician, Kreskin was not everyone's cup of tea leaves (see what I did there?). But there is no denying that he was one of, if not *the* most popular, mentalists of the modern age. Sure, there were plenty of us who would remark, "Yeah, but..." after seeing him perform countless times on television.

I believe Kreskin held the record for the most guest appearances (eighty-eight) on the hugely popular television program *The*

Tonight Show Starring Johnny Carson. He went on to appear approximately one hundred times each on *The Mike Douglas Show* and *The Merv Griffin Show*. That alone is amazing.

Like many of us, I first saw Kreskin on television when he hosted his own thirty-minute show taped in Canada, *The Amazing World of Kreskin*, in the early 1970s. My own lecture still includes an idea from an effect I saw him do on that show. My routine is completely different, but the basic idea was inspired by what I saw him do, and I still credit his presentation each time I lecture.

I recall one appearance on *The Tonight Show* when comedian Norm Crosby tried to inject his opinion about how Kreskin accomplished one of his feats. Taking it personally as I defended one of our own, I yelled at the TV, "Shut up, Norm!"

Kreskin was presenting his two-hour show at Rollins College in Winter Park, Florida, in 1973. I went to see him with

my good friend and Disney World magic shop co-worker, Luciano de Pazos. Yes, his entire performance was “propped” out of a briefcase. No big illusions, no fancy props, just a few standard items one would find in an office supply store. A pen, a note pad, some envelopes, etc. Yet, he held the attention of the two thousand students who filled the college gymnasium.

In 1977, Kreskin was performing at Walt Disney World’s Top of the World supper club in the Contemporary Hotel, after which we met again. Anyone who has shaken hands with Kreskin knows they must schedule a session with their favorite chiropractor the next day.

A couple years later he was doing a personal appearance at another Orlando attraction, Stars Hall of Fame. I went to see him and there we had a bit more time to chat one-on-one.

Jump to June 16, 2012, and Kreskin was appearing in his full-evening show at a smaller (six-hundred-seat) theater in Mount Dora, Florida. A few other

magicians and I attended. Only a year earlier, I had purchased from my friend and magician Erick Olson a large banner-poster used in the movie *The Great Buck Howard*. The 2008 film starring John Malkovich was based loosely on Kreskin and his on-stage/off-stage personas. I took the rolled-up poster with me but kept it in the car during the show, hoping Kreskin might sign it after his performance. But something went terribly awry at the start of the show.

Kreskin was *not* a children’s performer. A few kids were in the audience that night, with one toddler making noises – as kids do – during the start of the show. Annoyed, Kreskin admonished the parent of the young child while explaining to the audience that he did not have to “put up with unruly kids.” He was visibly shaken (shaken but not stirred) and told the audience that he would leave the stage and return only if that parent “makes the right decision.” We sat, stunned, as to the events that just happened. Quite honestly, I didn’t



Kreskin photo composite by Craig Fennessy of his June 16, 2012, appearance in Mount Dora, Florida.



Kreskin with a full stage of volunteers for his suggestibility demonstration, which he emphasized was not hypnosis. PHOTO BY CRAIG FENNESSY

think the child was that out of line, at least not enough to justify a performer leaving the stage in a huff. So, the two-hour performance had now become an hour and a huff (sorry)!

Sammy Smith, editor of *The Linking Ring*, was sitting in front of me, taking a picture of the empty stage. Nearby another local magician, Phil Schwartz, was taking a picture of Sammy taking a picture of the empty stage. Meanwhile, the now-murmuring audience was stunned. Sammy turned and looked at me, as astounded as the rest of us. I remember remarking, "Well, there's something you don't see every day." We heard someone behind us call out enthusiastically, "This is great!" It was our mutual friend and *Linking Ring* associate editor Scott Humston.

Kreskin eventually returned to the stage and resumed his show. At that point, I was thinking, "There is no way I'm going to ask Kreskin to sign my poster!" Not that I was miffed about what had just occurred, but quite honestly, I lost my nerve to meet with him and ask him a favor. (In my car, I also had a photo album containing photos I took at our various meetings from years past.) The show concluded and the audience was satisfied with its outcome, but our group was still feeling perplexed about that unusual beginning.

Afterward, our small group was invited to meet Kreskin backstage in the Green Room. I rushed to my car to grab the poster and photo album. Along the way, I noticed a small, simple, generic black-and-white lawn sign sticking up from the grass,



Left: With Kreskin at Rollins College in Winter Park, Florida, 1973. Right: Top of the World supper club appearance at the Contemporary Hotel, Walt Disney World, 1977.



After walking off the stage in anger early in his show, Kreskin was all smiles afterward, autographing a movie poster of *The Great Buck Howard* for Dan Stapleton (right). PHOTO BY CRAIG FENNESSY

advertising his show. With the show over, I removed the sign and took it home as a souvenir. Backstage, Kreskin was friendly and cordial to everyone backstage and seemed in no rush to leave. Of course we didn't bring up "the incident," but instead spent a fair amount of time taking photos, getting autographs, and talking with someone we all felt we'd known for many years. He reciprocated that welcoming feel.



Dan Stapleton with Kreskin during the mentalist's 1979 appearance on Stars Hall of Fame in Orlando, Florida.

I still wasn't sure if I'd ask him to sign *The Great Buck Howard* poster because I didn't know how he felt about his depiction in the film. So, I showed him my album of photos I'd taken with him in the past. He was very interested and asked questions about when and where each photo was taken. I had a good feeling, so I (still nervously) asked him for just one favor: "Would you mind signing this poster?"

When I unrolled it, I expected him to react by walking out in a second huff. Instead, he lit up in delight, smiling broadly and saying to those around him, "Hey, look at this!"

He seemed genuinely delighted to sign the top left of the poster and pose with it. He handed me his business card, along with a copy of his current touring schedule, and to this day I still have two Christmas cards he mailed to me. But riding home from that show fifteen years ago, with recollections of that post-show salutation, I remember thinking, "Kreskin is amazing!"

Keep It CLEAN

By David Garrard

One of the first and most important decisions we make when we enter the world of magic is what kind of magic we are going to do, and how are we going to present not just our tricks but ourselves.

Even if we say otherwise, most people care about what others think of them. For many reasons, we care about our reputations. We realize that there might come a time when we could use another person's recommendation. The choice of material we perform, the patter we use, and the way we speak in casual conversations become important at this stage. This is a practical consideration for all of us.

Unfortunately, there are many performers I cannot afford to endorse because my recommendation ultimately reflects back on me and my reputation. When I need a fill-in at Kentucky Kingdom, I do not hesitate to call my good friends Dinky Gowen and Mike Woodward. I know they will do a great job. I also know they will not do or say anything, either on stage or off, that will cause problems for Kentucky Kingdom and reflect poorly on me. I cannot say that about many others.

Keeping it clean requires constant attention and vigilance. Back in September,



David Garrard performing at the Kentucky State Fair.



Rehearsal for Penn & Teller: Fool Us, with Penn Jillette's daughter, Moxie.

the Louisville Magic Club presented our annual public show *It's Magic!* The show ended up being staged at my church. As such, I served as liaison between the performers and church personnel. Lance Burton served as our master of ceremonies, and everyone in the show was a good friend.

Before the show began, I gathered the cast and reminded them of our setting. "You are going to be standing and performing in the exact spot where our preacher stands every week." I asked them not to do or say anything that would disrespect that setting.

Everyone did great, but after the show Lance teased me a bit about the music I used for one trick. "You told us to make sure we kept it clean, but then you used a song with a sexual innuendo in it!"

Lance was right. I hadn't paid close enough attention to a particular line in that song. It was a minor thing that most proba-

bly did not notice or think anything about, but still, I was embarrassed. I was also reminded that keeping it clean requires constant attention, diligence, and effort.

Through the years, I have made deliberate decisions not to perform certain tricks, not to use certain music, and not to use certain patter lines because they were inconsistent with my values. I realize how completely impossible it is to please everybody, but I am at least going to try not to deliberately offend. We never know who is in our audience. The one person we offend may be the one person we can least afford to offend.

And that brings me back to magic.

Over the past several years, I have noticed a coarsening of content that reflects the society we live in. I have squirmed in my seat as convention performers and lecturers have cursed gratuitously and engaged in sexual innuendo. Some people in those audiences have

loved it and laughed, but many others have simply been disappointed or put off. I have been able to write positive and favorable reviews for many of these performers. But should the opportunity arise, I would not be willing or able to recommend them. If I do recommend them, I will have to add a caveat that some of their material may be offensive.

As The Who sings, “Why should I care? Why should I care?” After all, I have received some nice opportunities because the above is true. I have never been booked by cruise lines to perform on their ships, but several organizations have invited me to cruise with their group over the years because they did not trust the ship’s entertainment. They did not want to risk offending their people, so they hired their own entertainment: performers whose reputations they knew and trusted.

In my fifty-plus years of entertaining with magic, I have never had a client come up to me afterward and say, “That was a great show! The only thing that would have made it better was if you could have told a couple of off-color jokes and done the bra trick.” I have had people come up to me and thank me for keeping it clean. I have had people decide to use me because a previous performer was profane and offensive. And I have signed contracts that stated payment would be forfeited if conduct and content expectations were ignored.

Granted, there are venues and situations where anything goes. As Dale Salwak pointed out, “For years, Abbott’s Get-Together (and later the Magic Castle) featured Senator Clark Crandall’s midnight, adults-only show.” There is nothing wrong with that, but from a purely practical standpoint, this can be a one-way street. A performer with a reputation for offensive material can work the venue that doesn’t care, but so can I. As for venues and organizations that do care, I can work for them, but others may not be given the opportunity.

I know performers who say, “I’ll do my best to keep it clean.” That seems like a risky proposition to me. Trying to change our personality and presentation to match the setting and audience – or trying to hold back or change ingrained patter lines – can be more challenging than we might think. We call them “routines” for a reason. I occasionally work for faith-based groups that want me to use the word “illusion” instead of “magic.” I tell them I’ll try, but I find it extremely difficult to fulfill that promise. After fifty-plus years, the word “magic” is just too much a part of what I say and do.

Wouldn’t it make sense to be a bit more sensitive, especially at conventions where young children are often present, and we’re trying to present magic to the public in the best possible light? From a professional standpoint, I would challenge everyone to consider our choice of material and patter, completely separate from whatever personal standards we may or may not have. Is the laugh we get worth the job we might lose?

Sammy Smith told me a story about an edgy comedian who was being interviewed by up-and-coming performers. When asked if there was anything he would have done different in his career, he thought for a moment and then said, “I would have kept it clean.” He pointed out that he had missed out on many performing opportunities because of his ribald reputation.

Keeping it clean just makes sense from a practical standpoint, and we can do it and be successful at the highest levels.

David Garrard is a performer, writer, and inventor of magic. His television appearances include Penn & Teller: Fool Us where he completely surprised Penn Jillette with the production of Penn’s daughter. David serves on the Executive Committee of the I.B.M. Board of Trustees. You may reach him by email at garrard@bellsouth.net.

Did You Know?

By Joe Hernandez



The renowned illusionist Harry Houdini found himself in a very public dispute with Professor Alfred Benzon, a talented card handler who briefly promoted himself as the “King of Cards,” much to Houdini’s chagrin. Benzon’s remarkable card skills surpassed those of Houdini, a fact emphasized by Dai Vernon, a respected magician who claimed that Benzon was a true master of his craft. According to Vernon, Benzon had supposedly secured a staggering \$250,000 insurance policy for his hands in 1899. This colossal sum would be valued today at nearly \$10 million after adjusting for inflation.

However, the authenticity of this claim raises doubts, given the challenges in justifying such a policy. The sheer magnitude of the sum and the monumental premiums that would have been required over a century ago cast a shadow of skepticism over this remarkable story. More importantly, the feud between Benzon, who sought to embarrass and discredit Houdini, was all part of Houdini’s genius in manipulating the press. This aspect of Houdini’s life is particularly intriguing, as it suggests that Benzon was not an adversary but a collaborator, working with Houdini to create a feud that did not exist.

The “Sandwich Trick,” a classic in the world of magic, was first performed by Louis Christianer. Christianer, a former co-owner of the Thayer Magic Company along with Floyd Thayer, invented the trick and published it as “The Obedient Card” in the *Magic Wand*, Vol. 7, No. 77, January 1917. This trick, in which a selected card is “sandwiched” between two other cards, has since become a staple in many magicians’ repertoires, and its origin is a significant part of magic history.

In 1978, a Houdini Halloween séance was held in a setting that added a unique layer of significance: the very room where Houdini took his last breath. This room, 401 (Corridor D) in Grace Hospital, Detroit, on October 31, 1926, became the stage for this memorable occasion.

Frank Garcia, a figure in the world of magic, had some interesting connections in his early life. He attended Andrew Jackson High School in Queens, New York, alongside Al Kilgore, the illustrator of the comic strip *Bullwinkle*, and Bob Cousy, a renowned basketball player and former Celtics coach.

Joe Hernandez is the author of *Magic Babylon: 1,001 Strange Conjuring Facts, Fallacies, and Tales* and his latest book published in December 2024, *Houdini, The Ultimate Trivia Compendium*. This column contains excerpts from these books, which are available from your favorite magic dealer or Amazon.



A Portrait of the Professional

DALE SALWAK

Loving the Object

Material objects can have an almost mystical appeal for us. Although at first we connect in an intellectual way, over time their personal value stems from something deeper.

Think of poet Emily Dickinson's simple (not two feet square) writing desk, Sherlock Holmes' well-worn deerstalker hat, or the Hardy Fairy fly rod with which Ernest Hemingway once fished on the lower Cottonwoods section of the Big Wood River in Idaho.



Emily Dickinson's writing desk from which she wrote close to 1,800 poems. Photo from the Dickinson Room at Houghton Library, Harvard University, courtesy of Harvard Public Affairs and Communications.

By paying homage to such objects we perpetuate the memory of those to whom they once belonged – their beliefs, their values, their wisdom, their likes and dislikes: in short, their humanity and its influence on who we are. This is the hold that our artistic predecessors in any genre can have on our hearts; and so it is with our magic props.

I am writing these words, as I do most first drafts, with a vintage Parker fountain pen,

dark blue casing, gold tip, with a tapered end that is ringed with a gold band. Marian Chavez bought it in 1941, the year that she and Benny opened their Studio of Magic, and I acquired it after her passing in 1978.

Every time I pick it up and begin to compose, I experience a special connection with her introspective intensity, her boldness, and my mind starts to roam in a rich space of serenity and well-being and gratitude.

("Why don't you use a computer; it's so much faster," a well-meaning friend once asked me, to which I responded, "I don't want to go faster. If anything, I should go slower.")

Many of my magic props also carry considerable sentimental value, and I would no more give them away than my mother would have parted from her sons' baby clothes. Feelings are so fundamental here; it is hard to imagine a way of relating to each prop that doesn't involve loving it.

My spun aluminum Zombie floating sphere, for example, I have continued to use since 1965, invented by Joe Karson, manufactured by Abbott's Magic Mfg. Co., and blessed with the King of Zombie's own hands, Neil Foster.

"This will never wear off," he said as he handed me the ball (the care with which he cradled it told me everything I needed to know about his degree of understanding it). Each time I begin a performance, a cascade of welcome memories come upon me, and I think, "Here we go, Neil."

Between shows I keep the ball in a turquoise velveteen bag which his wife Jeanne had sewn for me using leftover scraps from one of her performance dresses.

Once a year a trusted metal worker polishes it for me to a high gloss.



Neil Foster, King of the Zombie, inspired an entire generation of aspiring magicians.



Jeanne Foster used leftover scraps from one of her performance dresses to create a protective bag for Dale's Zombie.

I used to open my act with Fantasio's color-changing canes. Then in 1976, during one of several visits to California, Neil handed me a blue-ribboned box. "You need a new opening," he said. Inside I found a special set of Russ Walsh Appearing and Vanishing Canes, and I have featured them ever since.

My current table was made for me in 2010 by Owen's Magic Supreme at the invitation of Alan Zagorsky who said, "You need a new table." Ten weeks later I went to pick it up. In my pocket I carried \$2,000. (We had never discussed a price.) When I offered him the envelope, he declined with the words that still overwhelm me with their generosity: "Just keep doing the act."

I have also saved and continue to savor every letter – some handwritten, many typed – time capsules received since childhood (when my magical passions began to blossom)

until now. Every one bears in various ways the voice of the correspondent by turns warm, humorous, helpful, self-deprecating, generous, poignant, encouraging. "Letters," wrote John Donne, "mingle souls."

This brings me to my books that I have been collecting all my life: my own magical kingdom on just about every subject imaginable. How many? I've lost count (and space!), but ask me for a title or author and instantly, if I have it, I will find it on one of the shelves.

I can sit for an hour or more re-arranging their order, often discovering something new or forgotten. I cannot remember a time when I was not in love with them – in the words of Eudora Welty, "with the books themselves, cover and binding and the paper they were printed on, with their smell and their weight and with their possessions in my arms, captured and carried off to myself."

Sentimental? I don't disagree. It's a natural inclination. I speak for most performers: if we spend enough time with a pen or magic prop or letter or book or other item, then eventually we and the object may become one, an experience beautifully suggested by William Butler Yeats in the closing, reassuring lines to "Among Schoolchildren":

O body swayed to music,
O brightening glance,
How can we know the dancer
from the dance?

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

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



The Card Magic Competition Ring 115 (Singapore)

The Card Magic Competition took place on the evening of October 15, 2024 at the Drama Centre. It attracted an attendance of forty-one members. The entire event was sponsored by Gician Tan. Nine contestants took part. Each contestant was given ten minutes to perform. Each of them was provided with a brand new and sealed red deck and a blue deck of playing cards. No other items or accessories were allowed to be used in the performance.

A draw was held earlier to determine the order of performance. The first contestant was James Pang. Six cards were randomly selected and lost in the deck. James proceeded to locate all of them, one at a time. Each card was revealed using a different method.

The second contestant was David Filary. He found the three mates to a spectator's selected card. He transformed the four aces to the four kings and magically produced each ace from his sleeve. His final effect was a version of "Shuffled Bored," with two spectators where he could predict the number of face-up and face-down cards mixed by two spectators.

Tommy Kian demonstrated how gamblers do the second deal with a deck of cards. Tommy magically located the four aces and could tell the name of the card at a randomly named position by a spectator. He transformed four cards selected by a spectator to the four jacks, and then changed them into the four aces.

Siew Seng Meng had a spectator tear his four cards into eight half pieces. The spec-

tator kept a piece of the half card. In a series of mixing and elimination, Seng Meng discarded six of the remaining seven half cards. The one-half card left matched exactly the piece that was held by the spectator.

Joseph Then found a wrong selected card, and magically changed it to the correct one. He performed an "Out of This World" effect in which the spectator managed to separate the black from the red cards in the deck.

Enrico Varella made a spectator's selected card rise from the middle of the deck. He then caused the selected card, which was sandwiched between two jokers, to vanish and reappear reversed in the deck. Similarly, he made four aces vanish, one at a time, to reappear reversed in the deck. He changed the four aces to four jacks and performed "Dr. Daley's Last Trick" with the four jacks.

Henry Tio used the kings, queens, jacks, and aces of the four different suits to tell a tale of about four kingdoms. A spectator mixed the sixteen cards and managed to get all the kings, the queens, the jacks, and the aces to gather together.

Performing to music, Aaron Ang produced the four aces and the four kings from the red deck. He then caused the rest of the cards to separate into the four suits, in order, between the aces and the kings. He lost the four kings into the blue deck. He changed the four aces into the four kings and then separated the cards in the blue deck into the four suits in order between the kings and the aces.



(l to r): The audience at Ring 115's Card Magic Competition. • The Card Magic Competition trophies. • Ring 115's Card Magic Competition champion, Tommy Kian, with the Challenge Trophy. • Second-place winner David Fillary receives his award from Gician Tan • Third-place winner Aaron Ang receives his award from Gician Tan. • Desmond Peh (judge), Gician Tan, Harapan Ong (judge), John Teo (judge).

Thomas Yeo was the last contestant. Using four cards, one from the blue deck and three from the red deck, he did a couple of observation tests with a spectator. Each time, the spectator failed to identify the face or the back of his card. He used another set of four cards, the four-fours, from the red deck. He changed each of them, nominated by the spectator, into blue back cards.

The judges were Harapan Ong, Desmond Peh, and John Teo. As the judges deliberated on their scores, everyone was treated to snacks and packaged drinks. The results

were announced and the champion was Tommy Kian. Taking second place was David Fillary and the third place went to Aaron Ang. Each winner received a trophy from the sponsor Gician Tan. The champion also received the Challenge Trophy, and his name would be carved on this trophy's plate.

The contest was hosted by JK Tan. Baharudin provided the videography and Ng Kah King was the timekeeper. The event administrator was Kenneth Chia. All who attended received a special fanning deck featuring My Little Pony. This gift was sponsored by Gician Tan. *John Teo*

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

Ring 243 (Canton, Ohio) Annual Banquet Celebrates 104 Years of Canton Magicrafters

Ring 243 of Canton, Ohio, also known as the Canton Magicrafters, celebrated another wonderful year of magic at their Annual Magic Banquet on November 2, 2024. The Canton Magicrafters Ring was founded in 1920 and has held an annual banquet for over sixty years. More than one hundred and fifty people enjoyed an evening of wonderful food, fellowship, and great magic. This marked the 104th year for the Canton Magicrafters.

The guests were treated to four close-up entertainers. Up first was Randy Weidenhamer. Randy started off by finding a spectator's signed card lost in the deck. What a reaction he got as the lady volunteer almost screamed. He ended by doing his version of the "Berglas Effect." Randy received a big round of applause from the audience.

Next up was Alex Yu. Alex had three spectators mix up a Rubik's Cube while he mixed one up behind his back. When he compared the two, they were exactly the same. He then proceeded to solve the cube behind his back so the audience could see it, in seven turns. By the audience's reaction, they have never seen anything like it.

The third performer was John Mayer. John came dressed as a Victorian magician. He linked his magic to the spiritual world. Using tarot cards and a talisman, the spirits were able to find the correct card chosen. He also had a spike with a brass ring on it that would only move when the spirits allowed it to.

Our last performer was Tim Angeloni. Tim started off with a very funny "Chop Cup" routine. He then did a very engaging memory test using strips with pictures of animals on it. Even though the four spectators didn't reveal which animal they were thinking of, Tim was able to tell them. He then had someone pick a random date on the calendar, which had Four of Diamonds written on it. Everyone gasped when it was the same card in his wallet.

Following the hour of close-up magic, dinner was served. Santangelo's Party Center once again served a delicious buffet meal featuring roast beef and baked chicken. It was obvious that no one left hungry.

Following a 50/50 drawing, it was time for the stage show. Emcee for this year was Canton Magicrafters' very own Mike Bishop. Mike did an outstanding job of keeping the show running smoothly through the evening. Our first performer was Lou Heck. Lou is new to the Magicrafters but not to magic. Lou did a really good "Cut and Restored Rope" routine followed by Rocky the Raccoon. Lou finished his set with a "Professor's Nightmare" routine about three snakes. It was a wonderful way to begin the stage show. No better way than with some classic magic brought to us by a club member.

Our second act, also a club member from Louisville, Ohio, was Brent Schneider. Brent is a member truly devoted to the art of magic. He started off with the classic tea kettle trick followed by drawing a bowling ball



(l to r): Randy Weidenhamer. • Alex Yu. • John Mayer. • Tim Angeloni.



(l to r): Mike Bishop, master of ceremonies. • Lou Heck. • Brent Schneider.
• Mike Salvino, right, Ring 243's Magician of the Year.



(l to r): Kerry Blair. • Howard Mincone.

on a sketch book and squeezing a real ball from the pad. He then opened up the pad top to show the drawing gone. He then showed a solid mirror and then proceeded to pull a scarf through it and then his arm. He ended his show with the illusion of having his son lie on a table and removing the middle part of his body. Don't worry, he restored him.

During intermission the club held its annual gift raffle, and many people left with some very nice prizes. Also, during the break, the club honored the Magician of the Year. This is a member of the Canton Magicians who is selected by a vote of the membership who has demonstrated a true commitment to the craft of magic and the club. This year's winner was Mike Salvino, the club's treasurer.

Kerry Blair started the second half of the show. Kerry is a very clever and gifted magician. He did one of the best Chinese sticks routines that I have ever seen. He was able

to keep your interest as he explained how the Chinese sticks worked. Kerry was able to find a spectator's card she was thinking of with a camera he invented that took a picture of the card. Kerry next performed a brilliant version of the flexible mirror. He ended his show with the "Hippity Hop Rabbits." He reminded me just how good those old routines are.

Our headliner for the Evening was Howard Mincone. I really don't know how to describe Howard's act. There is nothing else like it. A mixture of comedy and juggling. The audience couldn't stop laughing. I hated to see his act end. If you ever get a chance to see Howard's act, go see it. All this for \$35 – what a bargain!

Ring 243 is looking forward to another year of magic as we begin year 105. A very big thank you goes out to all who attended this year's banquet and to those who made it possible.

Mike Salvino

Wishing all a Magical 2025.

SOLO SHOWS

PHOTOS BY MICHAEL MESSING

Three performers were featured in their own solo shows during the 2024 I.B.M. Convention in Tacoma, Washington. We previously published the performance photos of Michael Ammar, the convention's Guest of Honor.

A second solo show was presented by The Amazing Bibik featuring his comedy bar magic routines. Jeff Bibik has been the lead bar magician at the Chicago Magic Lounge for the past six years. His show included demonstrations of his original bar bits, gags, and jokes. For those who loved Bibik at the I.B.M. Convention, don't miss his forthcoming book, *50 Great Bar Bits*.

The final solo show performer (in alphabetical order!) was Henok Negash – magician, mentalist, and humorist. He has performed his magic in countries from France to Thailand. His television appearances have included *Penn & Teller: Fool Us* and *Masters of Illusion*. Henok Negash's charisma left a lasting impression on those who attended his thought-provoking show.

The 2025 I.B.M. Convention in Houston, Texas, is on track to present more outstanding talent, and there's still time to register for the discounted rate before March 1. Go to www.ibmconvention.com.



Jeff Bibik presents his hilarious show of bar magic.



Top, bottom: Henok Negash on stage with his charismatic brand of magic. Middle: The audience responds to Jeff Bikik's solo show.



Don't Get Left Out of the Picture!

Attendees of the 2024 I.B.M. Convention gathered for a group photo, taken by Michael Messing, in Tacoma, Washington, last July.



Now's the time to register for the 2025 I.B.M. Convention in Houston, Texas. Rates go up March 1! Enjoy the fabulous magic and beautiful hotel at the Royal Sonesta Houston Galleria in Houston, Texas. Sign up for the convention today at www.ibmconvention.com.

Service Recognition Awards

PHOTOS BY MICHAEL MESSING



Charles Arkin, International President for the 2023–2024 term of office, announced six special service recognition awards at the 2024 Annual Business Meeting in Tacoma, Washington.

International Executive Secretary **Sindie Richison** was recognized for her extraordinary membership focus and promotion of the magical arts. Former First Lady (2016–2017) **Melody Muñoz** was recognized for her key contributions as convention team member and contest chairperson. International Secretary **Simone Marron** was recognized for her contributions including teen seminar coordination, website support, and organizational leadership. Past International President (2010–2011) **Rolando Santos** was recognized for his organizational leadership including management committee chairperson, and other committee work. Past International President (2016–2017) **Oscar Muñoz** was recognized for his organizational leadership including convention committee chairperson. Retiring accountant **David Steiner** was recognized for his 33 years of providing exemplary accounting services and as trusted advisor to the I.B.M. since 1991.

Arkin stated, “These recipients are among the many dedicated team members and volunteers who we appreciate both on the international and local levels for promoting the I.B.M. and the art of magic.”



Sindie Richison.



Melody Muñoz.



Simone Marron.



Rolando Santos.



Oscar Muñoz.



David Steiner.

Marketing Magic Live at Magic Texas

By Chris Walden

“The man or woman who wants to make magic a profession should study the essentials of good business. First you must build the best and most entertaining act or show you know how.”

Harlan Tarbell, *Tarbell Course in Magic, Volume 5, Lesson 71: Publicity and Promotion, 1927*

Magicians gathered from all over the globe for Magic Texas, combining the Society of American Magicians, the Texas Association of Magicians, the Fédération Internationale des Sociétés Magiques (FISM), and the one-hundredth anniversary of the Dallas Magic Club at the Loews Arlington Hotel and Convention Center in Arlington, Texas. This wall-to-wall weekend of lectures, dealers, competitions, and performances kicked off with a live marketing lecture by The Fantastic Kent Cummins.



Friday morning, people gathered in the Cardini Room to hear what Kent had learned over seventy-five years of being a magician. Author of the long-running marketing column in *The Linking Ring* and consultant to performers, businesses, and military institutions on marketing and team-building best practices, Kent has a wealth of knowledge and experience that dates back to his origins as a six-year-old magician!

Those who sought this knowledge had to overcome some hurdles, as the event layout did not make it easy to find the room on the second floor. In the convention area, there were escalators and elevators that went from the first to the third floor, but the second was secreted away like a dove in a tailcoat. I was slated to take photos during the lecture and grew increasingly frustrated as each avenue led me to another dead end. Eventually, I made my way out of the convention center and into the hotel, where staff pointed me to a completely different set of elevators that went to the second floor. I wonder how many people might have given up on this quest. Those who found it were a diverse group, ranging widely in style and experience. Could this information possibly apply to all of them? You bet it did!

Kent approaches his presentations with an energy that shows he is eager to share. It's hard not to be receptive to his enthusiasm. In an age of landing pages, funnel management, and lead conversion, Kent delivers a remarkably simple set of concepts that are relatable at every level of experience. Yet, like the basic principles of magic, they can be adapted to one's own personal style and needs.

Kent's marketing philosophy starts with a basic idea: What do you want? What is your

vision of being successful in your field? It might be to become as rich and famous as David Copperfield. It might be to make a comfortable living comparable to what you might achieve in other fields. It might be to do enough performances to feel you are exercising your art. He doesn't try to define it for you, but he helps you appreciate that without this vision, you cannot measure your progress nor your success. Kent says that his goals changed over time, from an eager child and teenage magician to a family man needing to support his family, to a retired man wanting to enjoy his achievements and leave a legacy. Each of those changes influenced the approach. They were the foundations for everything else.

Next, Kent talked not about having mad skills or killer videos, but about building relationships. He mostly achieves his aims by having a community of allies and understanding their interests and goals. People know he's a magician – he's not shy about that at all. But his genuine interest in them builds the pathways to them thinking of him first when something comes up in his skill set. Understanding them also helps him find where his skills can add to what they ask for to really deliver an ideal solution. His education and experience in a wide variety of business areas come into play as he creates magic with a message, exceeding their expectations.

Kent acknowledges that what he does is a unique blend of his own journey through life. He encouraged us to examine our own skills and experiences as we seek to help people through our art, rather than just sell magic shows. It was a thought-provoking idea, driving home that we were each a distinct package that could work wonders within our own community. But this doesn't happen by sitting next to the phone, running social media ads. It's about going out and meeting people. It's about supporting them in their activities, patronizing them, and showing up when they are doing something that matters to them. On the surface, it's hard to see how going to someone's art show could result in major projects, but it's that broader connection to the community that makes you "the magician."

"There is no cut and dried method of selling magic. There are basic principles that all have used successfully, but who knows what the morrow will bring in a new angle of publicity and interest that will appeal to the public?"

Harlan Tarbell, *Tarbell Course in Magic, Volume 5, Lesson 71: Publicity and Promotion, 1927*

Kent touched on some communication techniques, many of which he has covered



Carolyn Cummins assists Kent Cummins.



Fantastic Kent Cummins and "The Magic of Change."

in his articles, and how they have evolved into newer techniques such as social media. Again, the message was simple: Be open to how things change. Learn what you need. If you have trouble learning it, get help! If you've done a good job connecting with your community, you'll find you have many people who are eager to help you, just as they've felt your support.

Finally, Kent shared a concept that he's talked about for many years, something he calls the Self-Eating Watermelon. Don't get too hung up on the metaphor – it's just a fun way to think about the concept. Essentially, this idea goes back to understanding what you want and being flexible with your clients to find a win-win scenario. Initially, the concept was about helping prospective clients get the money they need to pay your regular fee. He described a time when he was asked to consult with a high school band to add magic to their half-time show. The fee was outside their budget. Rather than letting that being the end of it, Kent applied the self-eating watermelon technique. He produced a fundraising magic show where they sold tickets and raised the money to pay the consulting fees. He got paid for the show, then paid for the consulting! Everyone got what they needed. It was about applying creativity to solve the problems to make it happen.

This would be valuable for that one tip alone, but Kent expanded the concept, building from understanding what everyone wants. He talked about ways to use barter and other methods to look beyond the obvious and see what else might be available to turn a “no” into a “yes.” Sometimes there is no solution and a project just can't work out right now. But understanding your own goals and being more receptive to your client's circumstances makes you a proactive problem-solver. Will they remember how you helped make it happen? Yes, they will! That translates into getting the gig, plus the kind of word-of-mouth advertising that

cannot be bought.

The final piece of the watermelon was sponsorship. As entertainers we have the chance to bridge the gap between an audience and those who want to do business with them. Mark Wilson brought magic to television through the sponsorship of Kellogg's. David Copperfield was proudly sponsored by Clorox. Who might want to get in front of your audience? It doesn't have to be a major company. Local businesses are looking to increase their exposure. Getting some sponsors behind you might help you do that local festival that can't afford to pay your normal rate. A company that meshes well with your persona and material could generate creative and performance opportunities that you haven't even imagined.

The key to the Self-Eating Watermelon is asking. Marketing is ultimately about asking for what you want. That can be challenging for creatives, but it is an obstacle we must overcome if we are to be successful professionals. Kent's inspiration provides ways to use our nature to innovate through the challenges.

Kent had a variety of merchandise for sale that showed his own approach to back-of-room sales, as well as educational materials to help incorporate it all into your own world. Every attendee, from the newbies to the seasoned professionals, looked thoughtful, and Kent had one-on-one conversations with many on how to put these basics to work.

If you missed the lecture, you missed an opportunity to be inspired by someone who was sharing the real work, born out of decades of experience. The good news is that this is something that Kent truly believes in and likes to share. Go back and read the articles in *The Linking Ring*, where he has shared in depth on many of these ideas and more. Kent is also glad to hear from people to help them incorporate these concepts into their own vision and talents. Reach him at kent@magichotline.com.



Youth Trivia Contest



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

Answers must be postmarked by February 20, 2025.

October's question was: In the last decade of the last century, an acoustical engineer and member of the I.B.M. made significant, original improvements to a fascinating and baffling type of puzzle and illusion that had previously been the focus of some other well-known magical thinkers and creators... *Who was this magician, and what was this type of puzzle and illusion?*

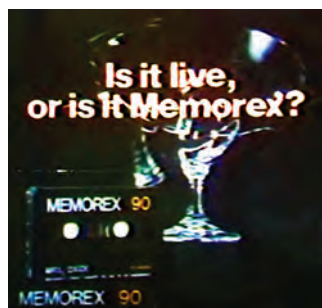
Several Youth Members submitted answers to this obscure question, but unfortunately, none of those Youth Members landed on the correct answer. Here's the gist of what we were hoping that you'd find...

Recently, the subject of one of our monthly questions was an acoustical engineer, magician, magic creator, and author named *Daniel Fitzkee*. The subject of October's question is **not** the same acoustical engineer. Oddly, when we asked that question about *Daniel Fitzkee*, a few folks responded with the name of this month's subject...

Peter W. Tappan was born in New York City, New York, USA, in 1928. Eventually, he found himself in the area of the USA's Midwest known somewhat affectionately as "Chicagoland." He attended college at what is today called the Illinois Institute of Technology, a private university embedded in the downtown area of Chicago, Illinois, where he earned bachelor's and master's degrees in physics. His area of interest gradually narrowed to concentrate on audio and acoustics design and research. The sounds of *Peter Tappan's* design and consulting inputs can

still be heard in theaters, churches, airports, and other structures around the world. If you've transited Chicago's O'Hare International Airport, you've probably heard some of his craftsmanship.

You may be familiar with another piece of *Peter Tappan's* audio and acoustics work... In the 1970s, there was a television commercial campaign that ended with the tagline "Is it live? Or, is it **Memorex**?" In it, a human voice was used to shatter a wine glass. It was not filmed using camera magic; it was real, and made possible by the extensive knowledge and creativity of *Peter Tappan*.



No camera trickery; the glass actually shatters from the sound, thanks to *Peter Tappan*.

In this article however, we're more interested in the contributions made by *Peter Tappan* to **our** craft. He was not someone who spent much time on classics, or conventional effects, and everything that he created was special. His very original presentation of the close-up levitation of a tiny, plastic assistant, using his own finger ring as the hoop that

was passed around the little floating girl, is still mentioned in magic circles. His recreation with Joe Palen of an almost-forgotten stage illusion called “The Eclipse,” the manipulation of a shadow, was a highlight of every show in which it appeared. And his own creation, “The Quicksilver Cube,” was an absolutely enchanting stage mystery during which a shiny, metal cube floated over the audience, all the way to the top of the theater, and then returned directly into Peter’s waiting hands.



Peter Tappan and “The Quicksilver Cube”

The Impostress Princess, a book written by Peter Tappan, was published in 1986. It was an extensively researched history of one specific trick, along with Peter’s own version of that trick. It’s an effect that’s gone by many names, including Paul Fox’s “Five Card Mental Selection,” Al Baker’s “Vocalepathy,” and confusingly (because of another trick with a similar name), Al Koran’s

“Princess Card Trick Plus.” The book was so well-received and in-demand that I.B.M. Past International President and Executive Editor Emeritus of The Linking Ring Phil Willmarth updated and rereleased it in 2011 as The Impostress Princess-EXPANDED.

In this month’s question, we’re referring to a very old type of geometric puzzle that is often presented as an illusion. It’s sometimes simply referred to as a “vanishing puzzle” or a “vanishing illusion,” although these terms are vague and may be easily misconstrued. There have been games and puzzles with similar concepts that date back to before 200 BCE, such as the Ostomachion puzzles of Archimedes. These curious effects are **not** examples of the Troxler illusion, during which part of an image seems to vanish after you stare at it for a period of time.

More recently, the variations and principles related to these puzzles have been addressed by well-known magicians including Paul Curry, Winston Freer, Percy Diaconis, and Martin Gardner. In fact, some versions are actually named “The Curry Paradox,” “The Winston Freer Geometric Vanish,” and “The Winston Freer Tile Puzzle.” Theodore L. DeLand, Jr., Mel Stover, and Shigeo Takagi have all created similar puzzles. In the 1800s, Wempler & Company put out a puzzle comprised of four segments which could be arranged and rearranged so that there were eight, nine, or ten eggs in the image. Puzzle-creator and mathematician Sam Loyd released several circular versions, in which figures of people would change, or vanish when the pieces were rotated, one inside the other. You might have seen a puzzle marketed as “The Vanishing Leprechaun,” which was

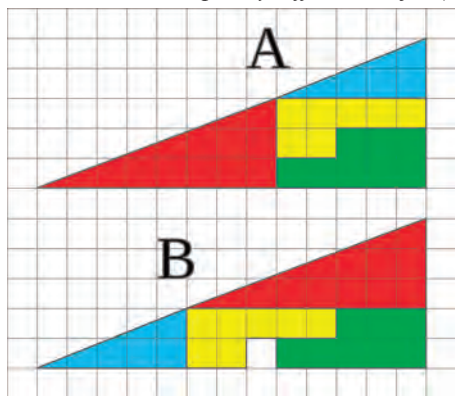


The Vanishing Leprechaun, with illustration by Pat Patterson Lyons.

first produced in 1968, where one of fifteen cartoon leprechauns vanishes when the positions of two of the segments are switched. (It's interesting to note that the artwork for the well-known *Vanishing Leprechaun* puzzle was drawn by Pat Patterson Lyons, the wife of Canadian magician and *Ibidem* Editor P. Howard Lyons.)

All of these puzzles use the geometric concept of 'shared loss.' A few of these puzzles were presented as illusions, and in addition to the geometric, shared loss concept, some of them used a bit of gimmickry and subtle sleight of hand. Peter Tappan took notice, and became fascinated by several of the versions of these effects.

The Paul Curry illusion, known as "the Curry Paradox" or "Curry's Paradox," used a printed grid-pattern of square tiles, cut into segments. The segments were rearranged so as to appear to suddenly have a different surface area. In other words, one or more of the tiles were made to "vanish," as a result of the shape of the cut segments. The drawback, from Peter's point of view, was that there was only one vanish, or "phase" possible. (If you research this puzzle, be aware that there is **also** a philosophy principal with the same name of "Curry's Paradox," but it's a completely different subject.)



Rearranging the colored segments seems to create an empty space in this "Curry Paradox."

The "Winston Freer Tile Puzzle" allowed for a single square tile to be physically removed, and the resulting empty space could be made to vanish by re-arranging the rest of

the pieces within the same confined area; a sort of something-from-nothing effect. This could be repeated for a total of three vanishing tiles. Freer's version used a secret bevel on one of the tiles, and a move during which that beveled tile was deceptively flipped. And, there have been other versions that require gimmicked pieces to be switched "in and out of play." Peter felt that these gimmicked features made examination or handling by spectators unwise.

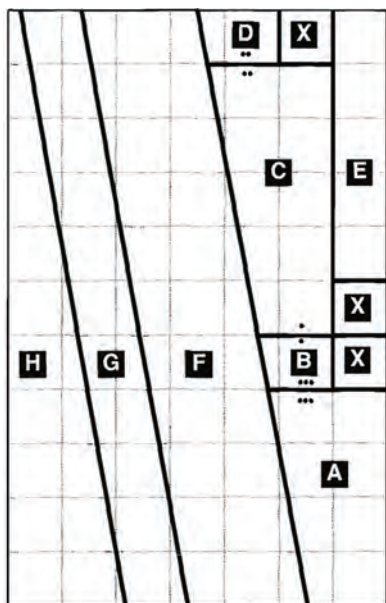


A Winston Freer Tile Puzzle, (courtesy of Potter & Potter Auctions)

Peter Tappan wanted to create a presentation with multiple tile-vanishing phases, that did not use visible gimmicks, and that did not use sleights. He also wanted it to be designed in such a way that the pieces could be handled by the spectators. After several years, he came up with an incredibly convincing vanishing-tile illusion.

Although the principles and solutions behind the puzzle are somewhat complex, the plot is very simple for the audience. Pieces of a puzzle, imprinted with a square grid pattern, are placed tightly into a frame. One tile is removed, leaving an empty space, and the remaining pieces are rearranged so that the frame is once again filled, with no spaces. This is repeated, two more times. Even Peter's name for the trick is clever; "FuTILE Subtraction."

In 1994, Peter Tappan's "FuTILE Subtraction" won the International Brotherhood of Magicians' Originality Contest. You'll find a full description, along with instructions in the October, 2000 issue of *The Linking Ring* (with errata and necessary corrections in the December, 2000 issue.)



*The setup of Peter Tappan's
"FuTILE Subtraction."*

*You can learn more about Peter Tappan and his magic in books, including the above-mentioned *The Impostress Princess-EXPANDED* by Peter W. Tappan and Phil Willmarth, and *Fork Full of Appetizers* by William P. Miesel. *The Curry Paradox* is explained in *Magic, Mathematics, and Mystery* by Martin Gardner. There's also information in back issues of periodical publications like *Genii*, *M-U-M*, and *The Linking Ring*.*

Our friend, Peter Tappan, died in 2007.

If you submitted an answer for this month's question, but you didn't send us the *correct* answer, please – keep trying! Some of these questions can be very tricky, and are not intended to be easily answered by using Internet search engines. Try taking your issue of *The Linking Ring* to your local Ring meeting and ask some of the more experienced members to help you find the answer. Show the whole world how much you know, get your name published in *The Linking Ring*, and win some great prizes from one of our best brick-and-mortar magic shops.

Hey, Youth Members!

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

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

Make sure that you include a few references. If we *do* use your question, we'll send you either a tub of nightcrawlers from Lenny's Live Bait® or a *really* cool magic book – our choice.

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

Answers must be postmarked by February 20, 2025.

Are SCHOOL ASSEMBLIES the Right Choice for You?

By John Abrams



Take a look at both the good and the bad points described below. Are you really cut out to perform assemblies or are you better suited to offer other types of shows and entertainment? Be honest with yourself.

THE HOURS INVOLVED

Advantage: Home by noon.

When you first get into this market, you'll find that most school assemblies start first thing in the morning. After you get completely booked up in the mornings, the afternoons will fill. But let's start with mornings. Most schools start somewhere between 7:30 and 9:00 a.m. Your assemblies will usually be scheduled after roll call and morning announcements – typically around 8:30 or 9:00 a.m. in the morning. If it's not too far away, you'll be home by the time your kids get home from school. No kids? Well, you'll have the rest of the day to yourself!

Disadvantage: Early assemblies.

Say you book a couple of 8:30 a.m. assemblies. This means you have to drive to the school, find parking, check in with the front office, load all your equipment, say hello to the person that hired you and set up your stage. All before the first student walks in. Here's a typical schedule.

Show Time: 8:30 a.m.

Arrival and set up: 7:30 a.m. (about an hour before showtime).

Drive-time: One hour. This means getting on the road at 6:30 a.m. Are you loading your props in the car the night before or doing it all in the morning? Is the car gassed up and ready to go? Will you need extra time for all of this?

Wake up and get ready: One hour.

Taking all this into account, you'll have to get up about five-thirty in the morning.

ALWAYS A FULL HOUSE

Advantage: Full house every show.

The students look forward to having a great time and getting out of the mundane routine of a normal day at school. The teachers are excited to get a break from their kids. And you never have to worry about filling the house. Staff members want to put as many students as possible in the MPR (multi-purpose room). Imagine performing for around three hundred students at once every time you do an assembly. And, because they're in school, they have an expectation of behaving. It's always packed and almost always well received. Great energy!

Disadvantage: Not everybody is there for you.

Before I get into this, please know that I love performing school assemblies and that most of these pitfalls can be avoided.

But you're going to run into these issues so it's my job to make sure you're aware.

First, not all teachers pay attention. Most teachers are terrific and actively participate in the assembly. But there are those who feel like it's a break from their class and either use this time as social time with other teachers or time to be on their phones.

In general, you'll find most students are well behaved (as you'd expect when their teachers are around). And most teachers are the first to discipline students if they have a behavioral problem during the assembly. But, just like that obnoxious kid at the birthday party, there will be the occasional student who misbehaves. And there will be the occasional teacher that doesn't stop it. If you find yourself in this situation, it will unfortunately be up to you to take appropriate action.

Lastly, many times the first show is scheduled at 8:30 a.m., but the last class doesn't arrive until 8:40 a.m. And you're expected to finish on time because you have another group coming in right after. Are you prepared to shorten your show? Later in this handbook, we'll go over some ways to do this without ruining the structure of your show.

REPEAT BUSINESS

Advantage: Once you're in, you're in.

If you do a bang-up job, the school will ask you back again and again. Once you get into a school or district, it's very easy to perform for them year after year. I can think of many schools that have asked me back

ten years in a row. You can even perform a number of different assemblies at the same school.

Disadvantage: It's a tough market to crack.

Like any market, only the best get the job. And it's your job to be the best. I don't mean being the best magician or juggler. I mean the best at performing school assemblies. This means creating a website that clearly states the educational value of your assembly. It means creating promotional material that looks professional and original. It means alleviating any worries the PTA (Parent/ Teacher Association) rep or principal may have when they book you.

When someone is given the task of hiring an assembly entertainer, they are usually looking for a unique and specific assembly that matches their needs. For example, the principal may say, "We need to book an assembly to help us prevent bullying." Do you have the best anti bullying assembly? What if they need an assembly for Red Ribbon Week? Do you have the best "No-Drugs" assembly? Maybe they need a STEM (Science, Technology, Engineering, and Math) assembly. Do you have a great STEM assembly?

I understand that "best" is subjective. Here's the rule you should go by: your assemblies must be perceived to be as good as, or better than, every other option. If they aren't, there's no reason for anyone to hire you.

This is an excerpt from John Abrams' new book *The Handbook for School Assembly Performers*. John is a speaker, educator, and author dedicated to inspiring and engaging audiences of all ages. With more than four hundred shows annually, John has become a trusted name in schools, corporate events, and family gatherings. His passion for entertainment extends beyond the stage, having authored the ultimate guide to school assemblies and hosted insightful podcasts on leadership and the variety arts. Email him at john@mrabrams.com.



Magic and

Memories

David Ginn



Magic Roadtrip January 1970 Part Four Miami, Fantasio, and the Army

Lynne and I said goodbye to Granny Harris, her kids, the raccoons, and Footprint Island near Yankeetown, Florida, that January morning in 1970 – and headed the red Ford Maverick toward Miami.

When I look at a map of our 1970 trip fifty-five years ago, I see that we left Atlanta, drove to south Georgia and then Mayo in northern Florida, onward to Tampa, Yankeetown, and finally Miami.



Map of Georgia and Florida.

Since there is no direct diagonal line from Tampa to Miami, we learned that there were two ways to get from one city to the other:

Take I-10 east from Tampa to Orlando, then pick up the Florida Turnpike, for which there was a charge, *or* Drive south down I-75 to Fort Myers/Naples, then turn east, still on I-75, and drive eighty miles across **Alligator Alley** to Fort Lauderdale.

Remember, this was 1970, and I did not have a credit card yet. So I kept an eye on my money, and since we had no toll roads in Georgia, I was not keen on paying Florida to drive on their turnpike.

Then we considered the eighty miles driving across Alligator Alley, and here is what we learned:

For every twenty people in Florida, there is at least one alligator. I don't know what the alligator population was in 1970, but as of now in 2025 there are more than a million alligators in Florida. These dangerous reptiles are definitely attracted to black tar roadways because they like to sunbathe on the hot surfaces.



An alligator crossing the highway in Florida.



Bruce and Sarah Johnson.



Bruce Johnson as Sparkles the Clown.

We were told that if we drive **Alligator Alley** – where lots of gators live in the swampy areas just off the highway – we would need to keep our distance from gators found on the road, stay away from their nests, never feed them (as if we would), stop if we found an alligator in the road and slowly try to drive around him without leaving the pavement, and stay in our car.

I suspect my young but highly intelligent wife decided which route we should take. She probably thought alligators would be attracted to bright red Ford Mavericks. So we paid the toll on the Florida Turnpike at Orlando and headed south to Miami.

Bruce and Sarah Johnson, whom we had met through Atlanta church friends, had agreed to host us for a few days in their home. Bruce often performed as Sparkles the Clown, doing magic, comedy, and clown stunts. His real job was working for Dade County Parks and Recreation, but he also operated Fantasio's cane and candle mail order business.

Our plan was to visit Bruce and Sarah, see Monica and Fantasio, learn some magic, and whatever else turned out.

After a long day of driving southeast, Lynne and I arrived at the Johnson home in Miami, Florida. We were tired, so after dinner and talking for an hour, we bowed out for bedtime.

The next morning after breakfast, Lynne and Sarah decided to do some shopping. Bruce took me to the back of his house where

he kept an office/packing room to handle the Fantasio cane and candle business.

While we stood there talking, Bruce packed a couple of simple orders – my first introduction to a home mail order business – then said we could go to the post office to ship them.

“But first, let me show you this new trick from Supreme,” said Bruce, and he pulled out the prop you see pictured below. “It’s called Farmyard Frolics. You show these animal pictures: cow, pig, dog, sheep, and cat. Turn the cat around backwards, place him on a stand, and cover him with a bamboo placemat. When you pull off the mat, the cat is gone, but the kids think you are hiding the cat behind the mat. When you finally own up to it, the cat is gone and a question mark appears on the heavy card in the cat’s place.” Bruce showed me the moves.



Farmyard Frolics, a Supreme trick ideal for kidshows.

“Then you pick up the farmhouse folder, and the cat peeps out from behind it. The kids go crazy trying to tell you they see the cat, and finally you see him, too. As Edwin Hooper always says, ‘It packs flat and plays big!’ You really ought to get one of these for children’s shows.”

“Yeah, but how many kidshows will I be doing in the Army?” I asked, and he saw my point. As it turned out, I did lots of kidshows during my two years in the Army.

We put Farmyard Frolics aside, and I didn’t think about it again for two whole years. Also, I was more into silks, canes, candles, doves, and feather flowers. The kidshow side of me had not become prominent yet.

Now, let me tell you a number of things you have absolutely never read in print. In creating this story, I have realized that I will have to write another whole story completely about Fantasio. There’s too much to tell here, so read on.

How Bruce Met Fantasio

At a meeting of I.B.M. Ring 45 in Miami, of which Bruce was president one year, he saw Fantasio – who was already becoming well known in magic – for the first time. Fantasio performed some effect at the meeting, and Bruce told his friend he’d like to meet this newcomer.

A few days later, that friend picked up Bruce and they drove to the home of Fantasio and Monica. Bruce and Fantasio hit it off right away, discussing magic and life for an hour or more.

A few days later, Fantasio called Bruce on the phone and said, “Due to my performances, I am away from home a lot, and I need someone local to ship the canes and candles and keep track of that part of my business. Would you be interested in handling my mail order business?”

Evidently, their mutual friend had already recommended Bruce for the job, but Bruce was caught off guard. So after a discussion with his wife Sarah, Bruce (and Sarah, it turned out) agreed to operate the Fantasio mail order business from their home.



*Fantasio and Monica with Ed Sullivan on
The Ed Sullivan Show.*

Two Fantasio Funnies

As Bruce and Sarah got to know Monica and Fantasio, they learned interesting things about the couple.

Fantasio’s real name was Ricardo Roucau, but they never called him that. He grew up in Buenos Aires, Argentina, where he and Monica developed a silent magic act with doves, silks, and flowers. Wanting to sound American, they first adopted the stage name of Larry and Daisy, not realizing that to people in the United States that sounded more country than international.

Fantasio told Bruce: “One day I was trying to think up a new stage name. I had a deck of cards labeled Fantastic and that gave me the idea for the name Fantasio. So the new name worked everywhere.”

Fantasio – pronounced FAN-TAH-SIO (not Fant-A-sio) – is what everyone, even closest friends, always called him. As for “Larry and Daisy,” I’ve thought about that title for fifty years and it still brings a smile to my face.

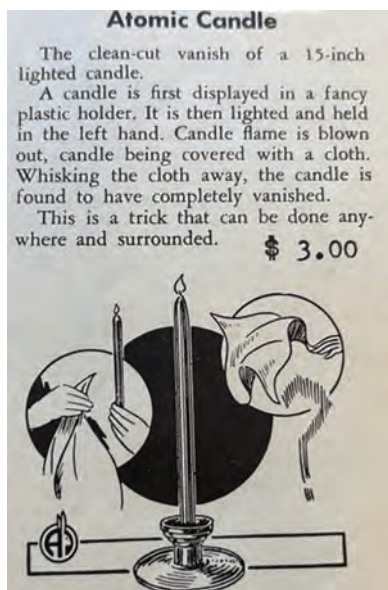
Here’s another story about Fantasio. Bruce was always joking around, and when the TV show *Hee Haw* debuted, Bruce

called Fantasio and said, “There’s a new American show on television that you and Monica absolutely *must* watch!” Having not grown up in the States and not understanding “country” mentality, Monica and Fantasio simply did not understand the country humor.

Origin of Fantasio’s Canes and Candles

We all saw those plastic roll-up shelves for soft drinks back in the early 1960s at the grocery store. We were still buying six-packs back then, and Coca-Cola and other beverage makers used these shelves. Stocking clerks pulled them out and placed cartons of bottles on them like a shelf. When they were not in use, they were rolled back against the wall.

Like most of us, Fantasio had grown up in magic using Russ Walsh’s metal vanishing and appearing canes. He also probably had Jim Sherman’s Atomic Candle, a vanishing candle made of rolled red wax paper with a red birthday candle inserted in its center.



Fantasio looked at these roll-up shelves and thought, “I could make canes and candles from that plastic material.”

After convincing a local grocer to give him a few, Fantasio took them home and hand crafted a plastic vanishing cane and

candle. Of course, they said Coca-Cola on them, so that wasn’t going to work. Then – without the internet, as this was the mid-1960s – he proceeded to track down the maker of the roll-up plastic and buy a quantity of it. Through trial and error, he developed his own way of making plastic vanishing canes and candles. It was not until 1977 that he was able to create appearing canes and candles, which required baking them at a certain temperature in a special oven *without melting them*.

Bruce and Sarah were involved only with the vanishing canes and candles, as they moved to Kentucky in 1975 to enter the church ministry. Bruce’s son Steve, now more than sixty years old, reminded me that he and his brother Jim folded thousands of cane and candle instructions and put them in packages.

How They Got the Candle Silks

Fantasio needed silks for the cane and candle tricks. Buying through the usual magic sources was too expensive, since Fantasio’s intention was to include an eighteen-inch vanishing silk with each candle. So he asked Bruce for advice on how to solve the silk problem.

As it turned out, Bruce and Sarah had a next-door neighbor who knew a man who owned a textile store. This store was in Miami, and this man had lots of textiles, including silk.

Through the neighbor, Bruce connected with the textile seller and learned he had decorative ladies’ silk scarves in both eighteen-inch and twenty-four-inch sizes, which are magician’s favorite sizes for many tricks. He also had them in ten different colors.

Bruce obtained samples while Fantasio was performing outside of the country and showed them to him when he returned home. They were exactly what Fantasio wanted, and he had Bruce buy about five hundred silks at a very low price. Bruce seems to remember they cost twenty to thirty cents each. Once the business got to rolling, Fantasio asked Bruce to go back and see if the textile guy had any more silks, as they

might run out. He checked his home inventory, which he confirmed included several thousand silks.

Fantasio said, "Buy them all!"

So with Fantasio's checkbook, Bruce did exactly that. Those silks lasted the business more than ten years!

How They Added Holes to the Silks

With all these silks on hand, Fantasio needed a hole prepared in each eighteen-inch silk for the candle vanish. How could he accomplish that? Bruce and Sarah solved the problem with simple homework:

- First, they hand-colored little cloth reinforcement circles (like little donuts) with colored markers.

- Second, Sarah ironed the donuts into the center of the silks, where they closely matched the colors.

- Third, Bruce and Sarah used a hole punch to cut out the center of the silk inside each donut.

Voila! That's how Fantasio supplied a vanishing silk with a hole in it for each vanishing candle.

Candelabra-Cadabra

Once the vanishing candles became popular, Fantasio decided to offer a set of four vanishing candles in red or white, along with the twenty-four-inch twin candle silk, a single candle silk, and a plastic imitation sterling silver candle holder for four candles, called a candelabra.



Fantasio's Candelabra.

In a Miami store that sold all kinds of imported items, Fantasio found the silver plastic four-candle device he wanted. It even broke down into two pieces for flat packing. Following his usual habit of testing things first, he bought one candelabra and made sure it worked for his vanishing candles. It did, of course, once he glued a "candle ring" into each hole so the trick candles would fit. Then came the question of getting a supply of these plastic candle holders.

Next, Fantasio approached the owner of the import store and politely asked if that gentleman could wholesale the plastic stands to him. The man flatly told him no, since there was no profit in it for him. Fantasio, however, discovered the name of the manufacturer printed on the candelabra box. So the following day he called the manufacturer in New York City and struck up a wholesale direct deal. The problem was solved.

Long off the market, the Candelabra-Cadabra has now become a collector's item among stage magicians.

Your Credit Score Counts

Here's an interesting story about Bruce and Fantasio. In 1969, the year before Lynne and I made our trip, Bruce and Fantasio applied for Sears credit cards. At the time, Bruce was making about fifteen thousand dollars a year from his Parks & Recreation job, and he was immediately approved for the Sears card.

Fantasio, who earned probably ten to twenty times more than Bruce due to his performing and the cane/candle business, and who paid cash for his house and another building he owned, was turned down for the Sears card.

Why? It turned out he had no credit history because he never bought anything on credit. Hearing this and similar stories, when Lynne and I entered the Army (where I got my first credit card at a local bank), we bought our first television set for four hundred dollars on the credit card, even though we had the cash. The moment the bill came, we paid it off, thus building up a good credit score for paying our bills in full and on time.

Back to our January 1970 road trip. We

had several fun days with the Johnsons, as well as dinner and conversation with Fantasio and Monica. But our little odyssey had to end because the February 4th Army date was looming over me. Here's what happened.

My Saturday Morning Phone Call

Shortly after breakfast Saturday morning, my mother called me from Atlanta at the Johnson house. That was scary!

"David, there is nothing wrong, we're all fine," she said. "But somebody from the Army at Fort McPherson wants you to call them. It's about Special Services."

Special Services? That was exactly the branch of the Army I wanted to be my assignment! I had submitted my request months before. Now, here they were, calling me just two weeks before my military duty began. Wonderful, wonderful!

I took down the number and immediately telephoned the officer who'd called. I told him we were on vacation in Miami, but more or less on the way home to Atlanta.

"Can you be at Fort Mac on Tuesday morning at 10:00 a.m. for an interview?" he asked. Of course I could!

He gave me the pertinent information and with that, our travel plans changed. Lynne and I decided to leave Miami Sunday morning and drive the twelve hours home in one day. We figured we would need all day Monday to sort things out.

That next Tuesday morning in January 1970, I drove myself in the red Maverick to Fort McPherson ("Fort Mac"), named after some long-gone Army general.

By the way, Fort Mac no longer exists, in case you're looking for it. In June 2015, 330 acres of Fort McPherson were purchased by actor-producer Tyler Perry to become the new home of Tyler Perry studios.

After he cleared me at the gate of Fort Mac, the guard directed me to Special Services. I entered the office wearing a coat and tie with my press book of credits in hand.

I met the officer in charge and talked about my magic career, showing him clippings, photos, and posters. I told him about my twenty-three television appearances in 1968 on Buddy Farnan's *Funtime Show* on WSB-TV Atlanta, plus the big show Abb Dickson and I had done at the University of Georgia. I showed him *Colorful Magic*, my first published book, talked about magic conventions, and the whole nine yards.

Then I showed him my Army orders, and the rollercoaster stopped cold.

"You're an officer?" he asked, looking at my paperwork.

"Yes, sir," I replied. "I am a second lieutenant, commissioned last June after four years of ROTC at the University of Georgia."

"And you're going to SOBC, Signal Officer Basic Course, at Fort Gordon in two weeks," he continued.

"That's right," I agreed.

"Lieutenant Ginn, David, until this moment I assumed you were drafted or enlisted," he explained. "I never realized you

were an officer." He shook his head. "I am sorry to say there is nothing I can do here to get you assigned to Special Services here at Third Army Headquarters.

"After you do the nine-week SOBC, there might be a chance. But for now, you have to do your officer basic at Fort Gordon in Augusta. I am really sorry, but my hands are tied."

I stood up, thanked him, shook his hand, and left.

Driving home to East Atlanta, I thought, "We just drove twelve

hours home from Miami to find out I'm a "no" for Special Services entertainment at Fort Mac. Two weeks from now I have to move to Augusta with Lynne and go through nine weeks of signal school, learning about the inside of radios when all I care about is *listening to the music!*"

But as it turns out, God had the last word – and that, my friends, is another whole story.



*David Ginn
in his
Army uniform.*



Marketing Magic

KENT CUMMINS

More Pro Tips

“One definition of “professional” is someone who makes money from what they do. Using that definition, I have been a pro since 1953 at the age of ten.” – Kent Cummins

This month we continue with more marketing tips from professional entertainers who are sharing their best ideas.

Bertil Fredstrom, aka “Black Bert”

“If you build it they will come!” But they have to find you first ...

I have a good family magic show with a lot of excellent reviews on my home page. I also know that there are fifty thousand children in elementary and middle schools in my hometown of Austin, Texas.

I want moms and dads to find me exactly when they need a magician for an upcoming birthday party. Today, they all look online for ideas – so I need to show up in their search. Ergo, I advertise with Google, Yelp, Bark, Gig Salad, The Bash, etc. It is expensive but necessary.

The Magician Black Bert

“Simply the best”

(512) 423-9810

Bertil Fredstrom

bertilfredstrom@hotmail.com

Kent’s Comments

Black Bert is an award-winning magician from Sweden, but he moved to Texas in 1998. Bertil is retired from the other IBM and is still active in *this* I.B.M. He is known as a shrewd financial manager (that sounds better than “cheap!”), so if he is willing to pay for these ads, he knows that he is getting the return on investment he needs. He serves as the executive director of Fantastic Magic Camp, the camp I started in 1993.



(l to r): A promotional photo of magician Bertil “Black Bert” Fredstrom. • An illustration of Bertil Fredstrom, by the artist Arnold. • A promotional photo of magician Bertil “Black Bert” Fredstrom.

Rik Gern, aka “Bonzo Crunch”



A promotional photo of Rik Gern's Bonzo Crunch clown character.

I am probably the last person in the world you should ask about marketing tips, as I am a terrible businessman.

Every time I've ever tried to learn more about how to market myself, I've become overwhelmed, confused, and ended up feeling like something must be wrong with my brain. Despite that, I have been lucky, and I do mean *lucky* enough to have made a living as a clown for decades. Marketing has never been my strong suit, but I think the following practices may have contributed to my success.

Have a deep and sincere passion for your work. Focusing on the work itself makes me feel good about doing my shows. When I love what I'm doing, I think that's commu-

nicated to others and creates good word of mouth.

Be courteous and honest with your customers. Follow through, show up on time, and do what you say you'll do.

I've seen people more talented than myself go by the wayside because they didn't respect their clients.

Whenever possible, save your day's peak energy for showtime. If you have an early show, get to bed early. If your show is later in the day, rest up and even take a quick nap before getting ready. Your audience might be groggy, tired, or fatigued, but you shouldn't be. Give them your “prime time.”

I realize these aren't really marketing tips, but I hope they are useful nonetheless.

Rik “Bonzo Crunch” Gern
(512) 912-0067

(737) 239-2201 (mobile)

www.bonzocrunch.com

www.facebook.com/bonzocrunch

Kent's Comments

These are absolutely marketing tips! The first step to effective marketing is to have a good product. Here is a reminder of what Harlan Tarbell had to say in 1927:

“The man or woman who wants to make magic a profession should study the essentials of good business. First you must build the best and most entertaining act or show you know how.”

Bonzo Crunch is a wonderful example of that guidance.



(l to r): Bonzo Crunch, a clown character from the imagination of Rik Gern, points to the audience during a performance. • Rik Gern's clown character Bonzo Crunch pulls some strings.

Shep Hyken

I'm a professional speaker who uses magic in his speeches to keep the audience entertained and engaged. Let's start with a simple premise: The phone doesn't ring by itself—or the emails don't just magically appear in the inbox. We have to make that happen!



A promotional photo of professional speaker and magician Shep Hyken.

When I was just starting out, one of my mentors was Bud Dietrich, one of the pioneers of trade show magic. He shared that if I'm going to get into the business, I need to think of this as a business. That means spending forty hours a week at getting business. Practicing and writing scripts can be done in the evenings and weekends. He was very clear with his advice. If I spend forty hours a week prospecting, phone calling, meeting with clients, writing letters, etc., I

will be successful. I took his advice, made a list of two hundred possible clients, and started "smiling and dialing." To this day, I continue to think of the traditional workday as the time to do the "business" side of what we call "show business." What Bud was telling me was this: *The job isn't doing the gig. It's getting the gig!*

While this is not a specific technique, I think it's sound advice for anyone in the magic or speaking business.

"Always be amazing!"

Shep Hyken, CSP, CPAE
Shepard Presentations, LLC
(314)692-2200
shep@hyken.com
www.hyken.com

Kent's Comments

I first met Shep a very long time ago – literally last century. We were each doing magic for separate clients at a large trade show. I was impressed by his ability to work the booth. Then some years later, I saw his first book, *Moments of Magic*, in the library of the International Military Community Executives Association. I had been thinking about writing a book on customer service magic, but he beat me to it!

Eventually, our paths crossed often enough that we became friends. I sent him the book that I wrote about *The Magic of Change*, and he sent me his customer service magic book. I like his newsletter, as I mentioned last month.



(l to r): Professional speaker and magician Shep Hyken gives a rousing speech. • Professional speaker and magician Shep Hyken speaks about customer service to a corporate audience.

Peter Hinrichs, aka “Peter the Adequate” My Favorite Bit of Marketing Advice

Knowing which marketing strategy works for you is challenging because the average consumer needs to see some reference to your product or service in at least two or three places before they become motivated enough to reach you. However, there is one marketing strategy that always works for me. It’s simply this: **“Always give 110 percent.”**

Suppose you consistently give your customers more than they expected. In that case, they will be much more likely to refer you to friends and colleagues, and personal recommendations carry much more weight than unsolicited marketing.



Peter Hinrichs, also known as Peter the Adequate, poses with balloons outside of Balloons, Bears, & Baskets.

I learned this strategy many years ago while doing balloon decorating. Early in my career, I supplemented my performing income by working for a friend who had a balloon business in Austin. As his store manager, I got to know our local balloon wholesaler very well. Because of that, they contacted me when a balloon decorator from Dallas asked for referrals from people who could help him out with a large project he was working on at the Austin Convention Center. He hired three people, but I was the only one willing to stay long after the

agreed-upon finish time to complete the project in time for the event the next day (we finished at about 2 a.m.). For that reason, he continued to call on me for other projects in the area.

While working on one of the many decorating jobs he hired me for, I asked him how he managed to get so many jobs in Austin with a Dallas-based business. That’s when he shared with me how he became the sole balloon decorator for almost every bank and insurance company in Texas.

Some of his first customers were banks who needed some balloon columns to make their booth stand out from the other booths. He quickly learned that the people tasked with setting up the booth were bank employees who knew little to nothing about setting up their booth. If he saw them struggling to set up their *Spiderflex* backdrops, he would stop what he was doing and help them out. If they were frustrated by trying to negotiate the rental of tables, chairs, or carpeting, he would stop what he was doing and help them out.

Before long, he was on a first-name basis with the crew members of every convention hall in Dallas. He also noticed how expensive convention center rentals were, so he bought a few tables, chairs, and even some 10 x 10 pieces of carpeting. Whenever a customer complained about the rental cost, he would go to his truck, grab what they needed, and rent it to them for less than half the cost.

When creating balloon columns for trade shows, it is often cost-effective to build them and leave them. The metal pole and wooden base cost less than the hours spent picking it back up after the event. However, clean-up crews at the convention center hate having to do that, so he would always go back after the event, pop all the balloons, and retrieve everything he brought to the center. He would also give his card to every convention center employee he met. Soon, they became part of his marketing team. He made a point of always arriving about twenty minutes before the trade show ended. He would then offer to tear down the

entire booth and deliver the backdrop and anything else that belonged to the bank later that day. He did not charge anything for that service.

The next time they called on him for balloons, he would present them with a proposal for doing everything for them (picking up the booth and marketing supplies, renting them whatever tables, chairs, and carpet they needed, tearing everything down, and then returning the stuff to the bank at the end of the trade show – in addition, of course, to the cost of the balloon columns). Since nobody at the bank wanted to mess with all of that and since his quote was reasonable, most of them eagerly agreed. When other trade show presenters saw everything he was doing for them, they asked for his card. In less than a year, he had almost every bank and insurance company in Texas as clients. He eventually rented a few large storage spaces where he would keep all his customers' displays and marketing materials.

What did I do with this newfound wisdom?

I offered to do the same for him that he did for his customers. I offered to tear down booths at the end of the event and drive everything back to Dallas. He was soon free to do multiple jobs in different cities across Texas. Before long, I had rented two large storage rooms in Austin, filled with many of his clients' displays and marketing materials. I never bothered quoting him a price or invoicing him, as he always paid me more than I would have asked for. Soon, he started taking on decorating for all their conferences and training meetings. He recommended me as a magician for all of these events.

I picked up many performing jobs because I applied the same philosophy to my work as a magician. I can't think of any marketing strategy I could have used to get the same results.

Eventually, I moved up to Branson, Missouri, to do a stage show and he retired, sold his business, and now spends his life living happily on a houseboat. I continue to follow his advice in everything I do, which has served me very well.



Peter Hinrichs poses with a promotional poster for his "The Many Faces of Peter the Adequate" show.



Peter the Adequate among a sea of sponge balls.

Kent's Comments

Peter's "friend who had a balloon business" was CJ Johnson, who shared his favorite marketing tip in the November column.

I don't know if I would have been able to consistently earn a living as a magician if it were not for my association with Peter. He is so creative that I once accused him of having his left brain (the organized side) surgically removed to make more room for the right brain (the creative side).

The Bottom Line

I would love to hear *your* favorite marketing strategy! Tell me at:

kent@kentcummins.com.

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

Conjurer's Foolosophy

JOE HERNANDEZ



I've learned that you should call at least one person you like, admire, or appreciate every day.

I've learned through my exploration that it's not just our eyes that determine what we see. Instead, it's the brain that actively interprets and processes the visual information gathered by our eyes. The brain's intricate workings filter and prioritize this input, ultimately deciding what comes into our conscious awareness. This process, a dynamic interplay between sensory input and cognitive interpretation, illustrates how our brain actively shapes our visual experience.

I've learned that despite being overpaid, I am worth every bit of it.

I've learned that even the most knowledgeable scientists who dedicate their lives to unraveling the mysteries of the universe still need to thoroughly understand the intricacies of what we often refer to as magic. It's fascinating to consider that despite their rigorous training and advanced understanding of the natural world, there remain elements that elude explanation, sparking a sense of wonder that feels almost magical.

I've learned that entertainment plays a pivotal role in performing magic. It isn't just about executing impressive tricks; it's about engaging the audience, creating a sense of wonder, and crafting an experience that captivates and holds their attention. The ability to weave storytelling, humor, and emotional connection into a performance transforms a simple illusion into a memorable moment that resonates with viewers long after the show. In essence, true magic lies not just in the sleight of hand but in the enchanting experience that keeps the audience spellbound.

I've learned that when I'm underpaid, I underperform.

I've learned that whenever I visit a magic shop, I buy at least one item I don't need.

I've learned that I can use my ChapStick to moisturize my fingers in an emergency.

I've learned that when I eat turtle soup before a performance, it helps me slow down.

I've learned that sometimes, you stare into a mirror for an extended period and see nothing. Then there are those brief moments when you glance and see it all.

Joe Hernandez is the author of *Conjurer's Wisdom (Vol. 1 & 2)*, *Phonetastic*, *Magic Babylon*, *Houdini: The Ultimate Trivia Compendium*, and the soon-to-be-released *Conjurer's Foolosophy*, of which excerpts are taken for this column. Books can be purchased at Amazon.com, Magic Dealers, or www.BooksByJoe.com.

Hosting a Magic Convention

Part Three: Success = Time + Place

By Johnny New York

Ring 22 – The Detroit Magic Club – describes their journey as they prepare to host Michigan Magic Day 2025 – an annual major magic convention to be held on May 17, 2025.



A few lucky Ring 22 members pose for a photo with Dani DaOrtiz. Left to right: Tom Chess, Peter Botros, Johnny New York, Dani DaOrtiz, John Chesney, Dan Sperling, and Paul North.

Now that Detroit, Michigan's Ring 22 has answered and addressed two vital issues regarding our 2025 Michigan Magic Day Convention – making a total commitment and creating a *surefire* convention schedule that focuses on magicians of all levels and ages – we've come to another crossroads. Quoting a phrase from Meredith Wilson's *The Music Man*, "you have to know your territory." There's always a right time and right place for everything, and they are usually the defining ingredients for any successful endeavor.

To help with timing, our steering committee found I.B.M. resources that were *extremely* helpful. We checked with our Territorial Vice Presidents (past TVP Jeff Brodrick and current TVP Chris Harper) to research and identify any conflicting calendar dates for nearby popular conventions that might confuse potential attendees. We also consulted with other nearby Rings to ensure we're all on the same page and avoid head-on collisions with other significant events.

Naturally, we addressed one other impor-

tant scheduling consideration: the general activities that take place in our immediate location such as high school graduations and municipal celebrations. Realizing that our one-day convention would most likely require a weekend commitment and with so many conventions popping up everywhere, our task was similar to finding a needle in a haystack. Somehow, we managed to come up with the ideal target weekend of May 16–18, 2025, with our primary convention day being May 17. That put to rest the matter of our convention's date and time, but with any deep dive into today's convention market, we realized there would always be more snags ahead.

Like they say in real estate, "Location, location, location." We wanted to host our convention at a place that was convenient, practical, versatile, and accessible, but utopias are not that easy to find! Church facilities are plentiful and typically economical, but they usually entail added costs such as extra lighting, sound systems, and overhead

projectors. Schools are always a possibility, but they sometimes entail the hiring of rather expensive custodial staff.

We hit the jackpot when we learned we could use local community college Macomb Community College South Campus. Although not the cheapest venue, it provides us with a completely self-contained environment that includes a perfect stage with theatrical lighting, sound system, overhead projection screens, computer access, plenty of well-lit parking areas, service and attendee elevators, vending machines, and the option for catered meals to be served directly on the premises. Best of all, our chosen facility has an enormous amount of space for everything we have planned, all taking place in a single large room.

Finally, we needed to find a nearby, top-notch hotel that offers affordable overnight lodging for the (hopefully) many out-of-

towners who will visit and stay one or two nights. After considerable bantering and bargaining, we hit the jackpot again, finding a reputable hotel that offers a special reduced price for a reserved block of guest rooms. It also comes with a wonderful banquet room (perfect for optional pre-convention activities) and has a convenient in-house restaurant and bar!

Yes indeed, the 2025 Michigan Magic Day Convention is rockin' and rollin'. As Ricky Jay would say, "We are well on our way to the best night of our life!" More obstacles lie ahead as we continue to plan, but for now Ring 22 is growing stronger with positive energy and great anticipation.

Please join us for our next post and progress report, and don't forget to reserve Saturday, May 17, 2025, for the Michigan Magic Day Convention! Register at www.detroitmagic.club/michigan-magic-day-2025.

MAXIMUM MAGIC OPENS AS WASHINGTON, D.C. METRO AREA'S ONLY MAGIC SHOP

Maximum Magic Shop, the only brick-and-mortar shop in the Washington, D.C. metropolitan area exclusively dedicated to magic, had its grand opening on Saturday, November 9, 2024.



Maximum Magic blends the classic magic shop storefront with a modern, lounge-like feel. It's a place where local magicians can find and purchase new tricks, jam, and hone their craft. The fully stocked shop is conveniently located just outside of Washington, D.C. in the Potomac Oak Shopping Center at 12944-C Travilah Road, Suite 201, in Potomac, Maryland.

The shop is home to an events space where leading area magicians perform demonstrations. Maximum Magic also hosts an online store where customers can purchase online-only stock and products from the physical shop's inventory.

"Opening the shop was truly a full-circle moment in expressing my passion for magic," said owner and magician Max Erdrich. "When I first became interested in magic as a young teenager, I was inspired by magic shops in the area like Barry's, Denny & Lee's, and the Magic Warehouse, all of which have sadly closed. It's my hope that Maximum Magic becomes a place where new and seasoned magicians in the area can stop in, find any trick they need, and experience that sense of wonder that magic provides."

For more information, visit www.maximummagicshop.com.



Polishing the Rings

SKIP WAY

The Question

What if I told you that answering a single question could help each of us tackle a common problem facing club leaders and members. That problem? Dealing with discouraging situations that keep us from reaching our club goals. Let's set the scene before we delve into this brilliant query.

Most club leaders and members draw heavily upon their optimism and passion as they plan for the year ahead. Unfortunately, life has a way of blocking our paths with unexpected twists and imposing obstacles. These common hurdles have pushed more than a few unprepared leaders to burn out and abandon their dreams.

Common obstacles may include limited funding, member indifference, executive team opposition, internal politics, personal limitations, and other unexpected problems. It's easy to lose confidence when our march toward the Emerald City detours through the haunted forest.

Even the most meticulous plans rarely follow the ideal paths set for them. In 1871, Prussian Field Marshal Helmuth von Moltke famously quipped, "*No plan survives first contact with the enemy.*" Today, military and business strategy classes teach this principle for a good reason. Another way of saying it might be "*Life happens!*"

When faced with an unexpected complication, poor leaders seek someone or something to blame as they slow down, back away, or quit. Great leaders understand the necessity of anticipating and finding ways through, over, and around

these obstacles. They promptly chart an alternate path or find a way to confidently resolve the issue at hand. The strongest leaders may delay progress, but they rarely abandon it.

That brings us to the point of this column. This incredible question. A question that might help us face these unexpected hurdles, reevaluate our plans, and visualize productive paths forward. This simple question may improve our daily lives, our business dealings, and certainly, our club leadership efforts.

In fact, as I write this, I'm looking at an ornately engraved plaque bearing this question on my desk. I refer to it whenever life's uncertainty rears its ugly head. Did I mention that I refer to it often? So, what is this remarkable question?

What does this experience make possible?

These few words instantly challenge us to consider alternate paths and ideas. Forming a response refocuses our thoughts beyond the immediate difficulty. Picture it as an optimistic drawbridge granting passage over a defeatist moat. It spurs us to consider alternate opportunities and perspectives; to evaluate and refine our options and skills while remaining true to our targeted goal.

Our reassessment may develop a deeper understanding of the problem. It could push us to reconnect and seek guidance

from helpful personal or professional peers. At the very least, contemplating this question pushes us out of our status quo comfort zone.

Poor leaders waste time and effort asking questions like “*Why is this happening to me,*” “*Why now,*” and “*What did I do to deserve this?*” They sulk and grow cynical as they wade deeper into this self-replicating pit criticizing anyone who is a bit more successful. They’re so deeply entrenched in trying to reassign or purge blame that they fail to seek a viable solution. These self-absorbed leaders viciously resent and sabotage anyone wise and tenacious enough to avoid this pit and push beyond their point of failure. Sadly, many members will follow them down into this destructive pity party cycle.

What does this experience make possible? This question refocuses our thoughts and energy on identifying the problem, reevaluating the plan, pushing past the obstacle, and resuming our forward momentum. It helps us to view each new problem as a fork in the road rather than an impassable wall blocking our path.

It takes courage and confidence to continually push through obstacles and opposition. Those who routinely display these sterling leadership qualities inspire and motivate others. They serve as powerful role models for our young future leaders. Successful clubs and their members thrive on positive imagery. Negative attitudes and approaches are equally contagious. Leaders who constantly fall back on weak excuses, blaming others, and defeatist terms drag their clubs down with them.

Life comes with hurdles. That is a carat clad certainty. How we address these snags impacts the way our executive team, club members, and even our families view us. Anything less than a positive outlook and forward progress creates a pattern of failure mirrored by those who look to us for guidance. Demonstrating an unshakable “*Can Do*” attitude lays out a positive life-

line that our leaders-in-training may one day use to pull themselves out of a disastrous pity party rut.

What does this experience make possible? This question reminds us that success is a journey. Basketball legend Michael Jordan’s high school coach cut him from his school’s varsity team his sophomore year. Apple stockholders fired Steve Jobs from the company he founded, and he failed horribly with his next two endeavors, NeXt and Lisa computers. Walt Disney lost his first ad agency job for lack of imagination and his first animation studio went bankrupt, and lost control of his first hit character, Oswald the Lucky Rabbit, through a poorly constructed contract. Decca Records rejected The Beatles claiming that “*guitar groups are on the way out.*” Dave Thomas was a tenth-grade dropout who couldn’t hold a job until he met Harland Sanders and launched the Kentucky Fried Chicken, Arthur Treacher’s, and Wendy’s franchises. James Dyson struggled for five years through 5,126 failed prototypes to develop the world’s first bagless vacuum cleaner. These successful legends and countless others like them asked this question, buckled down, pushed past their obstacles, and fought their way to towering levels of success. You can too!

What does this experience make possible? Asking this question helps us to look at life and leadership’s many obstacles with hope and anticipation. Bridge the gap between that which faces us today and where you want to be tomorrow.

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.

Magic Lessons from Literature

By Thomas Henry

Without a doubt, among the top pleasures in life are reading a good book and inventing a new magic routine. But did you ever stop to ponder how the former can inspire the latter? Rather surprising is that a number of great authors have unwittingly supplied us magicians with eminently practical performance advice. I've unconsciously benefited from this for ages now, but have only recently noticed just how often literature has thrown insights my way.

This article explores several powerful artifices coming from well known works which are perfectly at home in practical presentations. For illustration, I'll describe a situation in which each has proved useful. These examples themselves may not be part of your repertoire, nonetheless consider how the principles cited could apply to your own inventions. If, like me, you prefer to perform only original material, perhaps the following passages from well-known writers will stimulate your creativity. So, let's page through some classics together and see what treats lie within!

The Power of Preconceptions

In day-to-day life, most people are frequently guilty of acting on preconceptions bearing no actual basis in reality. This can lead to disastrous results in ethics, politics and science, but in magic such a natural tendency is a genuine boon to the performer.

The immortal Sherlock Holmes neatly characterized this common human frailty when he laughingly chided Watson:

"There is nothing more deceptive than an obvious fact."

You'll find this passage in Sir Arthur Conan Doyle's engaging tale, *The Boscombe Valley Mystery* from 1891.

Two decades ago, that epigram sprang to mind while devising a new presentation of Theodore Annemann's well-known "Seven Keys to Baldpate." In such an effect, the audience is led to believe that of seven keys on display, only one is capable of opening a padlock, the others being duds. Annemann called upon duplicates and a change bag, but nowadays most performers employ an invisibly altered lock.

In truth, any of the keys will spring it open under the right conditions (which depend upon the style of gaffed padlock you own), so, it's important to make it seem an "obvious fact" that but a single key truly does the job.

The solution is simple, direct, and inexpensive. Commence the routine by bringing out the padlock and keys for inspection. But...six of the keys dangle from an ordinary two-inch hinged key-ring, while the last key itself depends from a smaller one-inch key-ring. The implication is obvious, and requires no overt explanation: that lone key is special, deserving isolation, while the other supposed duds are grouped by themselves.

But then a further subtlety comes into play. At the conclusion, after your psychic powers have divined the supposed unique valid key and it's time to pack up, clasp it upon the smaller ring by itself, the other six going to the larger ring. It'll appear you've wound up exactly as you began, even though the one-and-six segregation may actually be completely different! Consistency in appearance further enhances the preconception,

with those two key-rings speaking volumes. Ingenuous rather than ingenious, this subtle ruse helps make the most of Sherlock's dictum.

In Plain View

Edgar Allan Poe's detective, C. Auguste Dupin, is considered by many to be the first fully fleshed-out detective in fiction relying upon observation and deduction. Indeed, Doyle gratefully acknowledged how enormous that influence was upon his own invention of the superstar Sherlock Holmes. Dupin appeared in three excellent short stories, all of which suggest he would have made a fine magician, but here I want to focus upon Poe's gem from 1844, *The Purloined Letter*.

Should you not be familiar with it, the official police are unable to ferret out a compromising letter in possession of a blackmailer, despite repeatedly ransacking his house from top to bottom. As it turns out, and as only the astute detective Dupin deduces, the malefactor hid it in the one place no one thought to look: in plain view!

There are a number of valuable lessons throughout the story, but let's just focus upon one particular quotation:

"At length my eyes, in going the circuit of the room, fell upon a trumpery filigree card-rack of pasteboard, that hung dangling by a dirty blue ribbon, from a little brass knob just beneath the middle of the mantelpiece. In this rack, which had three or four compartments, were five or six visiting cards and a solitary letter. This last was much soiled and crumpled...It was thrust carelessly, and even, as it seemed, contemptuously, into one of the upper divisions of the rack."

Often, especially in mental magic, we'll be employing props which could come across as unusual, *outré* even. To forestall suspicions, we can take a lead from Poe's blackmailer and disguise them as something ordinary, homely, or well-used.

I've employed this strategy often with

great success. For example, you're no doubt familiar with an effect known as the Mental Logs. The participant arranges a set of four rods bearing assorted digits to form a column of numbers, and the performer is able to instantly divine the sum of these. Commercial versions are almost always too elegant or rich in appearance, and typically scream "gaff."

My approach has been to print out dozens of permutations of these logs (as strips on laminated colored card stock) so to look like an educational exercise for kids to learn arithmetic (**Fig. 1**). Besides the fact this ups the ante by affording the participant a greater amount of numbers to choose from, the whole shebang seems far more innocuous; the rig might have emanated from a schoolroom. Housing the strips in what appears to be a store-bought package completes the deal.



Similarly, eyebrows won't be raised when pulling out uncommon dice if kept within a small box suggesting they're part of a game. The revered Heath Di-Ciphering Dice set is the classic example, but over the years I've also invented several other types of specialized dice myself. In most circumstances, any of these could seem suspicious, but within an ersatz box intimating they're intended for recreational fun, the audience is

apt to accept them as humble Dollar Store merchandise (**Fig. 2**). In short, any time a new prop seems too out of the ordinary (unless the theme dictates otherwise), I call upon C. Auguste Dupin's advice to render it less glaring.

Untangle the Meaning

I learned a valuable lesson last year when a brainstorm struck while developing a very different type of diary effect. Like those of the past, it involved a birthday book with names of the playing cards penciled in for each day of the year. What's new was my addition of a specially ordered UltraMental Deck, which while rendering the effect truly unfathomable, made the handling virtually automatic. The routine is effortlessly prosecuted even after being struck in the head with a blunt instrument.

Practically hugging myself after hitting upon the scheme, I spent the next week happily working up a script. A dozen revisions later and with that committed to memory, rehearsals finally commenced. I ran through the routine numerous times a day for several weeks...yet something just didn't feel right.

That's when it hit me: I had been completely seduced by the cleverness of the new method without giving full consideration to how the intended effect would appear to the audience. So, with red ink pen in hand, I ruthlessly attacked the script yet again. Weighing in some fifty words lighter, all of a sudden the routine took on a glittering new appearance. The *meaning* of the demonstration became crystal clear and with far less chatter to boot.

This hiccup could have been avoided had I simply recalled Sir Walter Scott's trenchant line:

*"Oh, what a tangled web we weave,
when first we practice to deceive!"*

By the way, people often erroneously attribute this to Shakespeare, but it actually springs from Scott's epic poem *Marmion: A Tale of Flodden Field* of 1808. The passage can be interpreted in several ways depending upon who's doing the deceiving and to

whom, but in this instance it calls to mind Dai Vernon's famous dictum: "Confusion is not magic."

The moral here is that the only sensible way to prepare a new routine for public consumption is never to lose sight of the intended effect upon onlookers, no matter how clever the internal secret.

Actions Speak Louder than Words

A contemporary of magic's own Reginald Scot from Elizabethan times assisted me no end when trimming the script described above. Perhaps the most cogent directorial tip in history sprang from the lips of Shakespeare's character Hamlet, when he coached some actors in a play as a ploy to expose his villainous stepfather:

*Suit the action to the word, the word
to the action, with this special obser-
vance, that you o'erstep not the mod-
esty of nature.*

One of the hallmarks of an amateur magician is the tendency to describe in speech what the audience is already witnessing, as though reporting a sporting event over the radio. We all quickly outgrow that, but even so, I was startled to find several places in my script where "speaking with the hands," miming, or directing attention could excise considerable verbiage. Conveying the most by the least is not only economical but perhaps even more convincing.

Just as important, though, is Hamlet's criterion of not overstepping the modesty of nature. Dai Vernon just peeked round the corner again to recycle this as: "Be natural."

The line above is just one snippet of Shakespeare's advice still valuable to present day entertainers. You'll find several more eminently practical suggestions in the first couple paragraphs of *Hamlet*, Act III, Scene 2. Look them up and surprise yourself! This is not musty philosophizing but real-world lessons in potent stagecraft. Remember, the Bard himself was an actor for many years before taking up the pen, so he writes from legitimate experience.

Natural Physical Constraints

One of the most powerful axioms applicable to inventing new routines is implied by the following pithy *bon mot*:

A fish doesn't know it is in water.

You'll often see this attributed to the influential philosopher Marshall McLuhan, but actually he confessed simply to be repeating something read previously. According to the website *Quote Investigator*, this might have been Arthur Loyd's 1909 book "Every-Day Japan." The phrase, in slightly altered form, appears there in the introduction contributed by Count Hayashi of that country.

There are many ways this could apply to magic, but it's in the context of natural physical constraints where it really shines. The participant is invited to carry out some operation, but due to how the objects in question lie, this can be accomplished in but one way only. In other words, the magician is quite literally forcing an action, yet the helper feels he or she is acting freely. Figuratively, the participant swims in unnoticed water.

What's a practical example of this? Well, consider a Svengali deck. When setting it down upon the table and inviting a talon to be cut off, it's important the participant do so by gripping the *ends* of the deck, not the sides. This will ensure the long-and-short business can work its wizardry. The most natural way in the world to guarantee that is simply by nonchalantly positioning the card case nearby the deck (**Fig. 3**). Thus, one entire side has been casually fenced off and your helper has no alternative but to grasp the cards lengthwise. Max Maven took advantage of this ploy in his popular *Mind's Eye Deck*, crediting the great Eddie Joseph with the fillip.

Here's another way to wield a natural physical constraint invisibly. Take a moment to look up my "The Case for Radiesthesia," *The Linking Ring*, Volume 103, Number 8, August 2023, pp. 72, 73. (Remember, I.B.M. members have free access to all back issues via the *Ask Alexander* resource). In that routine, a necklace lies within one side of a locking card box flopped open, and this subtly

steers the participant to drop the selected card into the desired unoccupied side (**Fig. 4**). No words are required, yet you're assured the action is carried out correctly!



Fig. 3



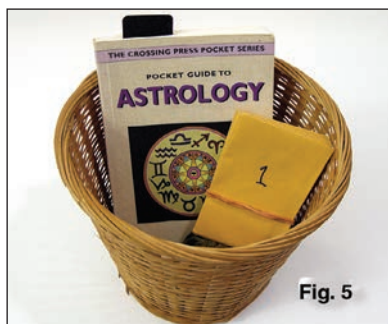
Fig. 4

This principle is also useful in the realm of stage management, when you wish to keep gaffed props out of the hands of participants. In one of my close-up acts is a routine employing a bunch of coin envelopes, some medallions and two dice. Of the latter, one die is rigged, being what's known among grifters as a one-way top and by magicians as a Russian roulette die. After it's served its purpose, it's wise to get it out of reach of curious bystanders. Here's how I achieve that without raising undue suspicion.

The act commences with all the props contained within a little basket, apparently used as a hold-all from which I work. I opted for a wicker affair, six inches in diameter and six inches tall. It's open to the world's gaze, sensibly holds all the props for a tidy performance, but most importantly furnishes an innocent ditch destination (**Fig. 5**).

In the course of affairs, the envelopes containing medallions are eliminated one-by-one under command of the dice. The most natural thing in the world is to toss each discarded envelope into the basket, just to keep the table tidy and the participant's gaze dramatically focused upon the outcome. At the denouement, then, a single envelope remains in view, and since the dice have now served their purpose, they make a stage exit into the

basket as well. Done, and we're clean! That the basket remains in view throughout the entire performance further conveys indifference.



The Personal Equation

All aspects of our craft delight me: the research and study, invention of new routines, practice followed by rehearsal, and of course finally performing. But I'll confess my favorite activity is perhaps crafting a new script. Words and language possess a magic all their own.

Beyond the obvious fact that the best way to become expert at writing scripts is by writing scripts, here's the one bit of advice from the literary world which has proved the most fruitful to me. Once more, it springs from the lips of Sherlock Holmes:

"You know my methods in such cases, Watson. I put myself in the man's place and, having first gauged his intelligence, I try to imagine how I should myself have proceeded under the same circumstances. In this case the matter was simplified by Brunton's intelligence being quite first-rate, so that it was unnecessary to make any allowance for the personal equation, as the astronomers have dubbed it."

This passage appears in *The Adventure of the Musgrave Ritual* from 1893, one of the most popular of Sir Arthur Conan Doyle's sixty stories featuring the great detective.

When applied to show-biz, magic especially, it intimates we performers must consciously train ourselves to see everything we do through the spectators' eyes. If this is in-

grained during the scripting stage, it becomes all that much easier to master during rehearsals and ultimately the performance. In my opinion, the heavy lifting occurs when composing what you'll say, long before picking up the props for the first run-through. It's all downhill thereafter.

Did you notice Sherlock's allusion to astronomers? In fact, it was Nevil Maskelyne, England's Astronomer Royal in the sixteenth century who first called attention to the personal equation, that one must consider the innate capabilities of observers (the audience in our case) to fully appreciate what they're observing. In a rather interesting connection to our craft, note that the renowned Victorian magician John Nevil Maskelyne was a collateral descendant of that early stargazer. In a way, both were concerned with the personal equation, one attempting to be scientifically precise, with the other trying to fool the masses by imagining how things look through the spectator's eyes.

No doubt Theodore Annemann was intuitively cognizant of the implications when he wrote, "Audiences are far from being as dumb as some performers seem to think." See his *Book without a Name*, (New York: Max Holden, 1931), p. 59. The point is, let's fool the audience, not ourselves.

Never Reveal a Secret

To wrap up this brief survey of lessons from literature, recall the cardinal rule you learned when first taking up the magical arts. Remarkably, the great Roman historian Tacitus (~100 CE) neatly encapsulated it when he wrote:

"Everything unknown is taken as grand."

You really ought to see this in his original Latin, for it pops up fairly often in that tongue elsewhere: "Omne ignotum pro magifico est." Indeed, our old pal Sherlock Holmes spouted it exactly that way in 1891's *The Red-Headed League*.

It's a genius bit of self-referential wisdom: keeping a secret is itself the secret to appearing magical!



Welcome to 2025. When you teach classes, many of the same students return each year. A good way to keep their interest is to have something more advanced for them to do. Today, I will discuss Dai Vernon's Optical Move, which he shares in *Further Inner Secrets*.

EFFECT: Let's break down the Optical Move into smaller steps. Start by taking a Jack of Hearts and a Two of Spades, holding them face down in your hand. The jack should be on top, and the two should be below it. Your palm should be facing up, with your thumb on the back of the cards and your index finger holding them below. Now, push the top card forward to the left as you turn your hand face down. This action shows the faces. Click the face of the Jack with the index finger of your other hand to show the Jack of Hearts. To reverse the move, draw back the jack as you turn your hand face up again. The bottom card is now forward. Tap that card with your index finger. This is the Optical Move, which creates the illusion that the bottom card is the Jack of Hearts. Practice switching two cards back and forth as you move your thumb forward and back, turning your hand from face up to face down. This practice will help you perfect the illusion. Now, let's bring the magic to life. Show the Jack of Hearts and the Two of Spades in your right hand. You place the jack under a glass and the two on top. With a wave of the hand, they change places. This is the Optical Move in action.

WORKING AND PRESENTATION:

Start by placing a glass on the table. Take a deck of cards, spread the deck's faces toward yourself, and cut the Two of Spades and the Jack of Hearts to the top. Ask someone to examine the glass while doing this. Remove the top two cards face down. Place the rest of the deck aside. At this point, you are holding the card's faces down in your hand. Do the Optical Move, pushing the top card forward to the left as you turn your hand to a face-down position. Use the left index finger to click the face. Then, turn the hand face up as you draw the top card back. They see the bottom card protruding to the left and think it is the jack. Place this card face down under the glass. This is the two, but they believe it is the jack because of the Optical Move. Place the card still in your hand over the mouth of your glass. At this point, everything is done. Your audience thinks the jack is under the glass and the two is on top. Point to the card under the glass and ask what its name is. They will say Jack of Hearts. You respond, "It is the Jumping Jack." Make a magical move and turn over the card on the mouth of the glass to reveal the jack. Draw the bottom card out, saying, "The two had to go somewhere, and here it is."

This is a lovely effect, and I will share a few other ideas throughout the year using this move.

Enjoy, and practice your magic.
bobdurante55@gmail.com.





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Hocus Pocus Parade

THE LINKING RING



ANNUAL BRITISH RING PARADE

Compiled by Ian Adair • Edited by Lauren Jurgensen • Illustrated by Tony Dunn

The Twelfth Card Revisited

By Tony Griffith

The Twelfth Card appears in Dan Harlan's booklet *Super Charged Stebbins*. The deck is cut a number of times before a card is removed from either the top or bottom of the deck. A second card is selected in the same way. These two cards are used to create a new card, using the value of one card and the suit of the other. Opening a prediction that reads "It's the twelfth card," it is proved that the newly created card is indeed the twelfth card in the deck.

When two cards side by side in a Si Stebbins set-up are used to create a new card by using the value of one card and the suit of the other, the newly created card will always be the twelfth card from either the top or

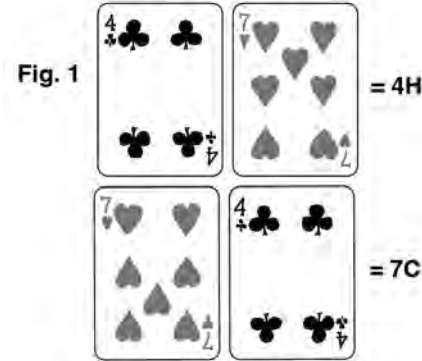
bottom of the deck. Using this principle I decided to take a different route to that of Dan's.

WORKING AND PRESENTATION:

The deck is set up in the Si Stebbins system. Select a helper whose Christian name and surname together add up to eleven or twelve letters. Explain that you are going to have a card created in an unusual way. You will have two cards selected and they will determine the new card. The value of one and the suit of the other will determine the new card, but it will be entirely the helper's choice. Ask your helper to name any card in the pack and you will use that card and the one next to it for the final selection. Assume he names the Four of Clubs. The card next to it in the Si Stebbins system is the Seven of Hearts. Cut the deck to the Four of Clubs and remove that card and the Seven of

Hearts, and place them face up on the table. Leave the deck face up, too.

Now explain that these two cards are to be used to create a different card (still somewhere in the deck) by using the value of one card and the suit of the other. In the example above, they could create either the Four of Hearts or the Seven of Clubs (**Fig. 1**).



Once they've decided which card they prefer, announce "Wow, that card has your name written all over it." Now compare the colour of the newly created card to the colour of the card on the bottom of the face-up deck. If it is the same, turn the deck face down as you pick it up. If the colour of the created card is different from the one on the bottom of the deck, then keep the deck face up. The newly created card will be the twelfth card from either the bottom or top of the deck.

Next, spell your helper's Christian name and surname, turning over one card for each letter. If his name has twelve letters, the new card will be the last one dealt. If he has eleven letters, it will be the next card after you have dealt the last letter of his name.

Thanks to the mathematics of the Si Stebbins system, this always works whenever two cards next to each other are selected. The newly created card will always be either the twelfth card from the top or bottom of the pack. When spelling the name, do not reverse the order of the cards. Thus the Si Stebbins stack will stay intact. Asking your helper to name any card in the deck, and then spelling his Christian name and surname to arrive at the newly created card, is a very powerful effect.

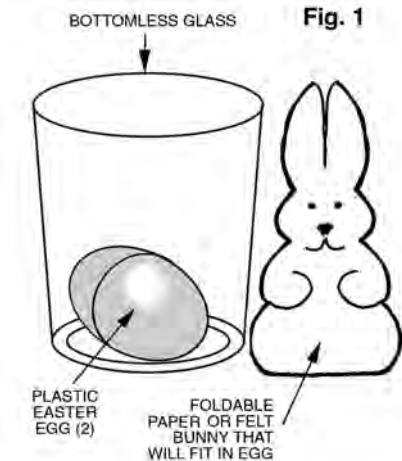
Easter Bunny and Egg

By Peter Rooke

EFFECT: A plastic Easter egg is opened, shown empty, and placed in a glass that's covered with a scarf. An elastic band is stretched over the top to secure the scarf. A smallish paper or soft felt cut-out of a rabbit is shown, folded over, and covered by a handkerchief. The corners are bunched up and given to a child to hold with the rabbit in the fold at the bottom. With a magic pass, a wave of the wand, or the sprinkling of magic powder, the handkerchief is snatched away as the child lets go. The rabbit has gone and is found in the egg that was trapped in the glass.

This little routine employs the well-known Coin Through Handkerchief manoeuvre and a bottomless glass switch (usually used as a vanish, as described in several publications, including Rice's *Encyclopedia of Silk Magic*).

REQUIREMENTS: A small paper or felt cut-out of a bunny rabbit. At Easter time in dollar stores, I've seen bags of small, stiff, felt cut-outs of bunnies. I used one as a jig to draw outlines on coloured paper or soft white felt and cut them out. With a marker, draw in the eyes, nose, mouth, and whiskers. If you make a bunch of them, you can hand out one to the child that helps you. Two (duplicates) are needed for the routine.



You will also need a bottomless glass, two duplicate plastic eggs (the kind you see at Easter that break in half – make sure they are of a size that will fit through the bottomless glass) (**Fig. 1**). A scarf large enough to cover the glass with the corners hanging over the sides, a handkerchief, and two elastic bands (in case one breaks).

SET-UP: Fold one of the bunnies and put it inside an egg. This is put in your outside jacket pocket (I put it in my right-side pocket). The bands are in the outside pocket on the other side (my left pocket). The empty egg is in the glass with the scarf on top, with half of it hanging out of the glass, handkerchief close by. My bottomless glass has a ridge all around the inside base. By positioning the pointed end of the egg against this ridge, the glass can be carefully lifted without the egg falling through – but have your little finger there just in case.

WORKING AND PRESENTATION: Egg and scarf are removed from glass. Egg is opened and shown empty. Your right hand lifts the glass and returns the egg. Hold the glass by the bottom. As you say, “To make sure nothing can happen to the egg,” your left hand covers the glass with the scarf. Now switch your hands. Your left hand goes under the scarf and holds the base, the thumb gripping a fold of the scarf against the side of the glass so the scarf will not slide off. Turn slightly towards the right and as the right hand comes away, it brings the egg with it and goes to your right pocket as you mention that you have an elastic band to secure the scarf. The eggs are switched in the pocket. Your hand brings out the loaded egg hidden and goes underneath the scarf, pushing the egg up into the glass. Switch hands again. Make sure your right thumb grips a fold of the scarf against the glass. Your left hand immediately goes to your left pocket as you say “Oh, the elastic band must be in my other pocket” – it gets the band and snaps it over the top of the glass and scarf, then places the glass on the table. So the glass can stand upright, the corners of the scarf are bunched against one side of the glass.

Next, show the bunny. Fold it and cover

it with the handkerchief. Now comes the Coin Through Handkerchief dodge, but instead of passing it through the material, you steal it away and vanish it. Hold the bunny under the centre of the handkerchief with fingers pointing up. Your thumb grips a fold of the cloth so that a small valley is formed between the thumb and the bunny. The valley is on the outside and rear portion of handkerchief rests over your wrist. Lower your hand so your fingers are now pointing downwards. Lift the front portion of the handkerchief to show that the bunny is still there and as you do so, bring that front portion up and over your wrists so it’s on top of the back part of the handkerchief. Let the bunny be seen, then grip both portions of the handkerchief (front and rear) on your wrist and bring them together, over to the front, and drop both of them. The bunny is now outside of the handkerchief and can be stolen away in your hand as you gather all the corners in your other hand. Have a child hold the handkerchief by the corners. The bunny can be ditched during this or while you get your wand, magic powder, or whatever.

Finally, ask the child to let go as you snatch the handkerchief away and show the bunny gone. Lift the glass with your left hand, your little finger going under to prevent the egg from slipping out, as your right hand immediately goes under the scarf and holds the glass by the bottom with your thumb gripping a small part of material against the side of the glass, so it won’t slip. Your left hand removes the band and with a flourish, takes off the scarf. Tip the glass over and let the egg roll into your hand. Give the egg to the child, who opens it and finds the bunny inside. If you have made lots of bunnies, the child can keep it as a little souvenir.

Regarding the bunny cut-outs, Frances Marshall described a very cute paper cut-out bunny in her book *The Happy Birthday Business* (Magic Inc., 1978) called “The Quick Cut Rabbit,” by George T. Most and in the same book, one by Norman Jenson. Marshall also includes the effect in her book *The Bunny Book for Magicians* (Magic Inc., 1985).

Ezee-Coin Penetration

By Colin Chapman

An “easy-to-do” penetration of a coin through the solid base of a glass.

EFFECT: A genuine coin is placed on top of the lid of an upturned clear plastic glass, which is then covered with a cloth. A spectator is asked to feel the coin through the fabric material of the cloth. The magician taps the top of the cloth-covered glass, which is then lifted and thrown into the air. The coin has vanished! The audience clearly sees the coin, now inside the inverted glass.

REQUIREMENTS: The special clear plastic glass has a slot cut towards its base, a dealer item originally available (and still might be) alongside accessories like the bottomless and mirror glasses. It was called Coin Glass (**Fig. 1**).

You will also need an opaque cloth that is large enough to cover the tumbler when it is inverted. This is gaffed, consisting of two similar pieces of cloth sewn around the edges, with a coin of your choice glued centrally within it (**Fig. 2**). It is best that the fabric has an over-all pattern.

This effect is best performed on a soft velvet mat.

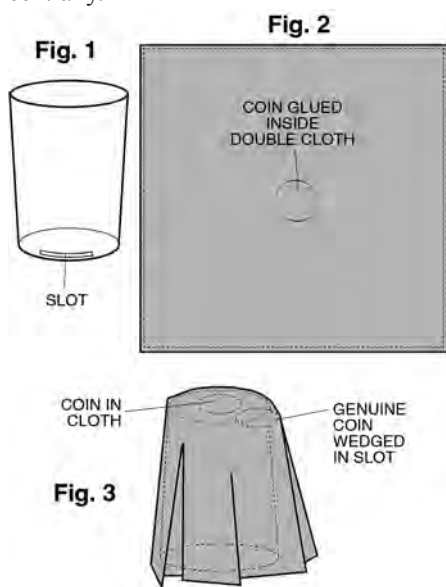
SET-UP: Have the cloth tucked inside the glass, the slot positioned away from the audience.

WORKING AND PRESENTATION: Pick up the glass and remove the cloth using both hands. The thumb of the right hand covers and hides the slot in the glass, which is casually “flashed” towards the audience.

Rest the glass on the mat, reversing it so that it’s now upturned. Make sure you display the solid bottom of the glass, which is now upright, to prove it is solid. From your pocket, remove the coin and place it on top of the glass. “It’s a case of matter through matter, folks,” you say. “If it works, it will be a ‘matter of fact!’”

Remove the coin for a moment and after displaying the opaque cloth on both sides, drape it over the top of the glass. The dupli-

cate coin will automatically position itself centrally.



Pick up the coin between the finger and thumb of your right hand, display it, and whilst your left hand lifts the corner of the cloth slightly, pretend to place the coin underneath it. In fact, you secretly insert it halfway through the slot in the glass and allow it to stay there until later (**Fig. 3**). When you withdraw your empty right hand, you ask a spectator to feel the shape of the coin through the material of the cloth. At this stage, you can carefully lift the glass from the mat.

The left hand positions itself around the top edge of the tumbler, whilst the right hand hangs down onto the cloth. At the same time, the thumb of the right hand presses against the wedged coin so it falls onto the velvet mat, it now being inside the glass.

Remove the cloth from the top of the glass by one of its corners. After flicking it, toss it into the air and catch it. The audience clearly sees the coin is no longer there and has magically passed its way through the solid base of the glass.

Remove the glass, your thumb again covering the slot, and casually show its interior. Place the coin and the cloth inside the glass.

A Letter From Your Mum

By Eddie Burke

Hello Dearest,

Just a few lines to let you know that I am still alive. I will write this letter slowly because I know you cannot read fast. We are all doing well. You won't recognise the house when you get home because we have moved. Your dad heard on the wireless that most accidents happen within twenty miles of your home, so we have moved twenty-one miles away. I won't be able to send you the address because the last family that lived here took the house numbers when they moved so they wouldn't have to change their address.

This place is really nice, it even has a washing machine. I'm not sure it works so well, though. Last week I put in a load and pulled the chain, and we haven't seen them since. Your father's got a really good job now, with five hundred people under him. He's cutting the grass at the cemetery.

Your sister, Mary, had a baby this morning. I haven't found out if it is a boy or a girl, so I don't know whether you're an auntie or an uncle. Your brother Tom is still in the army and doing very well. He has only been there a short while and they've already made him a court martial!

Your uncle Patrick drowned last week in a vat of whiskey at our local brewery. Some of his workmates tried to save him, but he fought them off bravely. He was cremated and it took three days to put out the fire.

I'm sorry to say your cousin David was arrested riding his bicycle last week. They are charging him with dope peddling.

The weather isn't bad here. It only rained twice this week – first for three days and then for four days. Monday was so windy one of the hens laid an egg four times.

We recently received a letter from the undertaker. He said that if the last payment on your grandfather's plot wasn't paid within seven days, up he comes.

About that coat you wanted me to send you. Your Uncle Stanley said it would be too heavy to send in the mail with the but-

tons on, so we have cut them off and you will find them in the pockets.

John locked his keys in the car yesterday. We were really worried because it took him two hours to get me and your father out.

Sadly, three of your friends went off a bridge in their pick-up truck. Ralph was driving. He rolled down the window and swam to safety. Your other two friends were in the back and they drowned because they couldn't get the tailgate down.

There isn't much more news at this time as nothing much has happened. I am still practicing my telepathy and can tell you the name of the card just selected is [the name of your force card].

Your loving Mum

P.S. I was going to include some money, but I had already sealed the envelope.

Fair and Square

By Edward Stokes

Whilst looking through a box containing sponge balls, I came across a marketed item called "Sponge Ball to Square." This is normally introduced during a regular sponge ball routine. Here I use it as a passe-passe effect, one that has a sucker climax.

EFFECT: The performer displays two red sponge balls and clenches them in separate hands, keeping them well apart. He states to his audience that the red ball clenched within his right hand will magically jump across and change places with the other. The audience obviously is not impressed with his remark, right from the start.

Held apart, after blowing on both clenched fists, the performer opens their hands to show that both balls appear as they were originally. This is repeated a few times. The audience just doesn't believe any visual change has taken place. The climax comes when he opens his right hand to reveal one red ball, then opens his other hand to reveal a square. Before he opens his hand, he says "No, I never cheat. As you can see, everything I do is fair and square."

REQUIREMENTS: A Ball to Square prop, which is still sold today. The sponge

square can be turned inside out to resemble a ball of the same colour. You will also need a regular-sized red sponge ball.

SET-UP: Prior to performance, have the ball within the Ball to Square set already formed – this being amongst say, five or six one-and-a-half-inch sponge balls, which could be resting inside a box or bowl.

WORKING AND PRESENTATION: Display the box of sponge balls. Make sure the Ball to Square is positioned amongst them so the actual ball shape is visible. Carefully insert it between your fingers (ball side facing outwards). Now pick up one of the regular balls and insert this between another two fingers. The audience sees two red sponge balls. Remove the regular ball and “accidentally” let it drop onto the table (for effect only). Grab it using your right-hand fist. Curl your fingers around Ball to Square so it’s now inside your closed left fist.

Keep your fists apart as you explain the balls will change places. Open both fists, allowing the audience to see what they think are the same balls. Repeat these actions back and forth a few times. Before revealing the climax, lift the regular ball, show it, and tuck it back inside your left fist. Display the ball (from Ball to Square) and as you tuck it into your left fist, transform it into a square. Finally, stop and shake your head sideways (no). Open your right fist to reveal a ball. Slowly open your left fist to reveal the square. Don’t forget to say the line “No, I never cheat. As you can see, everything I do is fair and square.”

Magic Wand Suspension

By Ian Adair

EFFECT: Displaying his magic wand at all angles, the performer asks a member of the audience to rub their finger along its length, on both sides. Two clear plastic tumblers are balanced on the wand, which is then inverted. The tumblers suspend to the wand. A silk can be placed inside each tumbler prior to the suspension, these being withdrawn during presentation.

REQUIREMENTS: A twelve-inch dowel rod that is oval in diameter. These can be purchased from shops and DIY stores, often labeled as Quadrant decorative mouldings. Because the classic “paddle move” is used in this presentation, a completely round rod would be of no use.

Paint both sides of the rod black, adding the white tips at each end. It now looks like a magic wand. Two thin nails are hammered centrally into one side of the rod, with a gap between them. Snip off the actual nail heads (**Fig. 1**). The gap between the protruding nails should be the right size for your thumb to enter. You will also need two lightweight clear plastic tumblers.

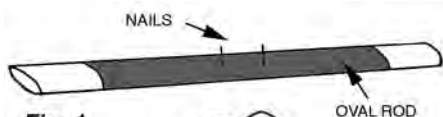


Fig. 1

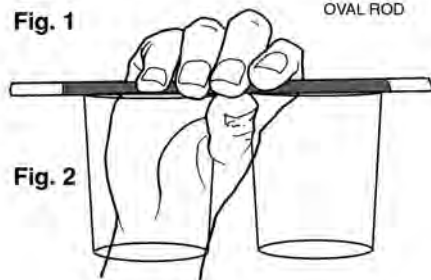


Fig. 2

SET-UP: The “wand” should either be resting inside an upright receptacle or be on your table shelf under your Rolon Table (plain side uppermost). The nested tumblers should be nearby.

WORKING AND PRESENTATION: Display the wand so the plain side is on view. Execute the paddle move so the reverse side is seen by the audience. Ask a spectator to rub her finger along the length of the plain side of the wand. Execute the paddle move again, so the same side is shown, the spectator rubbing her finger along this as well. Hold the wand horizontally in your left hand, nail side towards you. Pick up the tumblers one at a time and position them over the nails, then insert your thumb between them. When you turn the wand upside down, the audience will see the tumblers suspending to it (**Fig. 2**). Display

the wand at all angles and finally swivel it over so the bottoms of the tumblers are facing you. Quickly remove the tumblers and rest them on the table. Execute the paddle move so both sides of the wand are visible.

NOTE: You can place a silk in each clear tumbler, allowing one corner to protrude over the mouths. During the suspension presentation, the silks can be individually withdrawn, adding an additional feature to the effect.

EXTRA NOTE: You can use the same set-up and still use the paddle move, but with only one nail positioned centrally on one side. The wand can be displayed on both sides, prior to you allowing the protruding nail to grip the flat area of your hand. When tilted towards the audience, the wand appears to be suspended to your hand. It can be transferred to the other hand, proving it can be suspended on either.

Loose or Lose

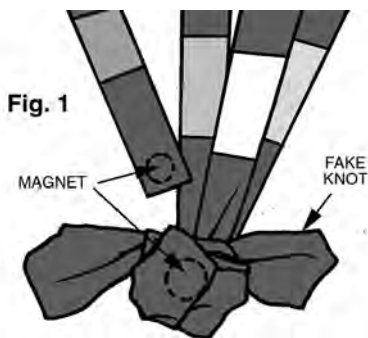
By Chris Wardle

EFFECT: The performer holds a number of long, differently coloured and striped ribbons by one end, each being hidden in their closed fist, whilst the other ends drape over their hand. A spectator is invited to play a game of “loose or lose” and is told to choose any of the ribbons. The spectator takes hold of the free end of their chosen ribbon (e.g., a red and black striped ribbon) and the performer walks away slowly as the chosen ribbon comes free of the rest. The spectator has won and is given a small prize. The audience is not convinced, as the performer could have just loosened their grip on that ribbon, but when the performer’s fist is opened, the audience sees that all the other ribbons are clearly tied together in a large knot at the bottom. The chosen ribbon was the only one not knotted.

WORKING AND PRESENTATION: This was inspired by seeing horizontal striped ribbon in a craft store. It was available in different colours, but each one had a wide horizontal black stripe running at intervals along the ribbon (e.g., red and black,

white and black, green and black, yellow and black, orange and black, blue and black, pink and black). Each striped ribbon is around half an inch, one-and-half centimeters wide and twelve inches, thirty centimeters long.

Taking some short, four-inch lengths of the black sections of ribbon, make a large knot around a rare earth magnet. Put in a few stitches so the black ribbon knot is held securely, with the magnet in the centre. You then fold back the end of each of the actual ribbons and sew a small, lozenge-shaped magnet to each, so the actual ribbons will adhere to the stronger magnet hidden in the knot, giving the impression that the ribbons are tied together in one large knot (**Fig. 1**). Actually, if any of the ribbons are pulled, they will detach from the stronger magnet easily and appear to be loose, whilst the others appear tied. Therefore, the spectator can freely choose *any* ribbon and appear to win. (When the spectator holds their chosen ribbon, if you step back, you are actually doing the “pulling” for the spectator, making the detachment from the magnet even smoother.)



You can make your own striped ribbon by colouring in sections down each length of coloured ribbon with a wide permanent marker, so as to make your own stripes!

It's a Perfect Match!

By Robin Rigsby

No magic is involved in the following stunt, although you start off as though you are performing a trick.

You ask a spectator to delve into his or her pocket or purse and secretly select a coin of choice. No doubt the spectator has a varied choice of coins to choose from. Whichever one is finally chosen, you request they hold it tightly in his or her fist. Meanwhile, you select a coin from your pocket and likewise clench it firmly. “Wouldn’t it be incredible if we both selected a coin of the same value, an identical coin,” you say, adding “I guarantee I’ve chosen the same coin as you and it’s a perfect match.”

Both you and the spectator open your fists so onlookers can see the result. The spectator opens his or her fist first and the choice of coin is revealed to all. When you open yours, there is a match. At the same time you say “Yes, it’s a perfect match.”

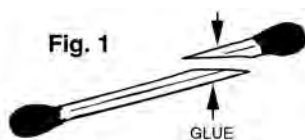
No real set-up here, just make sure you have a match amongst your coins. Needless to say, no matter which coin the spectator chooses, you simply get hold of the match and close your fingers around it.

Two Strikes From One

By Jack Foster

EFFECT: The magician tells a story about a priest who only had one match to light six candles at church. After lighting three, the match burned out. The magician says, “I happened to be there, and because I am rather clever at performing magic, I took the burnt match, shook it, and PRESTO! It was ready to light the other three candles. The priest thanked me and said ‘This is surely light entertainment!’”

SET-UP: The match is gaffed. Take a regular match and, using a sharp craft knife, cut its head off to leave a short amount of stick. Cut the stick end at an angle, again using the knife. Take an identical match and, using the same knife, cut a small wedge at an angle. Use a strong glue to stick the extra match head on the bottom area of the regular match. This results in a double-headed match that is placed inside an empty matchbox (**Fig. 1**).



WORKING AND PRESENTATION:

Use my story as described and open the drawer of the matchbox so when angled towards the audience, the match looks normal. The additional head is not revealed, as part of the outer cover hides it. The match is withdrawn from the box, the finger and thumb holding it by the additional head. After striking the match, keep it alight for ten seconds. Shake the match so the flame goes out. At the same time, under cover, pivot the match between the thumb and forefinger so the new head suddenly makes its appearance. Strike the matchstick again and deliver the gag line as previously described.

Odd Card Outcome

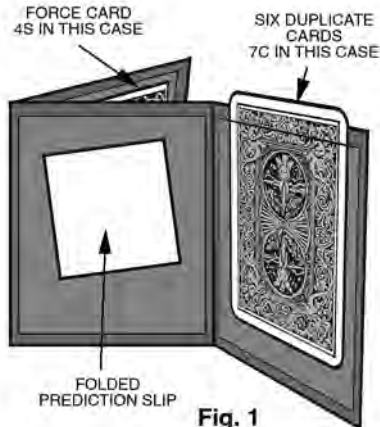
By Steve Short

EFFECT: The performer removes a set of six playing cards from his wallet, which he positions face down on a table. He also removes a folded slip of paper that he states is his prediction, this being kept in full view of the audience. The spectator is asked to push forward one of the six face-down cards. When the folded prediction paper is opened by the spectator, the name of the chosen card is written on it (Four of Spades). But wait a moment: The audience hasn’t seen the faces of the remaining five facedown cards. They think they are identical – the Four of Spades. “Yes, you are right, the cards are all the same,” the performer announces. “They are all the Seven of Diamonds.”

REQUIREMENTS: A 52 Alike deck (any card duplicated can be used here, such as the Seven of Diamonds). Either a Zig-Zag Two-Way Wallet or a Humber Wallet, a folded slip of paper, and any odd card with a back design identical to those in the set. For this presentation, let’s say it’s the Four of Spades.

During the presentation, the wallet is used to hold the six cards as well as help you work the effect.

SET-UP: Let's assume we are using a Zig-Zag Two-Way Wallet. The six duplicate cards (Seven of Diamonds) are squared and inserted into one of the empty compartments, face down and protruding slightly on one side of the wallet. The folded slip of paper has the name of the "odd" card (Four of Spades) written on it. This is tucked into the compartment opposite the set of cards. Close the wallet and reverse it. Place the odd Four of Spades face down into the empty right-hand compartment. Close the wallet and reverse it (**Fig. 1**). Make sure it's opened on this side when you perform the effect.



WORKING AND PRESENTATION:

Remove the wallet from your inside jacket pocket. Open it and remove the folded slip of paper, explaining this is your prediction. Lay this on the table and keep it in full view throughout. Remove the set of cards. The audience can now see the inside of the wallet is empty. Position the six face-down cards in a row along the surface of your table. Ask a spectator to assist by requesting she push one card forward. Pick up this card but don't expose its face. Casually place it face down into the compartment that once held the set. As you lay the wallet on the table, casually reverse it.

Ask the spectator to open the slip of

paper and say aloud the name of the card written on it (Four of Spades). Open the wallet and ask the spectator to remove the card, which is on view. Remember, this is supposed to be the one she freely selected. When this card is reversed, the audience sees that your prediction is 100 percent correct.

Pause at this stage. Most of the audience will now realise the remaining five cards are all the same (Four of Spades). Prove them wrong by asking the spectator to reverse them. They will all be surprised to see they are duplicates, but of another card.

Magazine Mental Magic

By Geoffrey Newton

Some time ago I discovered a little-known prop known as the Forcing Dice Box. This innocent-looking box allows the magician to hand it out for two dice to be checked as not loaded by just rolling them on the table. The dice would then be placed in the box and shaken, and the box would be opened to reveal a switch that gives the numbers the magician wanted. Playing around with ideas, I found this could also be used as a billet forcing box. I developed this routine that's ideal for any audience that shares a trade magazine as a common link, making it successful for local fishing clubs, golf clubs, environmental groups, or even a multi-million-dollar corporation's event.

EFFECT: The magician hands out ten copies of the current edition of the audience's magazine. Each person is asked to look at any page and write something of particular interest, and the number of their chosen page, on a small slip of paper. The slips are folded up and placed into the box, which is shook and emptied onto the table. A member of the audience freely selects one slip. That person is then asked to think hard about the information on the slip, which the magician then reveals. Participating members of the audience can corroborate the accuracy of the magician's mind reading.

WORKING AND PRESENTATION:

This is simplicity itself. The fake part of the

box has ten slips, all with the same information that you have previously noted and can remember. Once all the slips have been collected and added to the main chamber, you simply turn over the box during the shaking process and empty all ten of the same slips. The rest is pure acting. There are, however, a few subtle features that will greatly enhance the performance.

1. Use a paperclip to affix a small square of paper, which has been pre-folded in four and then opened, to the top left of each magazine. At the foot of the slip are the words “Page No. __.” The easiest way to make these is to create a grid of text boxes on your computer, then print and cut them out. Use thin paper for these slips and the identical ones in the fake side of the box, as you will need to fit ten inside this relatively small area. It’s no problem for the main chamber but it all needs to match.

2. Affix your advertising pen to the top right corner of the magazine by the pocket clip. Now you’re ready to hand them out (Fig. 1). Explain clearly what the audience has to do, including writing down the page number in the space provided. This, of course, is only needed for speed when you give out the revelation for them to check.



3. Have your loaded forcing box handy. Remember it takes a bit of time for people to thumb through and note something, so have plenty of patter ready whether it be general chat or one-liners. There is nothing worse than dead spots to lose interest and continuity.

4. Make sure you distribute the magazine copies as far and wide amongst the audience as possible to stop anyone from comparing notes. Odds are no one will have written the same word or words that you did, but it does not matter because everyone assumes someone else did, so you are home and dry (it works the same way in the tossed-out deck).

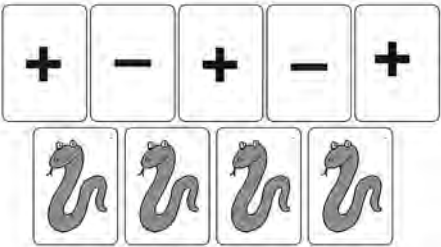
5. Casually drop the forcing box in your top hat, ice bucket, or other depository together with the remaining slips from the table. This just looks like you are clearing the area for the next routine.

Sums

By George Hills

The following item was devised especially for close-up situations, particularly restaurant venues. The plot is easy to follow and has a fun ending. The routine is based on Roy Walton’s “Oil and Queens.”

REQUIREMENTS: Three cards with a plus sign (+) drawn on them, two cards with a minus sign (-) drawn on them, and four cards with a snake design on the face (Fig. 1).



SET-UP: From the face, the cards are arranged as follows: Plus, minus, plus, minus, plus, followed by the four snake cards.

WORKING AND PRESENTATION: The performer now asks a spectator if they can do sums. Whatever the answer is, the cards are shown with the plus sign at the face of the packet and the performer states that the plus sign means add. The minus sign is now shown and the performer explains that it means subtract or take away. The cards are shown to apparently be pluses

and minuses only. The cards are counted in the following manner.

The face-up packet of nine cards are held from above by the short edges. The fingers are at the far end of the packet and the thumb is nearest to the body. The performer states the packet has additions and takeaways and demonstrates this by thumbing the cards off the packet into the other hand. On the fifth card, a Brother Hammon packet switch takes place.

Apparently, the fifth card is thumbled off, however the small packets in both hands are exchanged. (The following description assumes the cards are held in the right hand at the start.) After the first four cards have been thumbled off into the left hand, the right hand moves over the top of the left hand and places the right-hand packet into the thumb crotch of the left hand. At the same time, the right hand takes the packet from the left hand to show that five cards have been shown as additions and takeaways. The cards in the right hand are thumbled off into the left to complete the illusion that all the cards are either additions or takeaways.

The cards are turned face down and the top four cards are counted face down onto the table. The remaining cards are held in the left hand and the top card is thumbled off by the right hand. The second card is also pushed from the left-hand packet onto the card in the right hand. The next two cards are pushed over as one onto the previous cards, and finally the remaining card is placed on top. This action should appear as four cards are transferred from the left hand into the right hand, reversing the order. The performer states the cards on the table are additions and takeaways and the cards in hand are also additions and takeaways.

The top card of the packet held by the performer is turned face up to reveal an addition card. The face-down cards are turned face up under the addition card. The packet is now counted using the Elmsley Count to show all addition cards. "Oh look, the takeaways have been taken." The onlookers will assume the tabled packet are the takeaways.

As the tabled packet is turned face up, the performer finishes by saying, "No, they are not here. These are adders as well."

This version of "Oil and Queens" has proved popular with children. It is easy to follow and the adults enjoy the pun at the end.

The ending can be adapted by using clubs and hearts, with the clubs becoming golf clubs. You can also use diamonds and spades, with the spades changing to garden tools.

Psychic Heads or Tails

By Martin Pierce

EFFECT: Seven large coins are introduced and openly mixed on a table by a spectator. They turn them over as many times as they wish until they are satisfied that they have been completely randomised. The magician explains to their audience that they're the current Heads or Tails World Champion and are about to demonstrate their award-winning prowess. The magician turns away and has the spectator turn over any two coins they wish. Once they have done this, the magician has them turn over any further two coins of their choosing (they can include any that were previously turned over). Finally, the magician asks them to cover any of the seven coins with a business card, coaster, their hand, etc., so that the heads or tails is not visible. Upon turning around to face the spectator, the magician tells them that they get this right 50 percent of the time before revealing the correct orientation of their covered coin. The magician turns away once again and the process is repeated, with extra choices given to the spectator before they finally choose a coin and cover it. Once again, the magician successfully guesses whether this coin is showing heads or tails. For the magician's final demonstration, they place a wallet on the table and explain that if they guess the last choice incorrectly, the spectator will win all the money inside of it. Lots of extra choices then ensue, with the spectator making every decision as the magician faces away before

a coin is eventually covered. The magician then reminds the spectator that if the magician's guess is wrong, the spectator will win all the money inside the wallet! Upon opening the wallet, there is no money inside. The magician removes and displays a picture of their kids, telling the spectator that apparently kids know everything. The magician turns over the picture to reveal the words "Your final choice will be HEADS." The covered coin is then duly uncovered to prove they are 100 percent correct. Three out of three successes for the Heads or Tails World Champion!

REQUIREMENTS: You will need seven coins bearing heads on one side and tails on the other. Larger coins are obviously easier for your audience to view. You will also need a cover for the coins. A business card is good, but improvise if not. Finally, a wallet with a dual final prediction. Mine consists of a photo of my kids with the "Your final choice will be HEADS" prediction written on the reverse. This will be picture side up inside the wallet. On the other side of the wallet will be my business card with "Your final choice will be TAILS" on the reverse (hidden). These are the two outs needed for the final phase. For comedy, your kids could also be a picture of two baby goats.

WORKING AND PRESENTATION: To start, drop the coins on the table and have them openly mixed by a chosen spectator, turning them over as many times as they wish. Next, explain that you are the Heads or Tails World Champion and are going to demonstrate your skill at this event. Here is the key fact that will make you the Heads or Tails World Champion: After mixing the seven coins, there will always be an odd number of either heads or tails. You simply remember which one is odd. You do not even need to remember the amount! For example, if there are five heads and two tails on display after the mixing of the coins, you simply remember heads.

Turn away and instruct your chosen spectator to turn over any two coins they wish. Next, ask them to turn over another coin of

their choosing, and finally just one more coin, which could also be any of the coins that were previously turned. After this apparently random mixing, cover any of the seven coins. You now turn back by your spectator to show off your prowess. As per our example, there must be an odd number of heads on display as the coins were turned an even number of times (four). If you see, for example, three heads on view, then the covered coin would be tails side up. It's as simple as that. Try not to make it look like you are not counting, but instead reading body language or getting a feeling from the coins. For the second phase, you repeat as per the first phase but throw in a couple of extra turnover choices for your spectator. Make these look like a random number of moves, but make sure they end up totalling an even amount.

For the final phase, you will need to introduce the wallet and remember the orientation of your dual prediction. Have your spectator carry out a large number of random moves but make sure they total an even number. If heads was covered, explain how the kids know everything. If tails was covered, explain that you have no money in your wallet because you have kids and remove the business card prediction. Remove the necessary card or photo from the wallet (the spectator can do this) to prove why you are officially the Heads or Tails World Champion!

A Magic Jigsaw

By Roy Field

At a recent magic auction, I bought an interesting 1939 booklet by the Leeds Inner Magic Circle called *Collected Magic for You*. Leeds happened to be my first magic club, so I was keen to acquire it. What surprised me were its contributors, often from areas far from Leeds. The contributor Jack Cook, who submitted "The Magic Jigsaw" lived 240 miles away in Somerset.

I was intrigued by the pre-war "low tech" tricks and especially the dramatic ending of this jigsaw trick, so I wondered

if the old-fashioned style could be streamlined. What follows is the 1939 trick with my comments.

EFFECT: A jigsaw puzzle is broken up and one piece retained. The remaining pieces disappear and then dramatically reappear completed on a stand with one piece missing. The retained piece fits.

REQUIREMENTS: The 1939 instructions require quite a lot, including two duplicate jigsaw puzzles, two identical silks, two tumblers, a display frame, a tray, a stage pistol, and a table with a black art well. (A modern version may require no more than two duplicate jigsaw puzzles and the display frame for the final revelation, plus other sundries depending on your style. I would also recommend a jigsaw puzzle that's as basic as possible with large pieces.)

WORKING AND PRESENTATION:

1. A completed jigsaw puzzle is shown on a tray. A duplicate piece of the most central part of the jigsaw puzzle is held on the fingers under the tray. The jigsaw puzzle is broken up and the pieces tipped into a tumbler, whilst the performer holds the spare piece in a finger palm. The tumbler is shaken to mix the jigsaw pieces. The performer then puts a hand in the tumbler to "Take one piece" and removes the spare already in his hand. (It would probably be better and more magical if a member of the audience "chose" the piece. The piece could be forced in a variety of ways. For example, a flat change bag that's solid or transparent, although you would have to have two or three more jigsaw puzzles to waste so that the choice seems realistic when feeling around inside the bag.)

2. The tumbler containing the jigsaw puzzle is covered with a silk and trapped with a rubber band. It is moved sideways and momentarily goes behind another prop on the table. It is dropped into the black art well whilst a duplicate empty tumbler, covered with a silk in the same way, is immediately brought out. (A black art well on the table is not necessary. Substitution of props behind other props done with confidence is not unusual. Some book tests, for example,

use a similar technique behind something like an attaché case.)

3. The silk is removed from the tumbler to show the jigsaw pieces have disappeared. The 1939 instructions also suggest simply using a mirror glass rather than the black art well rigmarole. The tumbler is simply turned round as the silk is removed.

4. Attention is drawn to an empty display "A" frame at another side of the stage or performance area. There is nothing in the frame except a black background. The magician fires a pistol at the frame. The black background immediately disappears and a completed jigsaw puzzle comes into view. It has one piece missing in the centre. The spare piece chosen earlier by the magician fits exactly. (This rapid appearance of the completed jigsaw is what first intrigued me in my reading of the 1939 booklet, but I have to confess to Parade readers that I have not attempted to make this from the existing description and the rather poor, inexplicable drawings. Firstly, the display frame is edged with overhang so that a fabric can be tucked into the edges. The frame has a hole in the centre, roughly two inches by two inches, edged in some way so there's no roughness. The completed jigsaw minus the missing piece is stuck to the frame, the missing piece area coinciding with the hole.)

5. The jigsaw is then hidden by a black cloth tucked under the edges of the frame. To the rear of the cloth through the hole is an eye sewn from a hook and eye. A complicated system of cord and elastic is hooked to the eye, with the elastic held taught by a safety pin. When the pin is released, the fabric is pulled through the hole to reveal the jigsaw. (Mr. Cook referred to using black velvet to cover the completed jigsaw puzzle. Could something as thick as velvet be pulled rapidly through the two-inch hole? Black silk certainly could, but would look somewhat unconvincing as a cover and would be difficult to safely push into the edge of the frame. A decent-sized hole is also why I suggest a basic jigsaw puzzle with larger pieces, as the smaller-sized pieces of a large puzzle would never

do. The safety pin in the description, which is there to release the taut elastic, is pulled by a cord attached to the stage gun. As far as the desirability of using a gun on stage these days, this can never really look effective. This was maybe recognized even then, as having an assistant to release the pin was also suggested (**Fig. 1**).

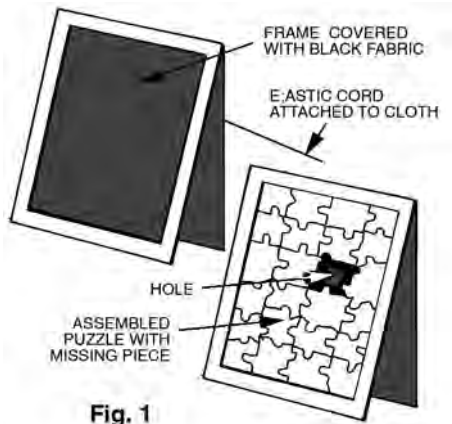


Fig. 1

FINAL COMMENTS: There are a number of more basic “missing parts of a jigsaw puzzle or portrait” tricks described in magazines and books, and several are available from dealers. The dramatic ending is what appealed to me. There must be many twenty-first century methods of achieving the same end. Whether the routine I described was ever really workable I leave to you, but the concept is fun and those of you who like experimenting may enjoy having a go.

Mixed-Up Matchsticks

By Jack Foster

EFFECT: Twenty matches are removed from a family-sized box and scattered inside an empty wooden box that’s shown. The spectator is asked to reveal the name of her chosen card (e.g., Ace of Hearts). The box is reopened and inverted over the surface of a table. Whilst most of the matchsticks drop out, the audience clearly sees that six have magically formed the name of the chosen card: AH. In another presentation, the matchsticks form a number (e.g., 174).

When a spectator opens the pages of a book at that page number, the performer mysteriously reveals part of the contents.

REQUIREMENTS: A family-sized box of matches. A card box with a central flap (a classic prop that many readers may already own). A deck of either regular or gaffed cards, since a force of the AH is necessary.

SET-UP: Let’s suppose you will be presenting a chosen card discovery. Six matches are organized in the shape of the abbreviated name of a playing card (e.g., AH) and glued to one side of the flap (**Fig. 1**). The flap is placed into the box, the lid being closed. Reverse the box so when reopened, it now looks empty. Have the family-sized box of matches nearby. Since the Ace of Hearts has to be forced onto a spectator, use a regular deck and your favourite method, or a gaffed deck such as Rough and Smooth or Svengali.

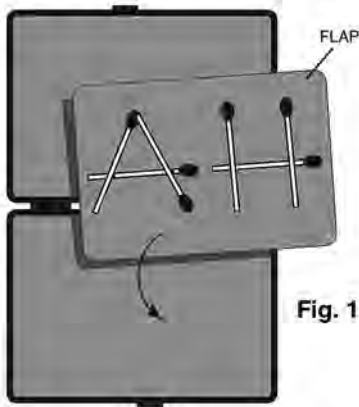
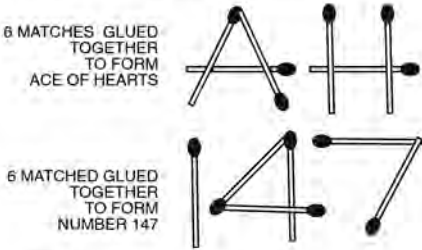


Fig. 1



WORKING AND PRESENTATION: Have a spectator select a card (AH being the force one). Display the box and open it so the interior can be shown empty. Casually close the lid and in replacing it onto the table, secretly reverse it. Open the lid away

from you so the audience can't see inside the box at this stage. The abbreviated card name will be facing you.

Display the box of matches and grab hold of approximately twenty, which you carefully scatter on top of and all over the card name. The interior of the box can now be shown to the audience. Close the lid and pick up the box, shaking it back and forth. Mention that this is important so that the matchsticks can magically reveal a message. Open the box and, as you slant the inside towards the audience, allow the loose matches to drop away from the attached ones. This, of course, leaves the AH. Ask the spectator to name her chosen card and wait for the applause.

A second presentation uses a paperback book of approximately 200 pages. Locate page 147 of this book. Use a sharp craft knife to trim the outer side of the previous page. This results in a "short page." When the performer riffles through the pages and asks a spectator to shout "stop," he must make sure he flicks over this short page so that page 147 will be the "stopped-at page." Remember the first word of this page and possibly a line taken from the text. If there is an illustration on this page, remember this, too.

The flap inside the card box has six matches glued to its surface: 147. The working is the same as the card revelation effect. After the loose matches are dropped inside the box (over the attached ones), pick up the paperback and prove that the pages are different. Ask the spectator to shout "stop" so that page number 147 is stopped at. Open the card box and empty the loose matchsticks visually to reveal the number. Now reveal several words or sentences from the "chosen" page.

Mind Over Magic

By James Ward

EFFECT: The magician is home entertaining a few friends and, not surprisingly given their reputation as a magician of the first order, they're asked to show their guests something interesting. Grabbing

three books from their bookcase and a deck of cards, they say they'd like to show a couple of new tricks they've been working on. Having displayed two or three paperback books, the magician has one of their friends choose one (it's a free choice). They now riffle through the pages, asking them to say "stop" wherever they like. Again, this is not a force and the magician genuinely stops when asked. The magician hands them a bookmark so they can keep their place, but otherwise asks them to close the book.

Next, the magician has them mix the deck and explains that, through mind control, they believe they can get their friend to choose a particular card. They now go through the cards, moving some of them around. Having finished, they set the deck down and write their prediction on the back of a business card. Giving their friend their most powerful mind control look, they have the cards cut and a card removed. Having again mixed the deck, the magician asks their friend not to tell you the card they've selected but to turn over the magician's business card, upon which they have written, "I have no idea. You'll have to ask my wife." This line can be altered as necessary for whoever the magician's confederate is, as yes, they have a helper who is in the know.

The magician apologises for the silliness and explains that although their wife is not a magician, she does have an excellent memory. If she looks through the cards just once, she will immediately know which one is missing. That's got to be better than mind control! The magician hands the cards to their wife and has her look through them, with her back turned. After the magician's wife has quickly gone through the deck and set it down, the magician asks if she knows what card is missing. She says, "Yes." The magician asks her to name the card. Let's say she says, "It's the Five of Hearts." The magician's friend confirms she *is* right. What a memory!

That may seem impressive, but she can do better than that. For the first time, the magician asks their friend to open the book

to the page they have bookmarked and to look at the first two words on the left-hand page. They explain that there's a reason why they've asked them to look at the left-hand page, which will soon become clear. Once they have memorised both the page number (they can write it down if they like) and the first two words, the magician asks them to close the book and hands it to his wife.

Again, with her back turned, she riffles through the pages and puts the book down. The magician explains that the reason they asked their friend to choose something on the left-hand page was because if his wife riffles from back to front, she can only see the left-hand page. What she has done, he adds, is to memorise every page number on the left and the first two words of each of those pages. It's a difficult task and she can only hold the information in her head for a short time.

For the first time, the magician asks their friend to tell him what page number they were looking at. Let's assume they say page 116. The magician asks his wife to tell him the first two words on page 116. She turns around, concentrates hard, and, having given the magician her most determined frown, announces that the words are "staircase did." The magician's friend confirms that this is, indeed, the case.

As an optional afterthought, the magician can have his friend shuffle their card back into the deck, after which they return it to you. The magician says he doesn't want them to think his wife does *all* the work around here, and that he does contribute on occasion. With that, he cuts the deck and removes one card. It's the friend's card, the Five of Hearts.

WORKING AND PRESENTATION:

The three books used are all ungimmicked but share one characteristic. All have page numbers at the top of the page, on the far left and the far right. This allows you, when riffling through the chosen book, to more easily note what page your friend has stopped on. If your eyesight is good enough to spot page numbers at the bottom of the page, then by all means use any books you like.

The books I have used when performing this with my wife are: Joseph T. Klempner's

Flat Lake in Winter, Evelyn Waugh's *Decline and Fall*, and Margery Allingham's *Death of a Ghost*. You will, I'm sure, find other books to your liking.

Your wife/husband/partner will have no idea what page has been chosen, but you will communicate this to them at a later stage, via the deck of cards you hand to them. The deck itself *is* gimmicked, in that it contains a thick card. I use a duplicate Five of Hearts (i.e., there is also a normal Five of Hearts in the deck), so that I can produce it at the end as described in the "Effect" section above. If you choose not to add that final reveal, then any thick card value will do.

I place the thick card on top with any two aces and a six immediately below. Next, I place the normal, duplicate Five of Hearts on the face of the deck, then cut the deck and complete the cut so the Five on the face is not obvious.

With their back turned, it is easy for them to spot these numbers during their pretence of quickly going through the deck to memorise all the cards. (They don't have to cut to the thick card as it will be the Five of Hearts, which they can easily identify by touch. If they forget the force card for any reason, again, the thickness of the card will remind them.) In the trick as described above, they will locate the Five of Hearts and look at the cards that immediately follow it. These, again as described above, will be two Aces followed by a Six. They will therefore know that the page number is 116.

It remains for your friend to announce the page that must be looked at. Your partner then concentrates and calls out the correct two words. If you opt for the third reveal, as described in the "Effect" section, just cut at the thick card and display it casually, but without handing it out, as its thickness would be obvious. There is no need to hand it out, of course, as your friends/audience will assume it's the same card they originally chose.

Send comments and appreciations for contributors to:

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The Card Corner

MIKE POWERS



I want to wish all I.B.M. members and especially readers of the “Card Corner” a Happy New Year! It’s hard to believe that I have been writing this column for over 17 years! This is column number 209. I’ll be 78 years old this month. That’s difficult to believe too. The math indicates that I was a mere 61 years old when I wrote my first column. Oh to be 61 again!

2024 was a rough year in many ways. I lost several magic friends – Dan Garrett, Mike Gallo, and very recently one of my heroes in magic, Jon Racherbaumer. I’m saddened by these losses, but this is the normal cycle of life. The good news is that magic is in excellent hands. The creativity and energy that I see in the younger magicians is amazing. The future of magic is bright. So, let’s hope that the golden era of magic continues in 2025.

The Way Back Machine

Not only is time travel a popular theme in Sci-Fi movies, but it’s also a popular presentation in magic, especially card magic. There are several versions where a deck, mixed face up and face down, “goes back in time” to when the cards were all going the same direction. Marlo’s used this notion as one of four conditions that are changed and then revert to their original states due to going back in time to the beginning. (See Ron Bauer’s “Ed Marlo’s Time Machine” - #16 in his *Private Studies* series.)

And then there’s the classic from Roy Walton and Steve Freeman which is the starting point for this month’s column. Mr. Freeman’s routine is FASDIU and only takes about forty-five seconds to perform. It’s quick, to the point, and very magical. I have used it for years and only recently thought of adding a second phase. You’ll find a video performance at www.mallofmagic.com/cardcorner as well as video tutorials for moves tagged with “*” at www.mallofmagic.com/themoves password “marlo7d.”

EFFECT: The magician removes the queen of hearts (QH) and the ace of spades (AS) and places them face up onto the card case. The deck is spread and the spectator told to put her finger on the back of any card. The selection is placed face down on the table as the magician then says, “I want you to remember this exact moment. Your card is face down there and the AS and QH are face up on top of the card case. I’m holding the deck. This is the beginning.” (**Fig. 1**) The spectator is then instructed to look at her selection and memorize it. The selection is returned to the deck which is then shuffled.

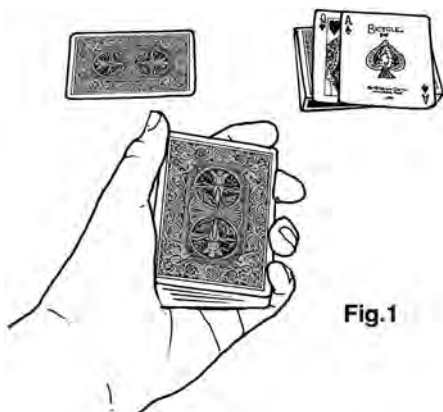
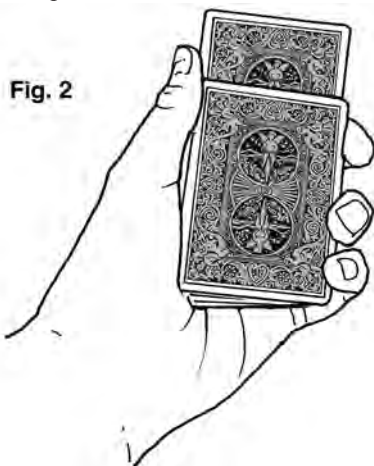


Fig.1

It is explained that the AS is a time traveler and that this skill will be demonstrated. The QH is placed face down and outjogged in the deck. The AS is turned face up on top of the deck. The queen is pushed into the deck as the AS is then placed face down and outjogged where the queen just was (**Fig. 2**). When the AS is rotated 180 degrees, time goes backwards to when the ace was on top and the queen was in the center.



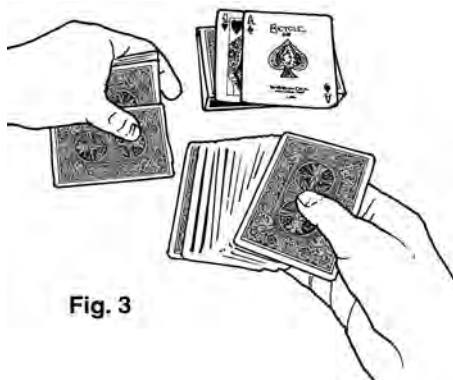
The magician places the queen face down on the table and says, "We don't need the queen. Only the ace." The ace is shown and is again placed face down and outjogged in the deck. When it is rotated, we once again go backwards in time to when the AS was on top of the deck. The card just rotated turns out to be the QH! Both the ace and the queen are placed face up onto the card case, recreating the initial condition with a face down card on the table. The magician says, "We've gone back to the beginning. That's when the ace and queen were on the card case and your selection was on the table." The magician indicates that the spectator should turn the tabled card over. It indeed is her selection.

SET-UP: None.

PROCEDURE: Leave the closed card box on the table as you say, "We're going to need two cards for an experiment in time travel – the Ace of Spades and the Queen of Hearts." Spread the deck and openly remove

the QH. Place the queen at the face of the deck. Do the same with the AS. Contrive to obtain a left fourth finger break under the third card from the face. Move the AS a bit to the right and then, keeping the QH and the card below it as one, lift all three cards above the break as two and place them onto the card case as in **Figure 1**. Be sure to keep the QH and the card beneath it from spreading. It must appear that there are only two cards on the card case.

Spread the deck face down and instruct the spectator to touch the back of a card. Split the deck at that point with the selection on top of the left hand's spread. Cleanly slide the selection from the deck to a position face down on the table. The long edge of the card must be more or less parallel to the edge of the table as in **Figure 3**. This will be important for a strong ending since the tabled card at that point will look like the image in **Figure 3**.

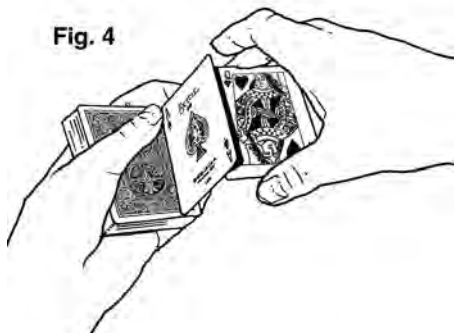


Say, "Before you look at the face of your selection, I want you to observe the overall situation. We will call this 'the beginning.' The ace and queen here. Your selection there." The spectator now looks at the face of her selection as you then indicate that she is to return the card to the deck face down. Use any control that seems to mix the cards while actually leaving the selection on top of the deck.

You will now execute the Freeman sequence as follows: Use your right hand to pick up the three cards that are on top of the card case in a Biddle Grip.* Allow them to square up as you move the three cards (as

two) to the deck in your left hand. Use the left thumb to peel the AS to a sidejogged position on the deck. Use the right hand's cards to flip the AS face down on the deck (**Fig. 4**) as you say, "The ace will be acting in its capacity as a time traveler."

Fig. 4



Momentarily hold the QH double against the deck with the left thumb. Now use the right hand to flip the double face down. Immediately remove the top card (QH) with the right hand and insert it, face down, into the center of the deck for about half its length as you say, "The QH begins here." Now perform a Double Turnover* showing the AS. Say, "The ace will now cause time to go backwards." Push the outjogged, supposed QH, flush with the deck using the left 1st finger. Now flip over the top two cards as one. Insert the top card (QH) face down into the center of the deck for about half its length.

STATUS CHECK: It appears as though the QH was pushed into the deck and then replaced in its outjogged position by the AS. Actually, an X card was pushed into the deck. The outjogged card is the QH and the AS is on top.

Say, "If I replace the QH with the AS and then 'wind' time backwards, an amazing thing happens." Push upward lightly with the left 1st finger near the center of the outjogged card. Using this as a pivot point, use the right first finger to rotate the outjogged card 180 degrees. **Figure 5** is the view from underneath. As the card rotates say, "We're going back in time about thirty seconds. Back to the time when this was the QH and the AS was on top." Flip the top card face up. The AS shows. Now use your right hand,

thumb underneath, fingers on top (**Figure 6**), to pull the outjogged QH free.

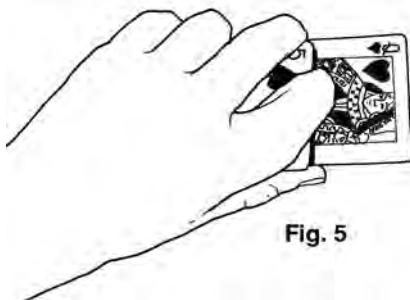


Fig. 5



Fig. 6

Push the AS a bit to the right so you can insert the QH under it. Obtain a left fourth finger break under the third card from the top (the uppermost face down card). This is the selection. Flip the AS and QH face down. So, from the top, it's QH, AS, selection, all face down. Say, "We don't need the QH. Just the AS." Reach into the break under the 3rd card with the right fingers and grip the three cards with right thumb on top and fingers below. Pull the triple to the right and hold it with faces parallel to the table as the left hand turns the deck over on top of these cards. **Figure 7** shows this action in progress. Note how the left thumb is reaching over the right long edge of the triple.

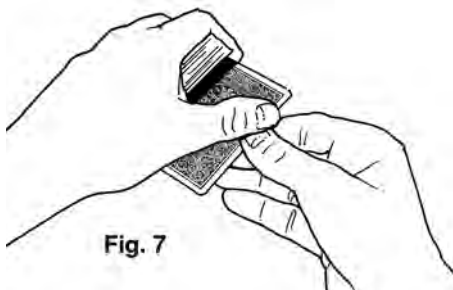


Fig. 7

Allow the triple to coalesce with the deck as the left thumb holds the triple against the deck. Finally, use the left thumb to push the bottom card free as the left hand makes a tossing action allowing the bottom card (selection) to leave the deck and land face down on the table. This action is similar to that used in Lorayne's Illogical Double Lift* and The KM Move*. It is important to keep the bottommost card(s) nearly parallel to the table so that the face of the card now face down on the table is not seen. It's supposed to be the QH but actually is the selection.

Immediately turn the left hand palm upward. The AS shows. This is discrepant since the QH would show had you actually done what you purported to do. But no one will notice this. Say, "All we need is the AS." Flip the top two cards over as one and insert the top card (QH) face down into the center of the deck for about half its length. Use the right first finger as before to rotate this card 180 degrees as you say, "We're going back in time again to when the AS was on top of the deck." Flip over the top card showing that, indeed, the AS is back on top. Continue with, "But we've gone back even

further in time. Here's the QH." Pull the out-jogged card (QH) free with the right hand and immediately place it face up under the AS. Use the right hand to put the top two cards face up onto the card case as you say, "But we've gone back even further. We're back to the beginning. Remember? The ace and queen were on the card case and your card was face down on the table. Take a look!" The spectator will find that the tabled card is her selection. You are back to the beginning.

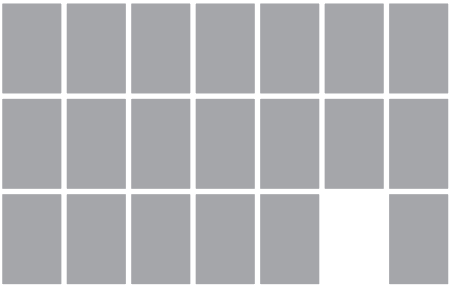
FINAL THOUGHTS: My first experience of the use of the notion that a particular moment should be remembered in a time travel presentation came from Jay Sankey's "Back in Time."

CREDITS: The title, "The Way Back Machine" refers to a fictional time machine conceived of in the show older magicians may remember – The Rocky and Bullwinkle Show. The Freeman original is in *Card College* vol. 3. The Walton routine is from *The Pallbearers Review* Vol. 5 No. 11.

Mike Powers

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Simple Diversions

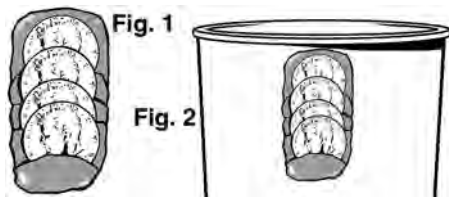
ANDREW WOO

E-ZEE Coin Pail

Finding practical solutions is a continuous desire. Magic effects are never truly complete, and so we progress forward. The classic effect Coin Pail is a standard production in many magicians' repertoires. So, guerilla-style thinking is the application in this month's offering.

EFFECT: The magician shows an empty metal pail. At his fingertips, he produces a shiny coin that is dropped into the pail, emitting a clank sound. This is repeated several times to the wide delight by all in court.

PREPARATION: You will need a small amount of plasticine, play dough, or Blue Tack-type substance and a number of coins used in the production. Place a small amount of plasticine. Just below the top edge of the metal pail's rim place the first coin down. Just below the bottom edge of the coin, move a small portion of plasticine upward and over the bottom edge of the coin. The next coin is placed over the extended piece of plasticine over the bottom of the first coin in a step-like manner (**Fig. 1**). This process is repeated for each of the remaining coins. The final set-up is attaching the plasticine gimmick to the outside, just below the rim of the metal pail (**Fig. 2**).



WORKING AND PRESENTATION:

To execute the production, ensure the plasticine gimmick is attached to the metal pail and facing toward your body. The left hand,

with its palm being face down, grasps the rim where the plasticine gimmick is situated and rotates the wrist counterclockwise, so that the metal pail is inverted and the bottom of the metal pail is uppermost. The right hand taps the bottom of the pail and the left hand curls toward the body, exposing the inside of the metal pail and showing it empty. The actions are reversed, returning the metal pail to its original position.

The right hand is shown empty. The left hand transfers the metal pail to the right hand where it grasps the metal pail at the plasticine gimmick with the fingers resting on the gimmick itself. The left hand is shown empty as the body is turned slightly to the right. Simultaneously, the right fingers loosen the first coin from the plasticine gimmick and it is held in a finger palm position. The body is turned toward the centre where the coin is pushed upward into the fingertips. The coin is allowed to fall off the fingertips into the metal pail. This procedure is repeated until the coins are exhausted.

Now, if performed strictly and exactly in this manner, the spectators may catch on to the goings-on of the right hand. So, this is where a well-sculpted patter and routine will aid in the disguise of the secret actions. This is the bare bones methodology.

TIP: You can integrate large coins or other objects into the routine. Use your creative imagination. If you are in a jam or desire to implement an "El-Cheapo" gimmick to facilitate your pail routine, look no further.

Take care until next month!

Andrew Woo

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www.magicalwoo.com



Auto-magic

MICHAEL BREGGAR

Happy New Year! 2025 marks the tenth anniversary of “Auto-Magic.” Even though the actual tenth year comes with the October column, I feel like celebrating for the full calendar year!

This year, I will be revisiting some of the most requested effects from previous columns. Given I have had ten additional years of performing them, there are lots of things I have learned along the way. I will be sharing these nuances with you in these redux versions. The column will also feature some awesome effects from my friends as well as a few new mind-melters from li'l ol' me!

Let's start with an updated version of an effect first published in the July 2020 issue of *The Linking Ring*. I received lots of emails on “Mix and Match(ic),” as I called it at the time. Most of them said they loved the routine, but found the instructions either confusing or wrong. This is remedied in what you will read below.

Lately, this has been an opener in many of my parlor and stage acts. Audiences really seem to love this one. It is as wacky as they come and has a “How did *that* happen?” ending. The original idea proposed by Karl Fulves, based loosely on ideas from Bob Hummer and others, used colorful silks but I changed it to dirty laundry. Of course.

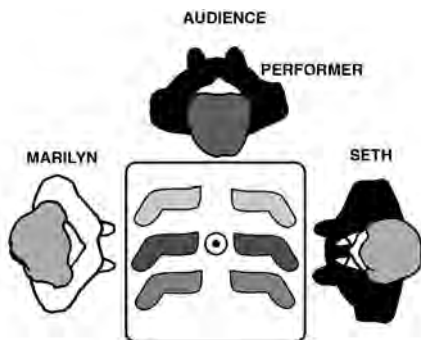
Dirty Laundry

“Most people wish they could have second sight because it would help them at the casino or help them get some advantage in life. I like it because it helps me get through some domestic drudgeries. Like sorting my laundry! You may laugh, but my keen psychic powers have prevented me from losing socks and washing my underwear with my pants!”

By now, you have plopped a laundry basket on top of a table in the center of the platform. The table is about the size of a card table (or you could use an ironing board for a funny thematic effect). On the table sits a call bell – you know, the type you tap to get attention at the reception desk. You take a random piece of clothing out of the basket and toss it into the audience for someone to catch. “Don’t worry, it’s either already been washed, or it’s only been worn four or five times! Toss it to someone else and then, both of you, please join me.”

As Marilyn and Seth make their way to the front of the room, you dump the clothes into a pile on the table. You fish around and extract six socks from the mess. You then use your forearm and swipe the rest of the clothes off the table and into the basket. “Thank goodness it’s all permanent press!”

You ask Marilyn to stand on one side of the table and Seth directly opposite. You stand in front of the table closest to the audience. In this starting position, with you facing the audience, Marilyn is on your left and Seth stands on your right.



In front of each of your helpers is one sock of each colored pair. From Marilyn's

perspective facing the table, *left to right* (her left is closest to the audience), the socks are placed in this order: GRAY argyle socks, BLACK tennis-style socks, and RED striped socks. From Seth's perspective (where his *right* is closest to the audience), the matching socks are placed from his *left to right* in the same RED, BLACK, and GRAY order. The "starting" layout should look like the illustration.

"I want to prove to you all, that what follows will be done purely by psychic laundry vibrations! For that reason, I *must* cover my eyes. Since I managed to ruin my blindfold last time I did the wash, Marilyn please hand me a piece of clothing remaining in the basket. Whatever you hand me I will put it over my head, effectively blocking my vision!" You reach behind your back as Marilyn hands you a pair of underpants. You promptly take it and pull it over your head covering your eyes and face. "Not only does this block my sense of sight, but it will take me a week to recover my sense of smell!"

"Okay, now we will mix things up a bit. Seth, change the position of any two socks in the row in front of you. Your choice. When you are done, ring the bell in the center of the table." He mixes and rings and you continue, "Marilyn, pick up the sock on your far right and exchange it for the sock now in the *middle* of Seth's row. And ring the bell when you have completed this." She does, then dings. "And Seth, you do the same: take the sock on *your* far right and exchange its position with the sock in the middle of Marilyn's row. Don't forget the ding-a-ling!" Ding! "Now, both of you, pick up the socks on your far left, exchange them with each other and place the switched socks in the vacant spot in your rows. And ring the bell simultaneously!" After the bell tolls, you say, "So, you have randomly mixed the order of the socks. There's one more thing to mix up, and that's *you*! So, please switch places. And ring the bell when you've done that!"

Switching sides, Seth now stands behind you to your left and Marilyn is to your right. Remember, you are still facing the audience with the underpants on your head. What a sight.

Continuing, "Now Seth, even with the mixing, I believe you have a red sock somewhere in the row in front of you. Is that correct? Ring once for yes and twice for no." Seth taps once. "Good! So, hand me that red sock." You reach for it and hold it in your left hand. Dangling the sock in front of you like a mystic pendulum, you cogitate for a moment, then take it again behind your back and say to Marilyn, "The sock in the *middle* of your row, whatever it is, hand it to me." Position your body so the audience cannot see which sock Marilyn is handing you. "Now, both of you, spin around in place and ring the bell!" As they ring the bell, place the two socks over your hands like mittens, but keep your hands behind your back until the end of the effect.

"Seth, I sense you have a white sock remaining in the row in front of you. If so, pick it up and wear it on your right hand like a glove. Marilyn, reach over to the far left of your row. Whatever sock is there, give it to Seth. Seth, wear this sock on your left hand. And Seth, I don't want to get these clean socks dirty, so ring the bell with your head!" Hopefully, all you hear is a ding and not an "Ow!"

"Marilyn, there are two socks remaining on the table. Pick them up and wear them like mittens! Remember, I don't want to get my clean socks dirty, so when you are done, well ... have Seth bang his head against the bell!"

To the audience, "So that, my friends, is how I sort my clean laundry. I do it psychically! Did I guess successfully? Seth, raise your hands in the air. Show us your socks and dance like Rocky at the top of the Art Museum steps! Marilyn, raise your hands in the air, too, but you don't have to make a fool of yourself!"

They both show matching socks on their hands!

Then you finish. "Did I match them all? I bet I did, and I bet I've got the matching red socks! Everybody hold high your socked paws in victory!" You swiftly pull the underpants off your head and raise your hands in the air.

"This is great news! Wait a minute. Maybe not so great. I just remembered that

I washed my *towels* this week. This stuff is part of *next weeks'* dirty laundry!"

You hand Marilyn and Seth small bottles of hand sanitizer as you escort them back to their seats.

Suds Muffin.

This effect is all smoke, mirrors, bells, and soap. It is all presentation and choreography. Just follow the script above and it works every time. There is enough comedy here to totally obfuscate the workings – it really does seem like you are mixing things up as fairly as possible. The ringing of the bell (and the sound of the bell itself) provides not only fantastically funny moments, but also some aural misdirection. Between the crazy instructions, the weird image on stage, and the ringing of the bell, there is too much for the audience to concentrate and focus on.

What they end up processing is macro and generic. I call this the "Fifteen-Second Amnesia." It effectively erases their memory of the process detail.

Regardless, this is a wildly funny effect best suited at the beginning of a performance. You will easily remember the who-has-got-what after you try it out a couple of times.

One more thing: I load a lot of underpants into the laundry basket and when swiping things off the table at the start, I make sure the underpants land on top of the pile. Believe me, it is quite a site when the master magician stands in front of the audience wearing an underpants blindfold!

Sort me out at:

mbreggarmagic@gmail.com.

BAMBOOZLERS

Diamond Jim Tyler

KID COINS

BRAIN TEASER: Line up a penny, nickel, and dime on the tabletop. Say, "Ken's mother has three children." Point to the penny as you say, "The first one's name is Penny." Continue as you point to the nickel. "The second one's name is Nicholas." Finish while inquiring and pointing to the dime, "So the last one's name is?"

Spectators typically reply with a name that begins with the letter D. Repeat the brain teaser again and make it clear that they do know the answer. Normally, they will call out "Dime" or "Dimitrius" and in my case most will say "Diamond"! Ask one of the bewildered spectators to repeat the riddle while pointing to the coins. Sometimes your audience will rack their brains for ten minutes calling out everything but the right answer. Do you know the answer?



ANSWER: It's not Eisenhower. It is Ken. It is obvious now. What we don't know is the mother's name. *If someone guesses the answer too quickly just play deaf and pretend like you didn't hear them.*



Excerpted from *Bamboozlers: The Book of Bankable Bar Betchas, Brain Beggars, Belly Busters, and Bewitchery* by Diamond Jim Tyler.
www.djtyler.com.

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HANDY TIP: Look on page four of every issue to find contact information for officers of the I.B.M. and staff members of *The Linking Ring*.



Broken Wand

"...ANY MAN'S DEATH DIMINISHES ME BECAUSE I AM INVOLVED IN MANKIND..." —JOHN DONNE

JOHN APPERSON

John Apperson, 82, of Granite City, Illinois, died November 17, 2024. He held I.B.M. number 24625 and had been a member since 1972. He belonged to the Order of Merlin Excalibur (fifty years of continuous membership) and Ring 1 (St. Louis, Missouri).



John grew up in a one-room cabin in Cherryville, Missouri, with a dirt floor, no electricity, and a wood stove for heat. The school bus driver would honk the horn at the top of the hill of the road near his house to wake him up for school. After graduation he worked in local steel mills, as a handyman, and eventually a police officer for twenty years. He began hanging out at Devoe's Magic Den in downtown St. Louis, where he bought tricks and books and practiced endlessly. As a magician, he performed up to one hundred shows a year for local events and organizations, including the St. Louis Playboy Club. He served as the National President of the Society of American Magicians (2004-2005) and belonged to Assembly 8. He was a member of the Granite City Masonic Lodge for fifty-six years and an active member of the Ainad Shrine of East St. Louis for more than twenty-five years.

WILLIAM CORNELIUS

William "Bill" Cornelius, 77, of Pittsburgh, Pennsylvania, died December 6, 2024. He held I.B.M. number 28008 and had been a member since 1975. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership) and Ring 13 (Pittsburgh, Pennsylvania), where he served

as president. He also belonged to the Society of American Magicians Assembly 18. Bill was a member of the Boilermakers Local Union 154 for thirty-seven years and served in the National Guard. He was honored with a Lifetime Achievement Award for his contribution to the Pittsburgh Magicians Society. He is survived by his son Stephen (Kathleen) Cornelius, three grandchildren, a sister-in-law, and a niece.



PAULA KESLER

Paula June Kesler, 69, of Champaign, Illinois, died February 28, 2024. She held I.B.M. number 30739 and had been a member since 1976. She belonged to the Order of Merlin Shield (thirty-five years of continuous membership). She graduated from Champaign High School and earned a bachelor's degree in electrical engineering from the University of Illinois. She worked for Collins Radio, Rockwell International Boeing Aircraft, and the Champaign County Soil and Water Conservation District. She worked for twenty-five years as an electronic technician for the United States Postal Service. In addition to magic, Paula piloted a Citabria aerobatic airplane she nicknamed "Little Dicey." She flew life-saving missions for the Civil Air Patrol. Paula created leather dream catchers and was an enthusiast of photography, astronomy, science fiction, and making chain mail. Paula is survived by her mother Evelyn,



brother Drew Howard (Barbara) Kesler, sisters Carol Nadine (James) Owen and Sharon Irene (Richard) Sanders-Forth, and extended family.

KRESKIN

George J. Kresge, 89, of Caldwell, N.J. died December 10, 2024. As “The Amazing Kreskin,” or simply “Kreskin,” he set a standard for mentalism that would inspire generations of those who followed him. Kreskin became one of the most notable mentalists in the 1970s, making hundreds of appearances on national television shows, especially *The Tonight Show Starring Johnny Carson*, where he claimed to have appeared eighty-eight times. Taking over the mentalist mantle set in a previous generation by Joseph Dunninger, Kreskin was an omnipresent figure in the mid to late twentieth century and continued to perform three hundred dates a year into his eighties, his manager, Ryan Galway told NBC News after his death. So prevalent was his celebrity, Milton Bradley released a board game in 1966 called “Kreskin’s ESP,” that claimed to teach players how to develop extrasensory perceptions. Kreskin’s performances would help ignite a debate that has lasted for decades among mentalists about whether to claim supernatural powers. Kreskin, for his part, did not specifically claim those powers but did not deny them. Instead, he would offer rewards at various times in his career, from up to \$1 million to \$10,000 later in his years, for those who could prove he used confederates or electronic communications during his shows. “To those who believe, no explanation is necessary. To those who do not believe, no explanation is possible,” Simone Marrone quoted Kreskin as saying in a show review in the March 2016 issue of *The Linking Ring*. (It was a phrase also used by his predecessor, Joseph Dunninger.) Kreskin was beloved among magicians and respected by fellow mentalists, who posted tributes and mourned him across social media platforms



upon his death. His trademark effect was finding his own paycheck hidden among the audiences, claiming he would forfeit his performance fee if he could not find it. He usually did, but in true mentalism form, would claim to have failed at times. Kreskin gained publicity for predicting Super Bowls and presidential elections throughout his career. He often appeared in movies as himself. But he was also the subject of the 2008 movie, *The Great Buck Howard*, directed by Sean McGinly, who had worked as Kreskin’s road manager. John Malkovich played a once-famous mentalist struggling to make a comeback amid audiences increasingly mesmerized and distracted by advancing technology. Kreskin is survived by no immediate family members.

JAMIE PORTER

Jamie Porter, 59, of West Palm Beach, Florida, died November 15, 2024. He held I.B.M. number 38441 and had been a member since 1983. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership) and Ring 117 (West Palm Beach, Florida). Porter performed as a comedy magician for corporate and private events and was an opening act for artists including Celine Dion and Lionel Richie. He opened seventeen times for singer Florence Henderson, best known for portraying Carol Brady on television’s *The Brady Bunch*. He played himself in the 2014 movie *Marriage Material* (2014). He is survived by his wife of thirty-eight years, Ginger; his daughter, Madison; his father Earl (Pearl) Porter; and sisters Susan Porter and Joy (Donald) Kuney.



JAMES PROGRIS

James Progris, 91, of Miami, Florida, died August 3, 2024. He held I.B.M. number 67168 and had been a member since 2003. He belonged to Ring 45 (Miami, Florida). James was a pianist, arranger, composer, conductor, author, and educator.

He managed artists, directed two national music organizations, and managed a concert hall. Jim got his first job at age twelve, carrying cases of beer up from the cellar to the family store. His older brother, an accomplished musician, told him that if he learned to play the piano he could make more money and have an easier job. After two years of piano lessons, he was working gigs with his brother. While serving a tour with the navy, he became a corpsman serving in Japan during the Korean War. His job was to assist in the delivery of military spouses' babies. He was frequently excused from activities because a military bandleader needed musical arrangements written. In 1958, Jim joined the Berklee College of Music faculty in Boston, Massachusetts. He served as associate dean from 1964-1968, then moved to what is now the Frost School of Music at the University of Miami in 1969 where he worked in the Department of Music Theory and Composition. He developed and implemented a music business program at Georgia State (1974-1976), which reached national status and had 125 majors by the end of his tenure. Back at the University of Miami, he started a program in studio writing and production, the first in the nation in higher education. From 1992-2011, Jim was chair of the Department of Music Media and Industry and director of the music business and entertainment industries program. From 1979-1980, he conducted the Tamarac Pops Orchestra. In addition to providing a conducting opportunity, it also allowed Jim to compose original music for a symphony orchestra. An article in *Downbeat* magazine titled "Guardians of the Musical Future," named Jim as one of six leading jazz educators of his era.



HARVEY TELMAR

Harvey Telmar, 91, of New York, New York, died June 8, 2024. Harvey held I.B.M. number 20455, joining in 1965. Harvey was a member of the Order of Merlin Excalibur

(fifty years of continuous membership). Born to Louis and Beatrice Telmar, he would help take care of them until their passing. He was married to his wife, Sheila, for thirty-one years. Harvey was an amateur radio operator for many years and received a degree in communications from Manhattan Community College. He proudly served his country as a member of the US Army from 1958 to 1961 as a communication associate. Upon discharge, he obtained employment with NBC as a videotape engineer and worked there for more than thirty years. Harvey was an avid sailor and boatsman. He volunteered at the Stuyvesant Yacht Club in City Island, where he assisted and taught individuals who were new to yachting. He would occasionally perform magic for the Yacht Club's members, and was kind and generous with everyone he met. Harvey would not hesitate to perform magic for family, friends, and social groups. His generosity and kindness extended into his love and performance of magic. Harvey was a long-time member of I.B.M. Ring 26 (New York, New York), the Harry Roz-On Ring, and proudly served in many of the club's positions including its President from 1977 to 1978. He performed and competed at many of the Ring's events. He was also a source of knowledge, support, encouragement and guidance for many of its members. Harvey was friends with many of the well-known magicians in the New York City area. He was also a member of the Society of American Magicians Parent Assembly #1. Harvey is survived by his sons Steven and Edward, as well as extended family and friends.



When a Magic Friend Dies

Please take the time to send us a short note and copy of any obituary notice. Don't let a fellow magic lover slip away without notice. Send a short note and copy of any obituary notice to Editor or Headquarters Office. Addresses on page 4. Thanks.

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, Dr. Steven Schlanger, 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, Dielman Recreation Center, 11400 Olde Cabin Rd., Creve Coeur, MO 63141 / Web Site: www.IBMRing1.com

ALAN ZIBITS., Secretary / E-mail: Alan.a.zibits@boeing.com
532 Dartmouth Crossing, Wildwood, MO 63011

On October 19, Ring 1 had their fall fundraiser production, "Magic & Fantasy," at the Florissant Performing Arts Center. Thanks to Michael W. McClure, the show was a huge success. He didn't perform on stage; however, he did all the advertising, producing, creating, recording, and directing. The full stage was utilized, with huge background videos, original music, and professional voiceovers where needed, to make the show the biggest we have ever produced. Houdini even showed up twice on screen to warm up the audience before ten of our Ring 1 magicians impressed them with television quality performances. It couldn't have been done without Michael. The following Ring 1 members appeared in the show: Timothy Shegitz (performed double duty as a performer and emcee); Steve Finkelstein; D. Jay (our president); Jeff Lefton; Paul Gregor; Marty Kopp; Steven Buesking; and D. J. Edwards (owner of Ickle Pickle) with the assistance of his daughter, Moriah and his son, Deacon. Providing pre-show entertainment, the following performed close-up magic in the lobby: Josh Weidner; Mike Hindrichs; and Quinton Robinson. The audience was the largest the Ring has had in years, with more in attendance than both of last year's shows combined. Everyone seemed to really enjoy themselves. Thanks to all those involved, and especially those who assisted (Dave Goldfarb, Sandy Weis, Brook Lynn, and Susan McClure). Plans are already in motion for a bigger production next year.

The Ring recently hosted two lectures. First, Dirk Losander presented a very interesting lecture in October. He not only performed his floating and disappearing table routine, but also

shared other effects he has produced. In November, D. J. Edwards presented a lecture featuring several of his Ickle Pickle effects. He is a great storyteller who uses this skill to produce true magic and wonder.

Over the past month, Gary S. Chan has been captivating audiences in Dallas, Milwaukee, and Phoenix with his stage mentalism show. He continuously develops and tests new material to see what resonates with his audiences. His innovation and dedication are clearly paying off because he received two standing ovations in a single show at one of his recent performances!

Michael W. McClure has been very busy prepping his next table-top board game, *Masters to Mythics*, for its January 14 Kickstarter release. The deeply magic-themed game is a lightweight, pattern-creating adventure, which from one to six apprentice players use the actions provided by the Master Magicians (real, famous practitioners from the last 200 years) to arrange and transform their mystic runes (forty-eight poker-sized chips covered in magic icons), and then unlock the Lore books held by the Legends (real men and women that garnered larger-than-life magical reputations in world-wide cultures). Combining the actions and lore books collected, each player strives to ascend to the level of the Mythics (ancient deities from historical cultures all over the globe) and be awarded the points needed to win the game. There is an incredible depth of research put into this project, which elevates it to an educational and enjoyable way to introduce and entice young players to pursue the art of magic. Famous living magicians, and many Ring 1 members, have loaned their faces to supply images for the artwork showcased on over 150 magical characters. The *Masters*, of course, are original works of art that reflect the famous magicians (with their own faces) performing some of their favorite effects. Each card is a

never-before-seen glimpse into the lives and performances of the “Magic Greats” we seek to emulate. The game is an extremely desirable collectible, even if only for the beautiful, detailed artwork and history jammed inside each box. The game contains the men and women who have inspired and elevated our art to a world-class avocation. Everyone interested should visit Michael’s website to learn more about his mission to introduce magic to the quickly expanding community of gamers (hopefully getting them bitten by the magic bug). There they can leave their email addresses to receive a reminder when the Kickstarter campaign goes live. Michael needs everyone’s help in promoting his huge undertaking, and he asks fellow magicians to spread the word. More information on this easy-to-learn, quick-to-play fun game (and an email courtesy reminder link) can be found at baskervilleproductions.com/masterstomythics. *Sandy Weis*

RING 2, YOUNGSTOWN, OHIO – Filips-Tutter-Doeright Ring

Meets 7:30 pm 2nd Fri., Valley Christian Church, 7155 Glenwood Ave., Youngstown, OH

PETER LUCKE, Secretary

E-mail: IBMRing2Youngstown@me.com

The following Ring 2 members and friends were present at our November meeting: Jim Allgren, Barb Briggs, Donna and Susan Campbell, James and Eric Killmeyer, Jim Klayder, Peter Lucke, Gary Morton, and Ray White. The theme of the evening was a Tom Craven Trick.

Opening the evening’s magic Ray White entertained us with “Branded” by Tim Trono. Ray invited Susan to assist him. He asked her to select a card as he riffled a deck. She showed us it was the 3H. Ray had her replace the card and shuffle the deck. Ray then held up a lighter, and briefly placed his fingers in the flame. He asked Susan if her card was the 3H, she said it was. Ray showed her his thumb and forefinger, impressed on the tips were a 3 and an H.

Jim Klayder followed with the “Greatest Self-Working Card Trick” from a YouTube video by Steven Taputoro. He invited Jim Allgren (JA) to assist him. Jim had two decks of cards, blue-backed and red-backed. He asked JA to choose a deck, he chose red. Jim displayed the deck, there were numbers on the backs of the cards from one to fifty-two. He had JA shuffle the deck and pick a card; it was the AS. Jim placed the AS on the table. Jim then dealt cards to the table face up, and asked JA to say “Stop.” He placed the AS face down at that point. Jim spread the deck and located the card following the AS. It had the number 36

on its back. He had JA open the blue box and remove the cards. Then JA dealt cards to the table, and the 36th card was an AS.

James Killmeyer performed “Oil and Water” attributed to Past I.B.M. International President Shawn Farquhar. James displayed three red cards and three black cards. He interleaved the cards so as to have alternating colors. James gave a little magical tap and showed that the cards had separated into three red and three black. He again interleaved the cards and had an audience member take two cards from the spread and show that one was red, and one was black. James repeated this with two other audience members. He concluded by showing the cards had separated into red and black. James again alternated the cards and had Gary take the two middle cards and turn them face up, and again the cards had magically separated by color. Finally, he added a fourth red and black pair. James arranged the four black cards on the table in a square. He added one red card to each black card, and invited Barb to smush the cards together. James held up the eight cards and handed the right four to Barb, they were all red, and his cards were all black.

Peter Lucke continued with “Poker Chips in a Bag” from Paul Richards. He asked Gary to assist him. Peter emptied the bag. There were five differently colored poker chips. Gary verified the bag was now empty. While Peter was not looking, he asked Gary to place one chip in the bag and to remember its color. And, then had Gary place a second chip in the bag. Peter reached into the bag and correctly identified and pulled out the first chip. The effect was next repeated with all five chips, and Peter correctly identified the first chip placed in the bag.

Gary Morton concluded members’ magic with “Lucky 13” from Steve Beam’s *Semiautomatic Card Tricks vol 1*.

Our guest Barb Briggs closed the evening’s magic. She performed “The Simple Secret Trick” from a YouTube video by Steven Taputoro.

Following the magic, Barb Briggs and James Killmeyer explained their card tricks to our new visitor Jim Allgren. Gary Morton finished the evening by explaining an easy card trick to Jim.

Peter Lucke

RING 5, DAYTON, OHIO – Dayton Magic Club

Meets 2nd Fri. each month at 7:30pm, Mighty Fortress Lutheran Church, Kettering, OH.

DAVE DAVIS, Ring Reporter / E-mail: daytonmagicring5@yahoo.com

Web site: www.sites.google.com/site/daytonmagicring5

Our participation in local shows, festivals, and trunk-or-treats is paying off in spades. This month, we had a packed house with twenty-six members and well over thirty in attendance. The

excitement was palpable as we welcomed many kids eager to learn and perform magic. We kicked off the magic meeting by discussing how fortunate we are to be a growing club, and the room buzzed with enthusiasm.

The conversation quickly shifted to our upcoming Christmas Party, sparking ideas and anticipation. After a brief intermission to grab pizza and snacks, we gathered around the performance table. Members and guests alike took turns entertaining the crowd with their magical prowess, each act more captivating than the last. Laughter and applause filled the air, creating an atmosphere of camaraderie and joy.

Next, we moved to the sessioning tables, where more magic happened. We talked, practiced, and honed our skills, sharing tips and tricks that only fellow magicians could appreciate. The energy was electric as we delved into the intricacies of our craft, learning from one another and pushing the boundaries of our abilities.

As the evening drew to a close, a group of us headed to Archer's Tavern for Ring 5 Late Night. The magic continued well into the night, with impromptu performances and lively discussions. The tavern buzzed with excitement as we shared our passion for magic, creating unforgettable memories until they closed the house.

It was a fantastic meeting filled with learning, performing, and camaraderie. We look forward to more magical moments together! *Mike 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.ibtoring6.com

Before the start of our guest lecturer's talk, Vice President John Kostyl saluted the club members who volunteered their magical talents at a recent fund-raiser for the Knights of Columbus at the Incarnation Church Hall in Mantua, NJ. Jim Capobianco (Lazarus), Derek Jay, John Kostyal, David Hale, Randy Butters, and Reba Strong put together a stage show, and the result of their efforts was a share of the gate to the tune of \$1695 for the club treasury! Thanks to all who made this show happen.

Tonight, we welcomed back Edam Elbaum, who had lectured for us about ten years ago. He demonstrated his approach to magic throughout, to share the experience with his audience (us!) and showing how to make any helper the hero in a routine. Adam began with a series of magic effects utilizing many variations of the Invisible Deck to produce impossible miracles. Using two decks of cards, he had a spectator select a card from one deck, then showed that the other

deck had a symbol written on only this chosen card! He explained how he uses an Invisible Deck and a deck with a Si Stebbins set-up to create this amazing effect. A patient teacher, he carefully explained all phases of the routine, emphasizing that the "story is the magic." He showed how to use a roughing stick to transform any deck into an invisible deck, along with his unique touches for a variety of magic. Also, he uses a deck with large pips for visibility.

Adam then demonstrated subtleties during an "Ambitious Card" routine, with the chosen card visibly popping to the top of the deck during each phase.

Part two of the night was an amazing transcontinental "Gag Bill Change." Adam faced timed with a student that he taught at a recent Tannen's Magic Camp. Adam is one of the counselors/teachers there. The young magician was from Costa Rica but was visiting Argentina. Adam borrowed a twenty-dollar bill from an audience member, and then asked his Costa Rican helper to use a peso from that country. Unfortunately, since he was visiting Argentina, he had no Costa Rican currency. Not a problem for Adam, who turned our volunteer's twenty into an Argentinian peso. At the end of the routine, the peso in Argentina transformed into a U.S. twenty, and the serial number matched that of our in-person spectator.

Adam taught his very visual bill switch and explained that he often transforms a single dollar into a (stage money) \$100 bill that he gives to an audience member. Finally, he taught his "Cut to Four of a Kind" trick. All of his magic and downloads sold well.

In December we will again share magic and a delicious meal at our holiday dinner at Casey's in Drexel Hill. Rumor has it there will also be a thirty-minute magic show! *David Kelly*

RING 9, ATLANTA, GEORGIA – Georgia Magic Club

Meets 3rd Mon. of month, 7:00pm, Mt. Vernon Presbyterian Church, 471 Mount Vernon Hwy, Sandy Springs, GA

Ring 9 Website: www.gamagicclub.com

BILL PACKARD, Secretary / Email: billpackardmagic@gmail.com

The October meeting of Ring 9/Georgia Magic Club was devoted to the Annual Auction. We had sixteen sellers for the Flea Market session (for items selling for less than \$25).

After the Flea Market, President Steve Langston headed a brief Business Meeting for about twenty-five members. Final nominations for officers for 2025 were invited, but none more were offered, so with no multiple nominations made for any of the positions, the Georgia Magic Club Board of Directors for 2025 by default will be: President Clark Kjørtaug; Vice President Zach Ivins; Secretary/Treasurer Bill

Packard; Past President Steve Langston; Members at Large Debbie Leifer, Eric Schuster, and Past International President Ken Scott. Nominations for Magician of the Year were called for, and the nominees from the first round are Ken Scott and Jamey Evans. Lecture Chair Debbie Leifer reminded us about upcoming lecture by Dan Stapleton (November 14) and announced scheduling for Michael Ammar (January 29).

With Ken Scott (and later Arthur Atsma) auctioneering, the Annual Auction was a success. The data-entry helpers tracked 278 transactions, totaling \$5189.25 (\$1952 was from three donated magic collections). The one who sold the most was David Howell (\$708) and the one who bought the most was Duke Scott (\$732). The largest bid was \$120 for a pair of collectible sculptures. After paying the room rental fee at the Mount Vernon Presbyterian Church, the net profit from the evening was \$2492.59.

Next meeting's theme (November) is "Loosen Up Lighten Up Day." (Perform something that makes us laugh.) *Bill Packard*

RING 12, BUFFALO, NEW YORK – Gene Gordon – Karl Norman Ring

Meets 1st Mon. each month at the Screening Room Cinema & Café, 3131 Sheridan Dr., Amherst, NY. Web site/E-mail: Ring 12.org
TODD NELSON, Secretary,
(716) 480-4757 \ 24 Majestic Circle, Amherst, NY 14226

Welcome to the November meeting. We started our evening with Tyler Smith and his teaching table. He had quite a lot to show us in his condensed time. He did a card effect using three types of mentalism. First, mind reading, a spectator chose a card and Tyler found the mate. Next, clairvoyance, a card was chosen and Tyler said what card it was. Finally, prediction, a card was chosen after Tyler said what it would be. He also had a prediction effect where it seemed the wrong card was guessed, but on the back of the card was a Post-it Note naming the correct card. He concluded with a volunteer choosing a random four of a kind and three spectators choosing cards. The chosen cards were found between the four of a kind. It was very well thought out and teachable.

Now, it was time for our lecturer, Keith Fields. He came out with a few gags. He was holding what looked like a collapsible cage that he said he was going to get rid of, and he did by placing it on the table. It was unexpected and funny. It set the tone for the night. He used a lot of comedy, with as Keith explained; a big part of comedy is to do the unexpected. He had an impressive chop cup routine, which used his bowler hat as a prop with a coconut and pineapple under it. He performed many more impres-

sive effects. He also made a human xylophone, using volunteers banging different sized metal pipes with a wooden spoon. He tapped whoever should play a note on the shoulder and they all performed an impressive version of "Happy Birthday."

Keith also talked about some fundamentals. He had a formula for magic, $P = P+P$, or Performance = Process + Personality. He also talked about appropriate times to offer feedback. Such as, only when asked, not when a person is on a post-performance rush, etc. He sold a thumb drive with a lot of stuff for an inexpensive price. I am looking forward to pouring over it. It was an amazing lecture, and I look forward to seeing more from Keith Fields. *Shlomo Birkan*

RING 13, PITTSBURGH, PENNSYLVANIA – Tampa- Greenberg Ring

Meets 1st Thu., 7:30pm The Linden Grove, 1100 Grove St., Pittsburgh, PA
MARK ZAJICEK, Secretary / E-mail: mtz@sei.cmu.edu
Web site: www.ibmring13.org

In November, we elected the following members to be our Ring officers for 2025: President Matt "Levi" Burdine; Vice President Ralph Kelly; Secretary Mark Zajicek; Treasurer Ted Knobloch; Sergeant-at-Arms Roger Sacco; and Board of Directors Gary Filson, Lucy Hall, and Todd Hertzberg, with Levi, Jack Greenberg, and Eric Meredith serving as ex officio board members. Lucy would also lead a new subcommittee to increase youth membership. Lucy emceed our performers with a suggested theme of "juggling."

Joshua Messado presented his third performance for Ring membership by producing a bright, white light (D'Lite) from his fingertips and then comically making the light disappear and reappear as he passed the light from hand to hand and through his head and body.

Ralph used a packet of two black kings and two black queens to tell a story of twin brothers who were married to twin sisters who encountered two red-haired ladies (two red queens) in a restaurant. Ralph made the black queens change one by one into red queens and then back again. At the end of the story, the queens turned red again, and Ralph changed the black kings into red kings (Brother John Hamman's "Twins," as presented by Michael Ammar's "Gemini Twins").

Roger placed a silver dollar coin on Ralph's open palm. Roger waved his hand over the dollar, and he made the silver coin instantly change into a Chinese coin. Roger reproduced the silver dollar inside a coin purse.

Levi performed some card flourishes, and then he removed two queens and placed those cards aside on the table. Levi had Ralph pick a

card and return it to the deck. Levi inserted the two queens face up into the middle of the cut deck. Levi spread the deck across the table, and he showed that the face up queens had trapped the selected card in between them (a variation of Dan Harlan's "A Little R&B").

Eric Pensensadler actually juggled three, sharp, steak knives that he borrowed from the restaurant, and no one was injured. Eric then showed a jumbo medicine capsule, and he placed it on his open palm. Eric made the capsule rise and stand on its end, and then he made the capsule lay down again before passing it out for examination (Tom Ladshaw's "Sleeping Pill").

Gary showed an empty paint can, and he proceeded to produce dozens of heart-shaped sponges from the can to fill up a clear plastic bucket to overflowing with the hearts (Barry Mitchell's "Bucket Full 2").

Eric Meredith asked Ella to choose a card from a face up deck and sign that card. Eric folded her signed card and placed it underneath an inverted glass on the table. Eric then took another card and signed his name on it. Eric waved his card toward the glass, and he made his card change places with Ella's folded, signed card under the glass.

Dan Kamin closed the performances by asking everyone to stand up and gather around him as he performed a close-up routine of making a coin repeatedly vanish and reappear, from one hand to another, and from the floor to his mouth.

Wishing you all a happy, healthy, and magical new year!

Mark Zajicek

RING 15, FORT WORTH, TEXAS – Ren Clark Ring

Meets 1st Thu. each month, 7:00pm at 4055 International Plaza, Ft. Worth, TX 76109

GEOFFREY GRIMES, Secretary / ggrimes@aol.com

Facebook: Fort Worth Magicians Club

Gavin Griggs opened the meeting, greeting the enthusiastic members and guests. Geoff Grimes shared his experiences with the Mark and Nani Wilson family during the weekend of the "Magic Texas" Combined Convention. It was held on the weekend that what would have been Nani's seventy-first wedding anniversary on August 29 at Perkins Chapel on the campus of Southern Methodist University.

SYM member Carter then performed a card trick, assisted by Randi Rain. Working with a (real) invisible deck, Carter produced Randi's chosen card from the card box, the only card in the box!

The program topic was "Original Creativity in Our Magic." Members shared their experiences with adapting classic magic effects to fit

their own performance style. They offered examples of outstanding performers that have produced their own unique magical pieces. Case in point, Las Vegas' Bizarro who performs only original works in his show.

Russell Shead commented on originality in his music and magic. He noted the difference between "covering" original artists' compositions but the work he has invested in giving his performances the original texture and style.

Michael Dimsdel observed that we have purchased the right to perform magical effects and usually begin with the instructions and the commercial scripts. From that basis he moves on to create his own scripts and performance interpretations.

Randi Rain noted that there is a difference between someone who is copying the performance of other magicians who is not being paid and those who are.

Brian O'Neil suggested that "originality" is probably "overrated." Good magic, original in its presentation or not, is what counts.

Michael Stein says it's the presentation that counts, whether or not it is the same effect that other magicians are performing; take the cups and balls for example. Corporate gigs, he noted, in the past, forced him to perform routines that incorporated their products. That adaption makes the effect "original."

George Ferrin offered the example of how Randi Rain transformed the old classic of the "Chinese Sticks" when she redesigned them as "TNT sticks with longer and shorter fuses."

Steve Garlick noted that audiences really don't care if a good performer is original or not.

Michael Dimsdel remembered a conversation which introduced "coincidental inspiration" that results in parallel presentations.

Randi Rain demonstrated her original approach on the "mirror trick." After "stabbing the mirror (encased in a cloth bag) she then broke the prop in half. Her mechanics were a clear improvement over many of the commercial pieces.

Bill Irwin reported running into Artem Shchukin at the "Magic Texas" convention. He was sitting away from the traffic, practicing his routine over and over again. He had explained that he practices his show twelve hours a day, and at this moment, he was completely drenched in sweat as he rehearsed his moves before his show. The point, it's the investment of your time in practice and rehearsals that will transform magical effects for your own.

Gavin announced that we would conduct a "swap meet" for the program in October.

Dr. Geoffrey Grimes

RING 17, TORONTO, ONTARIO, CANADA – The Sid Lorraine Hat and Rabbit Club

Meets 1st Mon. (except July and August) For current meeting details and venue, please visit website.

Web Site: www.ibmring17.org

DAVID PECK, President / E-mail: david@sochange.ca

The Toronto Hat and Rabbit Club, Ring 17, held its October meeting with a mix of solemnity, excitement, and magical exploration. The evening commenced with a poignant Broken Wand Ceremony led by Ron Guttman's in honor of the late Richard "Ted" Edward Harding. The ceremony served as a moving tribute to Harding's dedication to magic and his role within the club. Guttman remarked, "The wand in story and symbol is an ancient conjuring representation of mystery. To the uninitiated, it is but a piece of wood. To our member, it was a constant reminder of the joy and pleasure of an entertainment art that has existed since ancient times." Harding's connection to the global fraternity of magicians was remembered fondly, as members reflected on his contributions to the magical arts and shared a moment of silence together in his memory.

The club then turned to some light-hearted news with Colin Geddes announcing a fun and new promotional initiative: magical bookmarks. We're on a membership drive of sorts for younger magicians. Club members were challenged to secretly slip bookmarks into magic books at local libraries, with a prize awaiting the person who places the most. This playful competition serves both as a creative marketing effort and a way to foster engagement within the local community.

The evening's featured guest was Chris Philpott, a celebrated alumnus of the club. Introduced by Ian Crawford, Philpott brought his wealth of experience as a screenwriter, director, and creator of magic effects to the presentation. Known for his "100th Monkey" effect, Chris saw another one of his clever creations, "Feel Better," receive perfect scores from the *Wizard Magic Review*, Philpott has collaborated with high-profile magicians such as Derren Brown and Cyril Takayama. He has also contributed to networks like Syfy, TNT, and CBC, and production companies such as Lionsgate and Phoenix Films.

Philpott captivated the audience with stories of Ring 17's past, including a fascinating anecdote, that we're still not sure if it's true, about Doug Henning's early days with the club. He described how Henning's famous audition for Ring 17 involved transforming a cane into a snake, a trick that left a lasting impression on the members. He also cited a 1974 *Time Magazine* article about Doug Henning that cap-

ture his mind and imagination and had a significant influence on his career. He even had a copy of the original worn magazine on hand.

Philpott emphasized the importance of looking beyond the surface of magic tricks, urging magicians to explore the deeper meanings and metaphors within their performances. Chris showcased a series of effects and routines that demonstrated his unique approach: 1. "The End of My Rope," an engaging twist on the classic rope trick, showcasing both humor and a real surprise. Teller thinks this is a "A great trick. A great trick." 2. "Intuition," incorporating elements of a dowsing rod theme from 17th-century France, this effect cleverly plays on the contrast between good and evil. 3. "Tossed-Out Book Test," a new spin on a classic book test, encouraging participants to "shout the word from the mountaintop" to create a shared magical experience. 4. "Sumara Card Trick," an impossible do as I do effect that combines storytelling with sleight of hand, leaving audiences amazed. This was my personal fav for the evening. 5. "Unique Card Naming Trick," utilizing the Bagshaw deck, Chris delivered an impressive routine that featured a couple of very surprising card revelations.

Philpott's performance was entertaining and thought-provoking, inviting magicians to consider the narrative potential of their routines. He emphasized the power of storytelling in magic, expanding on Eugene Burger's notion that "... the meaning is always there, whether we can see it or not." The lecture left attendees inspired to look for and add more layers to their performances.

The October meeting concluded with members sharing together, inspired by the evening's blend of history, magic, and meaningful conversations. It was a night that honored the past while looking forward to the future, reminding everyone present that magic is as much about community and connection as it is about mystery and illusion.

David Peck

RING 19, MINNEAPOLIS, MINNESOTA – Carl Jones Ring

Meets 2nd Mon. each month, 7:00 p.m., via Zoom and in person 2nd Sat. (location TBD)

ANDREW SELBITSCHKA, President / Web site: www.IBMRing19.com

Our in-person meeting is always kicked off with performances. Dan Norat was looking for help with scripting an impromptu key bend routine. Tyler Erickson led a discussion on the differences between Retention of Vision vanishes and Goshman/Schneider style Illusion of Motion false transfers. This also covered false transfers that fall in between like the Snapback Vanish.

Brad Gudim did two great tricks, first was a “Cylinder and Coins” routine themed around crystal radios. He then performed a fast-paced “Ring on String” routine. Performances were closed by Fast Eddie Olson performing “Professor’s Nightmare.”

The meeting moved to club business, before breaking out into smaller groups. The online session started with David Hansen floating some ideas for theming “Color Monte” and some other tricks. Rick Hinrichs and David did a number of rubber band effects, covering the work of Dr. Cyril Thomas and Hanson Chien. The group reviewed versions of the “Oil and Water” premise using packets and the full deck. Tyler covered the Green Angle separation and using the slop shuffle to perform a hidden whole deck separation.

The online group decided to return to having themes to start the meeting, in order to give structure to the meetings. We look forward to seeing you in person or online next month!

As always, we hold two meetings each month, one in-person and one via Zoom. Depending on your location, your tech savvy and/or your preferences, both meetings are well attended and very different.

Our in-person meeting started off with Rick Hinrichs’ presentation of “Grandma’s Necklace.” Tyler Erickson provided some embellishments to the routine and referenced some nuances found in *Mark Wilson’s Magic Course* for additional routineing.

Bob Miller shared a routine, using playing cards and mentalism, that he will be presenting at Magic Underground in Minneapolis. He was looking for feedback from the group and Kyle Frisk was kind enough to assist as a volunteer.

“Fast Eddie” Olson performed his version of Larry Becker’s “Will The Cards Match” with Michael Barnard. With his crazy persona, Fast Eddie used the term Nuts Are Never Wrong (Right) and welcomed advice/suggestions from the group. It is a funny and entertaining routine!

AnnMarie Thomas, who is an engineer, educator and lecturer, presented a talk at Creating Mornings in Minneapolis in November, on the subject of “Threads.” She wowed us with a preview of her Gathering Threads talk, surrounding an idea or concept regarding weaving threads. She provided a unique presentation of a reverse engineered “Professor’s Nightmare.” Some of the best magic is magic you don’t see coming; AnnMarie certainly provided that!

Jody LeBlanc is creating a book of self-working card tricks. He, with Blake Scholl, provided us with a packet trick called “Drop One, Duck Two.”

Dan Norat and Jennifer Graham

RING 20, HARRISBURG, PENNSYLVANIA – Eddie Clever Keystone Ring

Meets 2nd Thur., at 6:00pm (order off the menu), meeting 7:00pm at John’s Diner 146 Sheraton Dr., New Cumberland, PA 17070
MARK KROTULSKI, Secretary
E-mail: eddieclever20@gmail.com

The meeting was called to order at 6:30 p.m. EDT. After that, President Smith greeted the members. Dan Scully motioned to approve the minutes of the August meeting with corrections already made by the secretary. Al Bienstock seconded the motion, and it passed unanimously. There was no other secretary’s business. In other business, the treasurer reported the balances in all accounts were the same as last month.

There were quite a few notations of happenings and events under our Good of the Order portion of the meeting. Dan Scully then motioned to adjourn the meeting. Vic Orriola seconded. The motion passed unanimously.

We were then on to the magic. There was not the requisite number of three competitors to hold a general magic competition. John Fortino performed a nice “Ring Off String” effect and then a “Ring On Chain” effect.

Vic performed a “Card At Any Number” (CAAN) effect and then did a brilliant mentalism effect with business cards.

Smith performed a time travel effect called “Deja Cubed.”

Our meetings currently are held the second Thursday of the month at 6:30 p.m. at John’s Diner. Until next month. *Michael L. Reist*

RING 21, HOLLYWOOD, CALIFORNIA – Caryl Fleming

Meets 1st Thu. at ThymeLe Arts, 5481 Santa Monica Blvd., Los Angeles, CA 90029 / Web site: www.IBMRing21.org
GERRY SCHILLER, Secretary
P.O. Box 246, Newbury Park, CA 91319 / (805) 499-8921
E-mail: geraldschiller@gmail.com

Newly elected president Bob Weiss conducted our meeting at a brand-new location for us at ThymeLe Arts which brings us back into Hollywood. Bob has been a long-time member of Ring 21 as well as one of our past presidents. He announced that the board has decided to bring back awards to our ceremonies at our October banquet and the formation of several committees. Also announced was that membership cards should be available at our next meeting.

Then it was on to our lecturer Robert Baxt, F.I.S.M. comedy award winner and Magic Castle performer. His lecture was on practical magic doing his “Torn and Restored Newspaper” method which has a super-fast reset, “Professor’s Nightmare” with patter about life and family as he explained he likes to relate effects to reasons using organic material, not

props that look like magic tricks. He also did an effect with comic books using the P.A.T.E.O. force, a social media effect as well as many variations of it from Disney characters, superheroes, pets, and even sushi.

Another effect he did was the “Voodoo Hand” using time misdirection, an original routine called “Vanishing Red Bull,” which is similar to the “Vanishing Bandanna” effect, “Money Across” which is similar to “Cards Across” using wallets and an I.O.U. done very simply yet maybe better than using cards. He also did a book test, an “Egg Bag” routine but instead it was with a Crown Royal bag and an aspirin bottle for the egg. Everything he explained in great detail as well as had the items for sale.

It seems the new place was well received and attended which is good because next month we return for our annual catered holiday party. Afterwards several members continued at a nearby restaurant.

Bob Weiss

RING 27, NEW ORLEANS, LOUISIANA – Earle J. Christenberry, Jr., Ring

Meets 1st Thu. each month, 7:0pm, Happy Italian Pizzeria 7105 Jefferson Hwy., Harahan, LA 70123. Optional meal anytime after 6:00pm – brief business meeting around 7:00 - 7:15 - followed by magic.

KEVIN CARNEY, Vice President / Web site: www.ibmring27.com

Present were Lenny “Tricky Trainwreck” and Darlene Bertrand, Allen Boudreaux, Craig Boudreaux, Kevin Carney, Dr. Joe Dalgo, Barry Fernelius, Jim Hussey, Cody Rodman, and Gerry Thompson, Jr.

Barry Fernelius handed out a long piece of rope to be examined before clearly and fairly tying several knots into it making several large chain loops along the way. These knots were checked and tested by some spectators. Fernelius then handed out an impressive pair of shears to also be examined. The knotted rope was then cut several times by the spectators. Rope pieces fell everywhere, but with outstretched arms Barry presented the undamaged long rope (Eddie Joseph’s “Chain of Penitence” from *Abbott’s Encyclopedia of Rope Tricks, Vol. 2* (compiled by Stewart James).

Within the hands of Dr. Joe Dalgo, the four queens kept changing back colors (Jim Swain’s “Capitulating Queens”). Continuing on, Dalgo related a local legend of voodoo and related mysteries (Dan Baines’ “Barren”).

Allen Boudreaux inflated a party balloon, but it popped in the process. Allen massaged one of its pieces and proceeded to fully inflate and tie off that piece and inflating it (Michael Kent – “Repair”).

Jim Hussey had Craig draw a Halloween related picture on one of many blank cards.

Cleverly and entertainingly Hussey divined Craig’s ghost using principles and techniques from Chris Rawlings’ drawing duplication masterclass “Echo.”

Cody Rodman had Allen select a card. Oh no! It’s the card that was sentenced to death for murdering some Halloween decorations. This card was then imprisoned within a mirror to await its execution and be burned to ash. These ashes were rubbed on Rodman’s arm to reveal the message “Innocent.” The card was then found perfectly intact inside the card box!

Craig Boudreaux attached three balls onto two strings and had spectators securely hold the ends. Craig somehow removed the balls while the strings were held (Grandma’s Miracle” by TCC Magic and Chen Yan).

Kevin Carney displayed a cigar box sized coffin containing a bottle of libations and a skull. After pouring the libations into a cup and presenting it to the skull, the coffin was closed. When the coffin was reopened both the bottle and skull were gone! Only an empty cup remained. While the applause faded, he displayed four different colored spheres. While Carney looked away Dalgo placed something beneath one of them and mixed them around. Despite this Carney easily identified the correct one.

Darlene Bertrand had Dr. Dalgo cut off a handful of cards from a face up deck and flip them face down on top of the remaining face up cards. This revealed that he cut to the Jack of Spades. The deck was turned over and spread to display that if Dalgo had cut one card less it would have been a different card. The now face down Jack was removed from the deck and the complete remaining deck was displayed to reveal that there were no duplicate Jack(s) of Spades in the deck. Darlene then waved the face down Jack and tapped the card box three times with it. The face down Jack was then turned over but, it was now a different card. The Jack of Spades was found inside the box (a modified version of Annemann’s “The New Nightmare”)!

Darlene learned this trick from a YouTube video by Sean Devine.

Allen Boudreaux had Cody select a card, return it to the deck and shuffle. Somehow Cody’s card rose to the top flipped over (Casshan Wallace’s “On the Rise”)!

Tricky Trainwreck Bertrand performed his “Scariest Halloween Card Trick” that concluded with a scary jack-o’-lantern card. Lenny followed this with “The Chancer” by Liam Montier.

The Nov. 7th meeting was attended by Dr. Neil “The Whiz” Baum, Lenny “Tricky

Trainwreck” and Darlene Bertrand, Allen Boudreaux, Kevin Carney, Barry Fernelius, Kella Kruebbe, and Gerry Thompson, Jr.

Fernelius performed “Mental Logs” by Brian Wilson. Then Barry performed something by George Kaplan and Warren Kaps from *The Fine Art of Magic*. Barry’s trio of effects concluded with Harry Loryane’s “Revolving Aces” from *Close-up Card Magic*.

Dr. Neil Baum performed something shown to him by Jon Racherbaumer (Barrie Richardson’s “Impromptu Card at Any Number). Allen Boudreaux “ACAAN”ed Daniel Johnson’s “IceBerg.” Kella Kruebbe wowed us with a sly card effect. Kevin Carney entertained us with a Jay Sankey four aces effect. Kevin also dazzled us with the brand new Tenyo 2025 Crystal Pyramid.

Dr. Dalgo showed us Jon Racherbaumer’s “Wide Open Prediction” from *Ten Card Mysteries Annemann Would Have Loved*. Dr. Joe concluded with a two-deck wonder using a marked deck and an Invisible Deck.

We all watched as Darlene Bertrand performed John Bannon’s “Origami Poker Revisited” and Dr. Dalgo folded the cards into a surprising diamond Royal Flush.

Allen Boudreaux vanished a coin and had it suddenly clinked into a glass (“Emergence” by Tim Hill.” Then, for kicks, he stuck a pen through a hundred-dollar bill.

Lenny “Tricky Trainwreck” Bertrand performed a nine factorial card effect using just nine cards, ace through nine. There are 357,689,142 possible combinations of these nine numbers. What will your final order be? This effect makes good use of Paul Curry’s Swindle Switch.

Lenny 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
JOEL NICHOLSON, Secretary

Little Rock Ring 29 met Friday, November 7, 2024, at 6:45 p.m. at the Community Room of First Community Bank, 17820 Chenal Parkway, Little Rock Arkansas, 72223. Our room was filled with delicious food, snacks and drinks and everyone enjoyed the special treatment.

Our President, Marty Haughn, was a very busy and able leader tonight. He opened the meeting with thanks to everyone for their attendance and during a special presentation event introduced our group of special guests from Feed the Vets. Our special presentation was an oversized check for \$7500 donated from magician David Copperfield through Project Magic. This was an unexpected surprise for everyone

especially to the food pantry. The Feed the Vets Food Pantry founder and CEO Deyonka Hickey expressed a very appreciative thanks to all of Ring 29 and especially to Blayk Puckett, Marty Haughn, Mary Ann Campbell, and Randall Eller for their very profitable contribution of time and talent to help get the Ring 29 entertaining fund raiser show proceeds for Feed the Vets. Tonight, they had the opportunity to see Ring 29 work their magic. Blake Puckett and Mary Ann Campbell were presented a Volunteer Service Award by Marty Haughn. Dane Dover the Ring 29 Vice President and chairman of the benefit show for 2025 are gearing up for a fall show.

We were happy to see our old friend Shawn Miller make it back to our meeting and Marty introduced him as our first performer. Another fun guy Sid Salmans kept us smiling as he presented card antics. It’s also always offbeat fun to see Derrick Rose work the crowd with his card trickery and this time he presented a “Pre Cut” deck. Then unique, likeable, and very talented entertainer Blayk Puckett performed as well.

“Voodoo Boodoo” was a nickname I gave Marty Haughn’s trick. It was very spooky. Then a paramedic, Rod Barrett from Fayetteville, Arkansas, baffled us with his “Two Coin Trick” and his finale that ended with a nun figurine. Dane Dover presented a relic bullet from the Civil War and his performance of “Bullet through Bandana” was climaxed by a prayer to never engage in such a senseless battle ever again. Bob Bullock presented his not yet famous presentation of the “Cheater or Luck” card playing and our kid’s magician, Mark Mulkerin, did an effect with folded cards. Finally, Larry Been showed us his dad’s favorite card trick and Joel Nicholson did his “Toast to Houdini.”

Joel Nicholson

RING 31, MADISON, WISCONSIN – Ben Berger Ring

Meets 1st Wed. each month, 6:30pm.at the Sequoyia Public Library, 4340 Tokay Blvd., Madison, WI.
WAYNE PETERSON, Ring Contact
(608) 274-9411 / E-mail: magic@waynethewizard.com
Website: www.ibmring31.com
<http://www.facebook.com/BenBerger.IBMRing31>

Our November meeting had a nice turnout with six members in person and two on Zoom!

New officers were voted in for 2025. The new roster of officers is Dan Feaster – President, Mark Pepelea – Vice President, Ben Talbot –Secretary and Cliff Wollin – Treasurer. Thanks for stepping up!

The theme for our November meeting was Danger Magic! Our club always has a monthly theme. Members can perform or share anything they wish. Tal Kuhn performed “World’s Most Dangerous Card Trick!” Tal then put on a bloody white apron and brought out a real spring

trap! Tal had Cliff Wollin pick a card. Cliff put his card back in the deck and the cards were shuffled. Tal then had Cliff sign a legal waiver to protect the magician if anything happened to injure anyone, but then it seemed like Cliff had agreed to put his hand in the trap! Tal opened and set the trap. He then put the cards into the trap. This trap could easily break a finger! Tal quickly reached into the trap and pulled out one card. To everyone's amazement it was Cliff's card!

Wayne Peterson performed the Chalet wooden finger guillotine. Jim Sandstrom was brave enough to put his finger into it. The blade magically penetrated Jim's finger with no damage to his digit! Next Wayne performed the classic needle through finger. No pain was felt by Wayne and not a drop of blood was spilled! Finally, Wayne performed the "Bullet Through Card" routine. Tal Kuhn picked a card. The card was placed back in the deck. Wayne then had Tal shoot a mini laser gun with special sound effects at the deck. To everyone's amazement the card that Tal had chosen had a big burn hole right through the center!

Ben Talbot performed two entertaining card routines right out of this year's April 2024 *Linking Ring*! Ben's recommends everyone should read *The Linking Ring* and use its wonderful resources to learn great magic!

Dan Feaster performed the classic Abbott's "Disecto Wrist Chopper." Tal Kuhn volunteered to put his wrist into the opening. Dan pressed the blade against Tal's wrist to prove it was solid. Dan then raised the handle of the blade up and pushed it down! The blade magically went right through Tal's wrist! This illusion always plays big and packs flat!

Cliff Wollin performed the very clever and humorous "No – No, No, No – No, No, No, - Maybe – Yes" card effect by John Bannon. Tal Kuhn assisted him with amazing results when the Yes card was the one he picked!

Jim Sandstrom performed the classic "Wild Card" by Frank Garcia. Jim's handling was smooth and entertaining!

Dr. Lynn Miner performed his version of a classic effect called "The Amazing Card Trick." Lynn had Ben Talbot pick a card. The card was replaced in the deck which was then placed in an elegant wine glass. Through a clever story showing different words written on each card removed from the glass Lynn ended up with one card. The last card was the one Ben picked with the word "Amazing" written on the back!

Daryl Rogers demonstrated the classic metal finger chopper. It's still one of the best! Thanks to everyone who participated in making it a memorable evening! I will be stepping down as Vice President after many enjoyable years. It's

been an honor and privilege serving Ring 31! Thanks to all our members for their continued loyal support!

Wayne Peterson

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.rhometownpage.com.

JOE KEPPEL, President

Short business meeting and it was on to a long-time favorite lecturer, Scott Correll. It was good to have Scott in our midst as he survived the recent hurricane in Florida. Luckily, he did not get hurt physically, but plenty of repairs to get his life back to normal.

Scott always has an interesting dealer demo, and this was no exception. He started things off with an oldie but goodie, the stiff to limp silk. Next a nice flash wand available in red or white. This baby really flashed. Two card deck effects were then presented which were very tricky indeed. A mini sound effects machine was great. Put a pull on it and you have a miracle. Your hand actually talks!

Hopping coins and a new hopping key effect were very good effects for the close-up worker. Then a Rubik's Cube box was presented which would be a great stage number. A ball and vase of beautiful work was very nice indeed. Scott had several remote effects, and his remote ringing bell got everyone's ears. A favorite of Scott's was his bubble routine along with a bubble filled with smoke. Yes, a bubble filled with smoke. Several chop cups were available including one that produced coins.

Coins meant some great coin effects and a group discussion of the availability of half dollars now days. Next to go may be pennies or who knows coins or money period. Food arrived and members dug in, and many visited Scott's tables of magic. On the one table were the brand new Tenyo effects. Oh yes, I forgot the flying silk which whizzed across the entire room.

I know I missed some items, but you get the idea. Lots of new and different magic with a sprinkling of old favorites. Need a good dealer demo, Scott Correll is the man.

Have fun gang and have a great holiday season. Next month we have our annual Christmas party which is always a good time.

Bob Good

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

Ring 36 held its meeting on the 24th of October 2024. We had a big meeting. Although

no rolldown was taken it appeared we had a one hundred percent attendance of all paying Ring members.

The meeting was very causal. Our longtime member Mike McNee announced he was leaving the club. As he was relocating to Texas and the drive was going to be a bit much. Good luck, Mike.

Randy Berg, the club president, did a really cool magic 101 trick. Sadly, there was a heckler in the crowd (me). But it was a really cool trick with poker chips.

Magic Mike did a show-and-tell. Club vice president Dennis Kingsley gave a brief lecture on the double lift and ways to use it. Ring member and Territorial Vice President Chris Harper attended and gave us the lowdown on the magical world in Michigan and the future Michigan Magic Day. He also filled us in on all the latest gossip. And then we all did Halloween magic and went home.

Doug Dern

RING 39, HOUSTON, TX – Scott Hollingsworth Ring

www.houstonmagic.com

JUDY HOLLINGSWORTH, Secretary / E-mail: judy4birds@yahoo.com

President Dick Olson called the I.B.M. Ring 39 meeting to order at 7:40 p.m. on November 4, 2024. Treasurer Judy Hollingsworth read the financial report. Nominating Committee Chair Donnie Kornegay read the slate of officers (for the third and final time) and asked for nominations from the floor. There were none. The slate consists of President Gene Protas, Vice President Johan McElroy, Secretary/Treasurer Judy Hollingsworth, and Sergeant-at-Arms Donnie Kornegay. There was no other business. The meeting was adjourned at 7:45 p.m.

Plans for the December 2 meeting/Christmas party were discussed along with the annual installation of officers' banquet and show on February 16, 2025.

The evening's program was devoted to a swap meet with several members selling magic. Good bargains and good camaraderie all 'round.

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

Our October meeting began with a Front Table by John Hutsebaut. He demonstrated and taught a card trick where two sets of half-playing cards were mixed up and then magically restored themselves. Next came a Bicycle joker which floated around the face of the card and then the entire card levitated. He also showed a

trick where a borrowed dollar bill was draped over a rubber band and was then caused to penetrate through the band.

Kevin Owens opened the meeting and announced that Alec Schraegle was our new Media Director. He explained the theme for the evening which was "Tell Me a Story" featuring effects highlighted with a story patter. Jay Collen went first. He shared a story about the history of magic, illustrated with "The Egg Bag," made famous by Max Malini. The entire routine is in Jay's book, *Magic Unconcealed*.

Terrence Hunter, who loves telling stories, was up next. He held up a banner with a red and blue cartoon fish. He turned it over several times showing the front and back and then rolled it in a tube, reached inside, and produced a small aquarium! He then tore the center out of a napkin, vanished the napkin, vanished his wand. When he opened the piece he had torn out of the center, it formed the shape of a star.

Paco Perez did a card trick about four kingdoms who rented rooms at a hotel. He dealt four card packets with A-J of each suit. He put the packets together and mixed them up. When he redealt them, the four of each kind were now together.

Asher Stuhlman, our newest member, explained that he was studying to be a detective. He showed a series of cards with different footprints on them. Alec Schraegle picked a topic and laid the cards on the floor. Asher walked over them blind folded and barefoot and correctly guessed the murderer.

Fernando Garcia told the story of The Collector, a serial killer who kept trophies from his victims. Fernando had a list of ten suspects and a series of clues. A volunteer named a number (six) and he counted to the sixth suspect (Jason). When he turned the clues over, each had a letter on the back and together they spelled JASON.

Daryl Rogers, performing over Zoom, explained how Harry Houdini met his wife, Bess. He showed two blank slates which he placed together. When he separated them, they had a spirit message printed on them. He then showed a wooden Box of Sefalalja containing a glass and a small ball. When he closed the box and reopened it the ball had magically jumped into the glass. Next, he placed just the center of a red rope and the center of a white rope in the box, but they somehow magically linked together!

Fernando Flores did a "Torn and Restored Napkin" trick explaining that even if a group broke apart it could always come back together.

John returned to tell the story of the Gordian Knot. He tied an elaborate knot in a rope and

explained how Alexander the Great had solved the Gordian Knot and gone on to rule the world. John then caused the knot to magically come sliding off the end of the rope.

Kevin Owens also did a Back Table covering the book *The 13 Steps of Mentalism* by Tony Corinda. He also talked about *Practical Mental Effects* by Annemann. Kevin touched on a number of the effects and methods used to perform mentalism.

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

President Cassidy Smith was unable to attend, so our November meeting was called to order by Vice President Justin Teeman. Michael King presented the treasurer's report, which showed that our Ring was in good financial shape. We appealed for sponsors for a lecture by Trevor Duffy next August and were able to get enough sponsors to book the lecture.

Our annual election of officers was very quick. With no additional nominations, the current officers were re-elected by acclamation.

Derrick Beeson handed Michael King a solid finger ring for examination. After taking back the ring, Derrick caused it to jump from finger to finger and then caused it to vanish.

David Teeman showed a dragon scarf that he had gotten from his grandmother to use as a foulard for his Zombie act. David demonstrated his Zombie skills and gave a few pointers. He then showed a wooden croquet ball with a hole drilled through it. When he ran a cord through the hole in the ball, he was able to cause the ball to stop at any point on the cord. David also presented his color-divination routine, using four crayons like those offered to restaurant guests. He said that his routine dates back to when he performed magic at a birthday party when he was eight years old.

We had plenty of time for sesssioning and dining on the pizza provided by the Brasier family and the cupcakes donated by David Teeman.

Lee Woodside

RING 49, HAMILTON, ONTARIO, CANADA – The Doug Henning Magic Wand Club

Meets 2nd Tue., 7:00p.m. (except July and August), Binkley United Church, 1570 Main St. West (opposite Boston Pizza), Hamilton, Ontario, Canada L8S 1E8.

DOUG HUNT, President, / E-mail: stiltrecord@yahoo.ca (519) 756-2984

Web site: ring49magic.com

Hello all! Despite a long absence of Ring reports, Hamilton's premier magic club has been active and vibrant. A couple of months ago

we sent a team over to the London (Ontario) Magicians Guild to entertain our fellow magi, and this month they returned the favor.

Peter Meme acted as emcee to a packed house and performed several pieces including a very impressive take on the "Professor's Nightmare" rope routine and a great "Cards Across." His cohorts included Byron Berry, a rising star of the Guild, performed several effects including a fantastic "Coins and Cup" routine and some great card work culminating in the Jack of Diamonds – memorable because it was printed on his T-shirt. Mark 'The Remarkable' Hogan included a very memorable card effect – mostly because of where he revealed the card from (don't ask) – amongst several other effects. Andrew Olmstead delighted spectators with a fun "Sponge Balls" routine and a very creative "Small Linking Rings" routine. A real crowd pleaser.

Finally, Kevin McQuillan performed several expert level Four Aces effects as well as a fun Magic Square. Incredible!

Ring 49 thanks the London Guild (Ring 265) for a fantastic evening.

Rene Chouinard

RING 50, WASHINGTON, D.C. – The National Capital Ring

Meets 1st Wed. 7:30 pm, Lyceum Museum, 201 S. Washington St.

Alexandria, VA 22314 Web site: www.IBMRing50.org

MARC CARRION, President / E-mail: president@ibmring50.org

TODD EISENSTADT, Secretary / E-mail: toddeisensta@gmail.com

Retired Deputy C.I.A. Director John McLaughlin, also a long-time magician and a professor at The Johns Hopkins School of Advanced International Studies, briefed about fifty members of Ring 50 on connections between magic and espionage at his original November 6 lecture.

"Magic is a thread which runs through other areas of professional life," said McLaughlin, who is also a regular performer at the Waterford Fair in Leesburg, VA and a regular member of the Washington Magic cast.

Starting with quotes from Sun Tzu's famous military strategy and philosophy treatise, *The Art of War*, McLaughlin said that warfare, like magic, is based on deception. He also argued that the famous strategist conceived of an idea akin to multiple outs with his statement that, "When you surround an enemy, leave an outlet free," just as magicians always strive to do.

McLaughlin regaled Ring 50 with several unlikely but true deceptions by armed forces during the 20th and 21st centuries which were motivated, at least in part, by amateur magicians serving in their ranks. For example, British General Dudley Clarke, whose father was an early chair of London's fabled Magic Circle, was part of the 1944 campaign called Operation

Bodyguard, which sought to deceive the Axis powers into believing the U.S. and Allied Forces were planning to come ashore for their Victory in Europe (VE) campaign at a spot other than Normandy, France.

Indeed, a deceptive “fake” landing was set up, with vehicles and compounds which looked like military encampments from aerial cameras. While the connection between Clarke’s knowledge of magic and the invasion route deception were not explicitly documented, McLaughlin made a strong case and applied a similar logic to several other espionage campaigns by U.S. generals like Norman Schwartzkopf (an amateur magician) who deceived Iraqi forces with a phony amphibious maneuver (later dubbed the “Schwartzkopf Left Hook”).

More than seeking to teach tricks, McLaughlin taught the crowd about how some lessons from magic could be carried to other professional endeavors, from espionage to education. McLaughlin spoke of how magic helped him meet world leaders and set them at ease.

Additionally, he said that magic serves to illustrate points in his graduate classes at SAIS.

Prior to the meeting, former President Craig Fifer shared an email from Joshua Jay congratulating the Capital Conjurors, Ring 50’s twenty-strong youth magicians’ group led by Drew Owen, for their marvelous performance before Vanishing Inc.’s 2024 Washington, DC retreat. On December 4, multiple Conjuror’s and other Ring 50 members, will perform at the group’s annual holiday show. *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

Because this meeting fell on Election night, the theme was Choices. Also, because it fell on Election night, we had just a faithful handful in attendance, but the magic shown was still good.

Jeff Peterson started us off with an effect that might have been called Wallet, but I’m not sure because it was interrupted by a man in a mask (who looked suspiciously like our club secretary) holding a gun who said this was a stick-up! He took Jeff’s passport, all his cash, credit cards and driver’s license and escaped out the door. A few seconds later Jeff flipped open his wallet and not only did he have all his belongings back, but also had the robber’s gun, proving once again that crime doesn’t pay.

Next up was Bill Halmi who performed an unconventional card trick using the Green Neck System. Instead of playing cards he used cards

with the names of political figures through the years, and thus earned cool points for doing something that fit Election night.

John O’Hare was next with a sympathetic cards routine with a presentation about some dysfunctional families (which really could be an Election night effect!), and then Anvesh Yalamanchili closed us out with a version of the “Ashes on the Palm” effect, but using lipstick instead of ashes (which was good since Denny’s frowns on us lighting things on fire, don’t ask me how I know!).

It was a shorter than usual meeting, but everyone who showed up was glad to be there and we saw some great magic! *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
VICTOR AGREDA, Jr., President
(865) 223-1401 / e-mail: vagredajr@gmail.com

The October meeting had twenty-one magicians attending including two guests and two members participating via Zoom. While our theme was “Story Telling,” there was a wide variety of magic shared. Past International President Mike Stratman showed an empty paper sack, and after shaking the sack he pulled out the only signed ace. He then pulled a prank on Sherman Wires involving a glass suspended on his thumbs. Roy Schubert, our “man clad in plaid” used five assistants and five envelopes along with a mindreading ball to once again blow our minds with a piece of mental magic.

It was great to have Kyle Copeland with us complete with music to go along with his fantastic tale of the Titanic assisted by Ray Adams and Jackson who accurately separated the survivors from those that died that day in 1909. Ed Ripley, our engineer and inventor, brought uncuttable string that he cut and also restored. Ray Adams shared and taught a trick that allowed him to spin a coin and accurately predict heads or tails time after time; he also shared a fun story about Beach Bend Park when he worked there. Bill Osburn had a real story of coincidence as he shared the story about Tony Andruzzi/Tom Palmer and two of the three rare first books he had published.

With the kindness of Meir Yedid, Bill Sturgis had a fun story about the Marx brothers and four aces that turned over one at a time. It is great to have Nick Roberts back in the area and joining in the fun with a great story with four cards with top hats, carrots, and a fun twist. Steve Jerden was inspired to create a paper bag coin catcher that caught four individually tossed half dollars.

We've missed Cayden Goodman the past few months, and it was fun to see him do a bit of comedy into his flip-book prediction effect. Sherman Wires shared a great story about the "Laura Burton Coincidences" (a true story, combined with a strong effect by Jon Archer) where one of three chosen cards matched the large card in the envelope.

To end the evening's performances, John Gyllenhaal did a little show and tell with a "scoop thing" and also a house that lights up and does some effects that he will have ready by next Halloween.

The week after the meeting, our friends in Lexington's Ring 198 held their 50th annual "Unconventional Convention" – and fifteen members and spouses from Ring 58 made the trek to Cumberland Falls, Kentucky: Michael Priestap, Carroll Vinson, Donna Landers, Andrew and Jessica Hyder (who had a booth), Jim Stott, Jack and Molly Wilson, Bill and Kimberly Osburn, Sherman Wires, along with performers at the convention Daniel Herron, Tom Vorjohan, Roger Reeves, and Bill Sturgis. A fun convention that was well represented by our Ring.

Tom Vorjohan

RING 64, LOUISVILLE, KENTUCKY – Okito/Lance Burton Ring

Meets 7:00pm various dates at Kosair Charities, 982 Eastern Blvd.,
Louisville, KY 40217

MICHAEL A. RAYMER, President

Web site: www.louisvillemagicclub.com

The Louisville Magic Club held its monthly meeting on November 12th with fifty-five members and guests present. The meeting was called to order, Club President Dennis Alm made a few brief announcements, and the first order of business commenced with the election of club officers for the upcoming year. A motion was made to retain the present slate of officers, plus the addition of a new position, Sergeant-at-Arms, with Sidney Lee being nominated for the position. The motion was agreed upon and passed.

The next order of business and definitely the highlight of the evening was the annual Dr. Robert Escher Close-up Contest. There were nine members vying for the title Club Champion.

First up was Graham Maupin who performed "Miser's Dream." Graham admitted that this was a particularly difficult challenge for him since he suffers from Cerebral Palsy and has some limitations performing the intricate moves. That didn't stop him from performing the trick perfectly.

Bo Gullledge performed Eugene Burger's "Influence" with the assistance of a volunteer from the audience. Eugene would have been proud.

Former Junior Division Winner, now advancing to the Senior Division, Magic Jo Logsdon executed a wonderful "Ring and Rope" routine followed up by a four-ace card trick.

Bret Sohl entertained us with his version of "ACAAN" with the assistance of an audience member. Bret added a touch levity to his performance by wearing a large pair of gloves most often seen being worn by a certain Disney mouse. Can you say Mickey?

Carl Loud came to the front and with the help of two volunteers performed J.C. Wagner's "Super Closer." Prior to the card magic, Carl enlightened everyone with several facts and figures relating to playing cards. One particular fact was displayed on a nine-foot-long banner that was unfurled to show a long line of numbers representing the number of ways a deck of cards can be arranged. That was incredible to see and fathom.

Allison White and her rabbit friend, a hand puppet named Lucky along with another member of the audience, identified the spectator's chosen card after a few minutes of light-hearted banter between the three of them. Some magicians pull a rabbit out of a hat, Allison pulled a rabbit out of a cardboard box.

Wes Verner successfully performed a very Kreskin-like divination "Pseudo-Psychometry" when he correctly identified three objects that were obtained from three different audience members. The objects were placed in three separate cloth bags and held by each of the owners. Wes was blindfolded during the demonstration and just by feeling the outside of each bag and using his psychic powers correctly identified all three objects.

The final contestant of the evening was Terry Kaegin. The old saying goes, "Save the best for last." Well, let's just say Terry was "unusually different" to say the least. Terry chose two volunteers to help with his demonstration of psychic readings where the first spectator chose a card/thought of that card and Terry, acting as a conduit between the first helper and the second, correctly predicted the chosen card which was being held by the second spectator. Terry also gave us his own impersonation of Mother Teresa.

This concluded the competition, at which point the panel of judges secluded themselves and began their deliberations. After a few minutes the results were announced: Third Place winner, Magic Jo Logsdon, Second Place winner Bret Sohl, First Place produced a tie between Allison White and Bo Gullledge. The final award of the evening was The People's Choice Award which went to Allison White and

her rabbit friend Lucky. Congratulations to all the winners and well done to all participants. The winners will receive their awards at the holiday banquet in December. Happy Holidays!

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, November 12, 2024, at the Perrysburg, OH, library. Ring President George Magill updated us on his sleight-of-hand course at the library aimed at new magicians, followed by Vice President Patrick Przysiecki's recap of the TRIC convention. Johnny New York shared Ring 22's plans and venue for the Michigan Magic Day on May 16 and 17th.

Seven members (George, Patt, Johnny, Martin Jarrett, Bryon Minturn, Doug Ferguson, and Jordan Fuller) were in attendance. The magic portion of the meeting included George with some innovative rubber band magic, a visual card transformation, and Dan Harlan's "Awakening," a three-rope miracle. Martin showed us Penelope the Penguin and a Pit Harling effect called "Finger Flicker." Johnny performed Cue Cards and amazed everyone with Christian Grace's "Thought-of-Card to Box." Doug shared his take on Joseph Bruno's version of "Hornswoggled." Following the meeting, six of us walked over to Swig for food, libations, and lively conversation.

Doug Ferguson

RING 70, TACOMA, WASHINGTON – Great Virgil and Julie Ring

Meets 4th Sun., at LeMay Car Museum, 2702 E. D St., Tacoma, Fife, WA.

RICK ANDERSON, Ring Contact,

501 S. 43rd St., Tacoma, WA 98408 / (253) 473-5456

E-mail: rickandersonmagic@gmail.com

Our September 22, 2024 meeting was brought to order by Ring President Rick Anderson. Rick mentioned that Penn and Teller are coming to Seattle on October 25th. Tony said that Monday Magic in Seattle is having their Halloween show on October 14th.

Members and guests present included Rick Anderson, Tony Smith, Michael and Adria Ehart, Mike Losk, and Tim Flynn.

Tony Smith shared a die box and a prop that could be used to either make items appear or disappear. This brought up a discussion about using an obvious magic prop or altering it to make it fit more contemporary times. Is it something you want to keep as a collector's item, or use in a show?

Michael Ehart took off a wolf's head ring that he obtained in Milan, Italy, a Borgia ring. He gave it to a spectator and spoke about the history

of the Borgias. A spectator chose a card, replaced it in the deck, then mixed the cards. The spectator then cut the deck directly to his card, which was now face up! The kicker: the spectator opened a secret poison compartment in the ring. Inside was a piece of a bean can wrapper with the chosen card written on it.

Mike Losk did a Rubik's Cube routine, blind-folding the Rubik's Cube and then an effect called "Algorithm" which is an app.

Tim Flynn shared Dan Harlan's manuscript "More than Meets the Eye." This is an amazing read about putting your show together and what order your effects should be in.

Rick Anderson shared a card "out" using an Invisible Deck. This is a great way to save a routine when your planned routine has gone awry for whatever reason. *Tim Flynn and Jeff Evans*

RING 71, CINCINNATI, OHIO – W.W. Durbin Ring-J. Ronald Haines

Meeting dates vary per month, 7:00 p.m. at Springdale Nazarene Church, 11177 Springfield Pike, Cincinnati, OH 45246.

Please check website, www.Ring71.com for upcoming events.

CHARLIE MEYER, President / Email: charlie.cadabra@yahoo.com

Facebook: International Brotherhood of Magicians – J. Ronald Haines – W.W. Durbin Ring 71

The theme for our October Ring 71 meeting was Halloween Magic. Ron Frank started the meeting by predicting the parameters of a trip to Spain. The trip was planned by members of the audience. Ron then predicted a selection from a pack of Halloween cards. The prediction was a pumpkin. To close, Ron demonstrated a pen that would write a message to a cell phone.

Gerald Ralston successfully changed a joker to a Three of Hearts. He then made a selected Ace of Spades rise from a rising card box. Greg Hamilton performed a Halloween effect using fortune telling cards. Greg then demonstrated a "Past, Present, and Future" routine. Bob Hedlesten made a ghost appear on a silk. Cinde Wolf used a change bag to change a bag full of bones to a skeleton. Then Mark Wiechman showed us a skeleton key that would rise and fall in his hand.

The meeting ended with Chuck Meyer magically unwrapping an Egyptian Pharaoh mummy from a coffin and then he produced a "Super Pumpkin."

Al Scheide

RING 75, FORT SMITH, ARKANSAS – Bill Pitts Ring

Meets 2nd Sun. each month, 1:30 p.m., Fort Smith Library, 3201 Rogers Ave., Fort Smith, AR

KEN ZELNICK, Secretary / E-mail: kzelnick@suddenlink.net

The November meeting of I.B.M. Ring 75, Fort Smith, AR was held Sunday, November 10 at the Fort Smith Library with ten members and seven guests present.

After a short business session, we got to the

real reason for the meeting with guest lecturer professional magician Keith Leff presenting his outstanding lecture, "Table Hopping: A 'Close-Up' Look at the Art and Science of Restaurant Magic." He covered a wide range of topics including approaching a restaurant, approaching a table, types of magic to perform, fees and tips, and more. While geared toward restaurant magic, the information he provided could be applied to just about any venue. If you have a chance to see his lecture, this author highly recommends it. After the lecture, attendees had a chance to ask questions and purchase some of the effects Keith demonstrated. Afterward, we adjourned and reconvened at a local restaurant for some home-cookin' and more fellowship.

The December meeting will be our annual Christmas potluck and magic show at the Rose Room of Creekmore Park in Fort Smith on Sunday, December 8, starting at 1:00 p.m. The club will provide the main course, and members will provide sides and desserts. Guests are welcome.

As a reminder, the Cavalcade of Magic will be Friday and Saturday, March 28 and 29, with a night-before gathering and magic auction on Thursday, March 27. The location is the same as always, the convention center behind Best Western Inn of the Ozarks. This is a small convention and very friendly. Ask anyone who has been there!

Ken Zelnick

RING 76, SAN DIEGO, CALIFORNIA – Honest Sid Gerhart Ring

Meets 7:00 pm 2nd Mon. of the month at Immaculate Conception Church located at 2540 San Diego Ave., San Diego, CA 92110
MATTHEW KING, Secretary / Web site: www.ring76.com

The meeting got off to a great start, with President Josh Sherwin introducing the eight guests to the twenty-six members. First up were announcements. Next month's lecturer will be Tim Wise. This is a free lecture for members however guests will have to pay an additional fee. December will be the traditional holiday potluck, and the entertainment will be Christopher T. Magician. It was also pointed out that Alvin brought yogurt themed Halloween pretzels. To ensure that our records continue to be complete, Sergeant-at-Arms Mark Booth reminded people to be sure to sign in.

With the business of the evening concluded the meeting was turned over to V.P. of Entertainment, Mike Stilwell. The Ring requires that anyone seeking membership show skills in the magical arts. This evening, we were honored with two such applicants who, after receiving their International Membership, performed for the assembled audience. First was Eric Kavimi who demonstrated impressive Shadow

Magic. Then Bruce McArthur called for three volunteers to pick cards out that they could remember, showing them to the audience. The cards were then discovered in an entertaining and baffling way. After the presentations the potential members were ushered out of the hall and the members voted. Congratulations to the newest members of Ring 76.

The theme of the night was the traditional October Spooky Magic. First up was Ms. Charlie who called up volunteer Paula Derring and took a deck of cards, giving her half. She chose a card and slid it into Charlie's deck. It was at this point that the spooky part was then introduced. Ms. Charlie's dad was called from the great beyond to turn the chosen cards over in the deck. When the deck was fanned, two cards were indeed turned over, the chosen cards. A cold chill ran down the backs of all the witnesses.

The magic of Mark Booth was next. He randomly picked two members of the audience by having a skull head passed until someone said stop. Jordan, a visitor came up to aid "Mental Mark." "Trick and Treat" was the name of the effect, and two glasses were shown, one containing a treat and the other an even better one. In the end, only one treat remained and that went to Mental Mark. Jordan walked away with See's candy.

Next up was Callahan who started in a skeleton mask and spoke Spanish. He told the story of a witch on the street who gave him a coin. He told her he was the master of the cheap truck and proceeded to produce silks and perform impressive silk magic.

Max with an X was next and showed up with his overalls and told the story of going to the supermarket and using a twenty-dollar bill to get a big bag of candy and five dollars in change. He said he would magically produce candy for those who said, "trick or treat," and give a sandwich to those who did not. Soon there appeared a hag who said, "Give me a treat or I'll make a scene." She took ropes and encased her neck and said give me money or I'll choke myself. Max declared that he gave her three of his dollars and the rope melted through her neck, as he demonstrated. She gave him a key to a haunted house that spun in his hand but when the hag disappeared with the key, Max still had his five dollars in cash.

Next up was Michael Johnson who opened with jazz music and presented a modified geek show which was popular in carnivals in years gone by. He pulled out two poles each with a light. He strung a string between the poles and tied a silk to the string. He leaned in and passed the string through his neck. He then took a knife

and seemed to cut his finger which he passed through his chin. He then cut his arm deep with the knife though no blood flowed. Finally, he passed a straw into his neck and drank water from a bottle.

Mr. Funtastic, a.k.a. Dale Law, dressed as Obi-Wan Kenobi, called for two volunteers to step up and assist him in this magic. He called on the spirit of Doc Pearson (a recently passed popular member) and had the volunteer put on eye masks. From across the room, he did the magic touch on the volunteer.

Joe Mystic was the last performer and called on a ghost to enter a bottle and start to dance with a silk captured inside. The haunted dancing silk inside a glass jug all with a strong audience participation of clapping to the music.

After the performers, the members were asked to vote for their favorite. Votes will be accumulated throughout the year for Entertainer of the Year. Afterward, there was an auction for the giant ghosts to raise money for the library as well as other Halloween decorations and an opportunity drawing for magical prizes.

Richard Ustick

RING 81, SARASOTA, FLORIDA – Inez Kitchen Blackstone

Meets 1st Thu., 6:00 p.m. "Social Gathering," 7:00 p.m. start time.
Trinity United Methodist Church in Haley Hall, 4150 South Shade Ave.,
Sarasota, FL

GARY ROBERTS, President

E-MAIL: gary@robertsgary.com / Web site: www.ibmring81.com

Wow! We had twenty-six members and guests at the November meeting which included our annual pizza party and a special Medicine Man Pitch show. First, we were excited to have a lot of magic brought in by Artie Kropf that he has accumulated and needed to downsize as he is moving; there was something for just about everyone there, and we give a special shout-out to Jim Levell who made a generous donation to the Ring as he picked up a beautiful set of early Tarbell.

Before the show, President Gary Roberts introduced David Pitchford who did a beautiful Broken Wand Ceremony for our dear friend and fantastic magician, Steve Smith (a.k.a. Stevie Dee) who passed away surprisingly on November 1 at the age of 81. Steve's work in Sarasota as a busy magician at the Magic Moments restaurant is just one thing that he will be remembered by.

To make the evening special, Gary hired the talents of Greg Solomon, who drove more than two hours from Ocala to present his "Medicine & Magic Show" performed by Greg's alter ego, Phineas T. Mortimer. The show was anchored with a fast-paced script of a snake-oil salesman combined with some great magic and juggling.

Weaved into this fun included some cards, ropes, aluminum cups, an old newspaper restoration, and even a bear trap! Greg's use of "Multum in Parvo" was one that fit perfectly into the "sales pitch." It was thoroughly enjoyable.

After the show, Greg took time to chat about some of the Pioneer Days festivals where he has successfully presented this show, and he shared a great "Ring and String" routine that he does between shows as he strolls through the crowd. Thank you, Greg, for taking this opportunity to visit Sarasota and entertain your magi friends in Ring 81.

Tom Vorjohan

RING 89, BATTLE CREEK, MICHIGAN – Neil Foster Ring

Meets the second Monday of every month, 7 p.m., at American Museum of Magic located at 107 E. Michigan Ave. Marshall, MI 49068.

ERIC SULLIVAN, President

140 W. Michigan Ave., Marshall, MI 49068 / E-mail: trazdal@att.net

The October I.B.M. 89 Ring meeting started with Paul, Matt, Andrew, Eric, Phil, John S., John, and Susan in attendance.

We all shared some spooky stories. John S. and Phil told us about their Halloweens past. They talked about memories from seances they did many years ago and the use of old magic secrets, some of which came straight from the museum.

The Skeletonfest Magic shows that happened at the end of September and the upcoming lantern tour of the American Museum of Magic were also discussed by the group.

November: The I.B.M. 89 Ring meeting started with John S., Mike, Matt, Andrew, Kevin, Phil, and John in attendance. We also had two special guests, Chris and Sue, from I.B.M. Ring 36 Flint.

Eric started off the meeting with introductions and then Chris shared an announcement.

Michigan Magic Day will be held on May 17th, 2025, at a location to be determined soon. Eric then shared a few business notes before getting into the magic. The next business meeting will take place on Zoom on Monday, December 30th, 2024. The American Museum of Magic will be trying something different this winter and will open its doors to the public on the third Saturday of the month. This will start in November. They are looking for magicians to perform on December 21st, January 18th, February 15th, and March 15th. Please contact Scott Duck if you are interested at info@americanmuseumofmagic.com.

Now on to the magic. The theme this week was "Bring an effect you are working on." Kevin kicked off the night with a close-up four-joker effect that had a kicker ending. Thoughts were shared about how to make the effect play bigger for a parlor audience.

Mike brought a tribute effect to sawing a person in half. Lucky instead of sawing a person in half, Mike just sawed his finger in half. What a great effect!

Eric brought two decks of cards and opened the room to share thoughts about different ways to force a card. This led to a great discussion about not just the approach to forcing a card but also the revelation of the card.

Andrew shared the work he has done on the “Three Card Monte” effect. After a wonderful performance, some great feedback was shared, and Andrew will come back next month ready to amaze.

Phil then took the stage and shared a linking ring set from the Houdini Magic Company. It was a large hollow aluminum set with a locking key ring. Phil also offered books from the Ring Library.

The theme for next week is Productions and Vanishes. The meeting is on December 9th at 7:00 p.m. at the American Museum of Magic in Marshall, Michigan. Until then, keep practicing, performing, and sharing amazement.

Kevin Rosewood

RING 90, ALBUQUERQUE, NEW MEXICO

Meets 1st Thu. of each month about 7:00 pm at Heights Cumberland Presbyterian Church, Academy & Moon NE.

BILL FIENNING, Secretary

(505) 298-0743 / E-mail: wcfienn@att.net

Our November Ring meeting was cancelled in the late afternoon this month because of the possibility of significant snowfall later in the evening. The secretary of the church where we meet called to recommend cancellation. Our Board decided to heed the advice.

Bill Fienning

RING 92, VANCOUVER, BRITISH COLUMBIA, CANADA – The Vancouver Magic Circle (Charles Howard Ring)

Meets 4th Thurs. except July, Aug. and Dec., 7:00 pm, Sunrise Community Hall, 1950 Windermere St., Vancouver, B.C.

YOOSIK OUM, President

E-mail: yoosikoum@gmail.com / Web site: www.ibmring92.com

The Vancouver Magic Circle’s meeting took place on Thursday, October 24, 2024. Several members arrived early for a chat session. President Yoosik Oum officially opened the meeting by greeting the members and guests.

The evening started off with a workshop by Dr. Michael Likey. He is a Ph.D. Dr. Michael Likey was invited by Henry Tom to do a talk on Bizarre Magick for the Halloween season. Dr. Likey opened his workshop with four effects of a Bizarre Magick/Mentalism nature. He demonstrated a Ghost Cabinet effect and a Glorpy effect. He also talked about how he creates Bizarre Magick effects for live as well as Zoom appearances. During his workshop, Dr. Likey performed Bizarre Magick effects from his pro-

fessional repertoire and explained most of them. He closed his workshop by doing his two-person long distance telepathy routine using audience participation. There was also a question-and-answer time from the members. Everyone enjoyed the workshop. Thank you Dr. Likey.

The Halloween dress up contest is one of the club’s most entertaining and fun events. Yoosik Oum was the emcee for this event. Competitors were dressed up in their favourite costumes and the winner is determined by the amount of applause by the members. This process is done by elimination. There are no prizes, just a whole lot of fun and laughter. The competitors were Scott Barker, Gabe Gabini, John Stenning, Ken Cowie, Charles Gauthier, Graham Kita, Sam Starnes, Ray Wong, Glen LaBarre, Michael Glenister, and Jack Schwartz. The winner for this year’s Halloween dress up contest was Scott Barker. He was dressed up as a penguin. Congratulations to Scott and to the rest of the competitors.

The contest for the evening was for the Tip Top and Tootsie Trophy. This trophy is awarded in recognition of excellence in a Halloween themed magic by an adult or junior member. At least one magical effect (close-up, parlour, or stage) with a Halloween theme must be performed. Last year’s winner, Daniel Schwartz, was not able to host and emcee the contest. Yoosik Oum filled in for Daniel as emcee and host, and he also read the rules. The timekeeper was Simon Cassegrain. The competitors were Scott Barker, Jack Schwartz, Vincent Lee, and Robert Teszka. There was a tie in this contest. The winners for the Tip Top and Tootsie Trophy for 2024 were Vincent Lee and Robert Teszka. Congratulations to Vincent and Robert and to the rest of the competitors.

After the competition, Vincent Lee did a dealer’s demonstration for some products that he has for sale. To celebrate some of the Halloween activities, the refreshment table was filled with Halloween treats. Graham Kita brought bottled water, Halloween cookies, and mini-Halloween cupcakes. Silas Li brought fruit tarts, Greg Dietlein brought Halloween cookies, and he also made the coffee. Danny Stefski brought Halloween Kit Kat candies, Dennis Chan brought Halloween candies, Michael Glenister brought a marshmallow dessert, and Yoosik Oum brought Halloween candies. Thanks everyone. Everyone enjoyed the Halloween evening. Photography was done by Graham Kita and Roy Hopwood. Thanks to Greg Dietlein for giving me a ride to and from the meeting. There were thirty-eight members and two guests in attendance.

Dennis Chan

RING 93, DUBUQUE, IOWA – Tri-State Magic Club

3rd Sun., 7:00pm, Hy-Vee meeting room, 400 Locust St., Dubuque, Iowa
BOB BEARDSLEY, President, (563) 556-8584
E-mail: rbeardsly@Q.com

Ring 93 was without their emcee, Rob Gomoll, but Rob sent along the following poem to open our meeting. “Study the Master Magicians.” There was a knock at the door. / I couldn’t get there quickly; my Shin on my right Lim was sore. / “Houdini?” I asked. / I forgot it was Halloween, and the person was masked. / I peeked out the peephole; he was dressed as a knight... / A metal breastplate, metal pants... / I was certain he even carried a Lance (Burton). / My senses reeled... / The fall leaves on the lawn made a virtual Copperfield (David). / “On the level...are you an Angel (Criss) or a devil?” / I rolled a mental Dai (Vernon), and it came up four, / So, I opened the door. / “Trick or treat!” he said it plain. / “Forgive me!” I said, “I’m to Blaine (David); “I ate all the KitKats and Twix.” / He replied, “I’ll settle for some magic tricks.” / So, under the porch lights, I did some sleights. / Then I bent a spoon like Uri Geller. / He was amazed... got out his phone, punched in his Penn and called his mom to Teller. / As I did for this guy, / Remember the famous magi. / They’re an interesting breed, / And may save you from getting your house “TP-ed.”

There was a small turnout for the November meeting with only Chris Westemeier, Mark Pepelea, Phyllis Fishnick, and Walking Magic Bob Beardsley attending. With no guests at the meeting the time was spent planning for a club stage event to be held in the spring. It was a major brainstorming event as nearly two hours were spent discussing various effects that would be appropriate for the upcoming show.

On Thursday, October 31st, Walking Magic Bob spent six hours in Dubuque educating the public on National Magic Day. He visited over twenty-five businesses, talked about National Magic Day and how it came about. Walking Magic also performed a number of magical effects at each of his stops. *Bob Beardsley*

RING 94, HAGERSTOWN, MARYLAND – The King Ring

Meets 4th Weds. each month, 7:30 p.m., Hagerstown American Legion, Northern Ave., Hagerstown, MD / Web site: www.kingmagicring.com
JOHN SWOMLEY, President / E-mail: johnnyo@trickyperson.com

This month was our annual special banquet and show for the King Magic Ring. We call it “Spookini.” It’s spooky; it’s magical (Houdini); and we eat spaghetti. We also dress up.

The marvelous Max Mixell agreed to emcee our meeting. Johnny-O! (John Swomley) asked for the first slot so that he could read a unique book called, *The Houdini Box*. It’s a work of fiction by Brian Selznick. It uses some historical

facts to weave a wonderfully magical tale involving Harry Houdini and a young man named Victor.

Following this reading, Mike Bressler presented a three-cup mystery. He talked a bit about his childhood and his grandparents. He spoke about how he could always expect just the right drink when needed, sometimes water, sometimes orange juice, sometimes milk. Mike showed three quite-empty cups. After some magical moments, milk came pouring from one of the cups.

Last up was Khan-Du and Co. (Charlie and Karen James). Charlie told a tale of an ancient people whose strength, prosperity, and peace were intertwined together with magical rings. The rings were kept on a rod in a cabinet. Throughout this very exciting story the rings linked, unlinked, and re-linked. The highlight was the final linking on the wave of a flash-wand by Karen. That got our attention! Charlie has nearly all his eyebrows still intact. *John Swomley*

RING 96, LONG BEACH, CALIFORNIA – Merlin Eifert Ring

Meets 3rd Sat., 7:00 pm at the Seal Beach North Community Center, 3333 Saint Cloud Dr., Seal Beach, CA
Web site: www.Ring96.com

CLIFF GERSTMAN, Secretary / E-mail: Cliffg37@verizon.net

Ring 96 held our Halloween magic meeting on October 19th. We started with a pre-meeting workshop in which Larry Campbell showed us all how to make poodles out of a string of costume jewelry pearls. According to Larry, a business card can be casually thrown away. A balloon animal, while pleasant to look out will only last a few days. He told us that people who have watched you make the pearl necklace dog will keep them for years. Larry starts with a string of seventeen pearls and twists them into a dog in a process so easy that anyone can do it. Larry also had very simple homemade measuring devices as well as lots of necklaces available.

The workshop concluded with Kevin Papke showing us how to make paper flowers out of a single ply of a cocktail napkin. This is a wonderful “souvenir” to give out to people or to make out of flash paper for an onstage effect.

The meeting was opened by President John Piercy. He called for nominations for next year’s leadership slate. Secretary Cliff Gerstman made a pitch for membership, and also for our need to go out and do magic in the world, letting people know we exist.

Past-President Paul case was the emcee for a night of Halloween magic. The first up was Alan Hanson. Alan had set up a projector and put a slide on the screen from an old horror movie. First, he showed us an empty paper bag.

He was looking for Halloween candy when he poured fruit and vegetables out of it. Disappointed by the lack of candy, Alan went on to do an arm chopper routine using a small guillotine. Alan closed his routine with the song “Monster Mash” which he used with his projector to show old movie clips.

John Piercy returned to the stage with six envelopes. He had a volunteer choose a classic Halloween monster. Next, he called up six volunteers. Each was given an envelope at random, and John and the first volunteer took turns eliminating envelopes. When just one was left, it was the only one to have the matching monster.

Jeff pulled out four wallets; they were four different colors. A volunteer picked up the yellow wallet. A paper inside called for a floating ball of cheese routine, but that was eliminated. A second volunteer called for the blue wallet. That one had a paper that called for a disgusting effect that was thankfully eliminated. The next volunteer picked the green wallet and the paper inside called for another disgusting Halloween-based effect. Again, we were grateful to have that one eliminated. The last wallet was the red one. The volunteer opened it and read out loud. The note read that Yellow will be chosen last and this is the color choice experiment. Jeff pulled out a lemon, he cut it open and started sucking on it. But the lemon turned out to be a wad of paper that only looked like a lemon, and the knife turned out to be a fork.

Paul Case began pulling Halloween candy out of an empty bucket in the style of the “Miser’s Dream.” Then he pulled what may have been the world’s longest mouth coil out of his mouth.

George Reis took the stage and showed us the book “The Three Steps to Mentalism.” This got a nice laugh. George drew an X on his arm with a Sharpie. When he called up a volunteer, the X on his arm had vanished and reappeared on her arm much to everyone’s shock.

Kevin Papke had a packet of blank blue backed cards. With a wave of a volunteer’s hand, the cards now had markings on them. That was not the trick though. The volunteer was asked to wave again and there was a spider on the back of his hand.

Joyce Basch, a.k.a. Ms. Gician, brought the night home with nine large envelopes that were thoroughly mixed and then handed out to nine volunteers. Although the envelopes had been shuffled and randomized, when they were opened by the nine volunteers, they correctly spelled “Halloween.” 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

Jack Sharp, our president, welcomed everyone to our October meeting. He reminded everyone of our forthcoming Sydney Magic Day with our two visitors from the Magic Circle and to the lecture on the 4th of November of Children’s Entertainer Mike Norden from Canada. He then welcomed Barry Abkin to present his talk/workshop on preparing gimmicked cards.

Barry was interested in magic as a boy, but it was only during the lockdown during the Covid-19 pandemic that he found the magic community. After getting engrossed in magic shows on TV, such as *Penn & Teller: Fool Us*, he started to Google names that he heard such as Slydini and he found our Ring. After some enthusiastic study, Barry is now a stalwart member of our club. His aim tonight was to teach us how to split cards to manufacture double face and double back gimmicks.

Barry commenced by performing Jorge Alexander’s “Sympathetic Ten,” which is an updated version of the classic Herbert Milton/Ellis Stanyon’s “Sympathetic 13”, and “Sympathetic Clubs” as featured by Nate Leipzig well over one hundred years ago. Ten spade cards placed in a tumbler in order are re-arranged magically to match the order of ten mixed up heart cards. He then performed a four-ace routine with the aces placed into four wine glasses each with three indifferent cards. The aces then mysteriously assembled in the chosen spade glass. Barry showed five tens, he changed one card and suddenly he had a royal flush.

The gimmicks that Barry was using for each of his effects were manufactured by him by splitting and gluing cards. He then gave everyone a few cards and taught us how to dry split them using techniques shown in various instructional videos including *Blake Vogt’s Masterclass*. The corner of a playing card is gently tapped on a hard surface until the fibers begin to separate. Then using fingernails one thin face or back, as required, is started to be peeled away from the card. When a small section, less than 5mm is separated the thin surface is held down on the hard table and the thick part of the card is drawn away. By mixing and matching backs and faces and using rubber cement double back and double face cards can

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

be made. Barry also advised that the ink can be removed from playing cards with acetone (nail polish remover).

To conclude his lecture Barry performed Bennie Chickering's "Siamese Waltz" where two cards, signed by different spectators merge so that each card ended up with half the face and half the signature of both spectators.

Other members were given the opportunity to perform and Anthony Dillon showed four face down cards, he asked a spectator for their favourite king and it proved now to be the only face up card in the packet. Jack Sharp performed a version of Simon Aronson's "Shuffle Bored" using a pack of famous people picture cards. Twenty-three of the cards were predicted to be face down, sixteen were women and all the rest were musicians except for Houdini with all the predictions proving to be correct. Jack then performed another version of the "Any Card at Any Number" plot that he has been working on. Supper was provided as is usual to close our meetings.

Peter Rodgers

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

Our regular monthly meeting was on Tuesday, October 15 and we had the largest attendance since we resumed regular meetings in April. There were eighteen members and guests. There should be little doubt that Ring 112 is back to stay.

We were especially delighted to welcome Sherman Wires, Tim Presley, and Past I.B.M. International President Mike Stratman, who drove down from Ring 58 in Knoxville to join us to fill us in on the upcoming Winter Carnival of Magic. We also welcomed two visitors, Jeff Williams and Zach McKay.

We held a quick business meeting to discuss upcoming months. Officer elections will be in January, with nominations at the November meeting.

After the business meeting, we had performance time with ten performers. Tom Raidy, our Program Chair, hosted with the theme "Tell Me a Story." Here's a brief overview: Tommy Johns opened with his version of "Hundy 500." He was followed by two of our guests from Ring 58. Tim Presley showed his unique children's routine that featured color changing book covers and ended with a huge pickle. It was a big deal, or rather, big "dill." Then Sherman Wires shared a wonderful story about coincidences and illustrated it with a series of amazing card coincidences.

We were delighted that two long time members were able to make it to the meeting. Jaden Maxwell shared "Silas and the City Slickers" with a great handling and card work, and Lance Johnson performed Kostya Kimlat's "Who Killed the King."

Roger Smith then conjured up a ghost from the past using a creepy doll and a pair of spirit slates, and Mike Edwards performed Barry Mitchell's "Mother of All Diamonds" accompanied by an inspiring story. Robert Jones was next and told a story about a Magic Castle experience and then shared a wonderful tip for the "Professor's Nightmare" that Daryl showed him. Michael Frisbee amazed an audience helper who was holding a deck of cards and heated up to burn his selection and Jim Driscoll performed Daryl's "Jumping Knot" along with a tall tale story of learning it from a street performer in India to wrap up the meeting.

We invite all former Ring 112 members, and all magicians in the Chattanooga, south Tennessee and north Georgia areas who are interested in becoming a part of the club, to join us at one of our future meetings. Our meeting location is at Miller's Ale House, near the 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

The evening began with Ring leader Richard Micucci Rich divulging next month's holiday party plans. Then he swiftly segued into a "Coin and Ribbon" routine with three Japanese coins based on Troy Hooser's "Charming Chinese Challenge."

Next, Jay Paul performed his custom Mind Reader card trick where a card is selected and mixed back into the deck. When the deck is dealt face up and the first face card appears, Jay is able to divine the chosen card.

Carl Morano followed with a performance of Peter Nardi's recent release, "The Reaper." This is a tarot card packet routine where the magician and the spectator each hold five face down cards and the goal is to avoid the Death card! They mix their cards and each exchange one card they feel has a 'positive vibe.' It is revealed that their cards match while the spectator's remaining cards are all shown Death cards!

Eddie Conrad demonstrated some of his most recent acquisitions that included Astor's Motel Destiny, a hotel room key divination, "Bending Spoon in the Picture," a clever stage version of "Out To Lunch," and Victor Sanz's "Omni Air," a card box penetration.

Illusion builder maestro Bill Schmeelk performed Cameron Francis' "Nothing But the Truth 2.0," a packet lie detector effect that nicely enhances the reveal of any forced card. Bill meticulously created his own laminated stage and parlor size cards!

Next, Phil Schwartz presented a showcase for some of his favorite props from his extensive Tenyo collection.

Dennis McSweeney closed out the evening with a variation on the classic "Seven Keys To Baldpate" routine. Some large denomination bills are locked in a plexiglass case and multiple keys displayed. Only one of the keys opens the lock and wins the lucky person the moolah. A group of spectators each choose a key with the last remaining key for the magician. After all the spectator keys fail to free the Benjamins, the last, unchosen key opens the lock and allows Dennis to keep his own cash! *Carl Morano*

RING 122, WATERTOWN, MASSACHUSETTS – Silent Mora – Ray Goulet Ring

Meets at Temple Beth Shalom, 21 E. Foster St., Melrose, MA 02176, the last Tuesday of every month except during the summer, at 7:30 p.m.
Email: ibm.ring122@gmail.com
DEBBIE O'CARROLL, Secretary
51 Olive St., Newburyport, MA 01950
(978) 462-9954

Our meeting began a bit delayed, but thanks to Michael Charles for filling in for Daniel and setting up the Zoom meeting for the night!

The first item of business was that dues are due! Please reach out to Daryl with your payment (info later in the newsletter). Our second item was a reminder for our upcoming lecture by a renowned local, Eddie Gardner (owner of Diamond's Magic). We also confirmed some other lecturers, such as Adam Grace for the November meeting, and a The Magic Lab collaboration in the new year. Speaking of The Magic Lab quick congrats to Pat Farenga for performing in the Magic Lab. This was in early October, so we hope you got to see him!

Health and wellbeing updates: Dan Bybell is doing well, and while the road to recovery will be a bit longer, he has started journeying. We wish him well with his recovery. In more somber news, a local magician, Edward James Hart, passed. He brought smiles to many of his patients with his magic.

The last item of business was a reminder of our upcoming spring show. If you have any interest in performing or volunteering in any way, please reach out to Mike Lee.

Onto our theme for the night: A trick from, or in the style of, your favorite magician. Marc Ross started us off with a trick from Spidey the mentalist. A ghostly quarter, named Spot by

Greg Sonek, and then placed into a paper coffin, then placed atop a covered shot glass. The ghost is afraid of the light, and with a quick shine of a flashlight, the quarter jumps into the safety of the paper coffin within the glass! He followed this up with a classic trick with an anonymous source – The Thirteen Card Trick? If you know more about the origin, let us know!

The Rogue then recounted the story of a book he checked out from the library early on in his magic career, Bill Severn's *Magic Magicians*. Each magician profile in the book had an exemplary trick, and the trick he remembered was "The Crushed Egg." Since it was a library book, The Rogue got in the habit of copying down notes before returning the book, so he also shared his incredibly accurate drawings from his grade school notebooks!

Pat Farenga was up next with his rendition of "Binary Code 2" by Rick Lax. David Penn showed off his classic M&M magic trick that he learned from a Michael Ammar lecture at Ray Goulet's. Marc Ross suggested a hot rod spin to it as well. Michael Charles finished out the night with a great poker performance he learned from R. Paul Wilson called "C3 Poker."

With all the illusions complete, we concluded our meeting. *Daniel Barbas*

RING 129, KANSAS CITY, MISSOURI – Heart of America Ring

Meets 1st. Thu. of every month at Westport Coffeehouse Theater, 4010 Pennsylvania Ave., Suite D, Kansas City, MO 64111
KELLY RUSK, President,
E-mail: knr6244@hotmail.com

We had a great Ring meeting with a good turnout of members in October. The meeting started off with announcements from our local Ring President, Jason Moore. One of the announcements dealt with our Close-up Magician of the Year Contest. This will be conducted at our November Ring meeting. We have ten very good contestants that will be competing. The Ring will also be involved in the blanket drive for a program that First Christian Church of Blue Springs has been involved with during the Christmas season. The Church has been very generous through the years in allowing our Ring to use their facilities for meetings. We will be having a magic show at the church on October 26, led by our long-time member Kirk DeWees. We did a similar show last year which was a great success.

A letter from Maggie Heater, wife of member David who recently passed away, was received and read thanking the Ring for the support given during David's celebration of life gathering. In memory of David, she is donating all of David's magic equipment to the Ring for the auction.

David was a very delightful man who will be missed.

For the past year, our Ring president has been challenging members to watch movies involving magic and discussing various facets of the movie at our Ring meetings. The movie we were challenged to watch this month was, *The Mad Magician*, released in 1954. It starred Vincent Price, Mary Murphy, and Eva Gabor. A fun movie to watch.

The highlight of the meeting was a lecture by Losander, Master of the Art of Levitation. The lecture was free for all paid I.B.M. Ring 129 members. Losander started off by doing a show and then afterwards shared many of the secrets of the show. He was very entertaining and did a great job explaining many techniques to be better magicians.

October's meeting was a fun, entertaining and a great learning event. Being a member of Ring 129 has many benefits of membership.

We had a very fun November Ring meeting, highlighted by The Colonel Boone Close-Up Magician of the Year Contest. The contest is named after Clyde Glanden, past president of Ring 129. Because of his dedication to close-up magic, the annual Close-up Magician of the Year Contest was named in honor of his stage name Colonel Boone.

This year's contest had nine contestants which made for a very enjoyable evening of magic. Kelly Rusk, our newly elected Ring president for next year announced the contest results. The winner of the contest was Keith Leff; first runner up Pete Walterscheid; a tie for second runner up Harry Schumann and Brad Lynn.

Listed is a very brief highlight of our performers' talents in the contest: Dr. Phil King, wonderful card prediction; Harry Schumann, fun routine involving a Harry Potter theme; Keith Leff, ended with a great Chinese snow storm; Samuel Bricker, a clever trick having a selected card magically attached to a string around his neck; Dustin Blencoe, a selected card surprisingly inside a lemon; Pete Walterscheid, witty tricks involving playing cards and a newspaper; Andrew Massy, a fantastic card routine with card flying in the air; Stu Lewis, performing one of his original card routines involving a Texas Hold'em poker hand; and Brad Lynn, dazzling use of lights and comical use of cards. Due to all the very entertaining performances, it was a difficult task for the judges to rate the contestants.

Other activities at the meeting were the election of Ring officers/board members for the 2025 year. The results were: President Kelly Rusk; Vice President Brad Lynn; Secretary Cliff Norris; Treasurer Kirk DeWeese; Sergeant-at-

Arms Dennis Burks; One Year Term Dustin Blencoe; Two Year Term Jerry Jackson; Three Year Term Steve Steiner; Past President Jason Moore.

Another event the Ring recently had was a stage magic show for the First Christian Church of Blue Springs. The seating for the show was packed. Many complimentary comments were given to the show and a request to perform again next year. The show had three very polished performers, Kirk DeWees, Duane Roberts, and Steve Steiner. Harry Schumann and Dennis Burks did a pre-show magic walk-around with the audience.

Our Ring meeting location will be moving after our December meeting to The Kick Comedy Theater, 4010 Pennsylvania Ave, Kansas City, Missouri 64111. If you're from or visiting Kansas City, please feel free to attend. *Dennis Burks*

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 Society held its annual evening of odd. Our president, Dan Rodriguez, presented Larry Crowley with a certificate for being a member of the Society of American Magicians for fifty years.

Mark Strivings emceed the evening and lectured the audience about the history of punishment across different cultures. In some cases, drastic measures were taken to prevent a crime from being committed a second time. Mark set up a disembodied arm from a forgery case and covered it with a cloth. He then had a spectator write their initials on a piece of paper. The arm was able to accurately recreate a forgery of the signature.

It was a rainy night when a local gumshoe was working late at the Wake Detective Agency (Jeff Wake). A blonde woman walked in needing assistance (Karen Wake). She lost her card! Detective Wake immediately took the case. They found an audience member and asked him to select a card. Detective Wake chose a detective and junior detectives who were kings. He placed them into the deck and used them to miraculously locate the missing card. Karen Wake also provided catering with delicious treats that were stunningly themed to dolls and toys.

Steve Davis called on the spirit of Houdini to find a spectator's card since we were approaching Halloween. He placed a picture of him under a cloth. He had a spectator select a card that later appeared in the photo with Houdini.

John Walker explored the question of free will versus fate. He informed us about a game played over the radio in Tibet. The voice had a

player eliminate objects in a three-by-three grid. On his shortwave radio, he tuned into a broadcast. The voice on the radio accurately predicted the final object from the other side of the globe.

Gene Gordon brought young volunteers to perform a card trick. He had them spell out different monsters like werewolves and witches. In the end, he was able to match multiple sets of cards. He also had them tie knots in a handkerchief, only to reveal that the knot had disappeared.

Kier Royale revealed that there were spirits in the room. He had a couple of volunteers tie him and raise a curtain over him. The spirit threw pots and pans that he had brought into the cabinet with him. While he was still tied up, he brought a volunteer into the cabinet. Again, the spirits messed with the objects and even threw a bucket onto the volunteer, all while Kier was still tied up!

Chris Manos brought three envelopes with a prize for a young spectator. The spectator selected one envelope and found fifty cents. Unfortunately for them, they could have selected the other two with ten and twenty dollars respectively.

Greg Tobo brought up a scenario that had been puzzling him. Three patrons at a bar pay thirty dollars for drinks, get five dollars refunded, and pay two dollars in tip. In the end, only twenty-nine dollars is accounted for leading to a missing dollar. When Greg performed it with real bills, he kept finding that one dollar would always go missing.

Charly Wonder brought cards with pictures of animals. She had two audience members select a card. They chose a zebra and a giraffe. She revealed that she brought a stuffed animal of a giraffe and a zebra stitched together. She also brought a volunteer to the stage and had them lie down on a table with tarps placed around it to prevent blood stains on the carpet. She then proceeded to use an electric saw to cut them in half. Thankfully, the spectator was completely fine!

Richard Nakata brought a four-sided card. Each side had one, four, three, and six spots respectively. While it originally looked like an illusion, he revealed each side did in fact have a different number of spots. One extra side even had eight spots!

A.J. Perea

RING 151, OTTAWA, ONTARIO, CANADA – Ottawa Society of Magicians - The Roy Cottee Ring

Meets 2nd Tue., at one of three locations. Contact us for details.

JOHN PERT, President

5556 Van Vliet Rd., Manotick ON, K4M 1J4

As Ottawa prepared for another night of ghouls and ghosts, the members of the Roy Cottee Ring gathered to share their own tricks and treats. On October 21st, members Kyle

Leon, George Sapounidis, Glenn Brown, Mark Montreuil, Dave Oxley, Aurèle Constantineau, Pierre Bourgeau, Austin Flannigan, and Luc Leduc gathered to enjoy an evening of magic and camaraderie.

As President John Pert was unable to attend the meeting, Kyle Leon graciously volunteered to act as emcee for the meeting, and so we got down to the business of magic.

Glenn Brown started us off by discussing one of his favourite topics, Fechter's Finger Flicking Frolic, the illustrious 4F Convention that had been run by Obie O'Brien. Since Obie passed away, Glenn, Joan Caesar, and other volunteers have been keeping the 4F Convention alive. Glenn encouraged all club members to attend 4F at least once to experience one of the best close-up magic conventions in the world.

Aurèle Constantineau treated us to a puzzling, seemingly impossible, card trick and Pierre Bourgeau also treated us to another mysterious card trick. Mark Montreuil used movie posters in his performance. Dave Oxley offered an effect based on "intuition." Austin Flannigan performed a prediction trick. Luc Leduc told us a spooky story about the burnt down cottage across from his cottage, and how a young boy who had been locked in his room for getting in trouble had died in a fire there. He then showed a card with a lock drawn on it, which he placed into a small box. He brought out an old key. He asked if anyone had heard a click, and when he opened the box, the lock on the card was now open, letting the boy's spirit go free at last. George Sapounidis asked our waiter if he was a fan of magic, and then did some classic silk vanishes and reappearances using the classic "magician's assistant." Kyle Leon did an effect with two packets of cards, red and blue.

As the witching hour approached, another night of magic and merriment came to a close. Until next time, dear reader, I remain,

Mark Montreuil

RING 153, BILLINGS, MONTANA – Billings Magic Society

Meets 2nd Tue., 7:00 pm, at Reflections, 1140 Sixteenth Street West, Suite 13, Billings, MT.

BRENT CROMLEY, President / E-mail: brent@cromley.net
(406) 208-4147

We had to take a month off in September, due to the absence of a couple of our key members, but we were back to normal in October. And it turned out to be a special meeting because we welcomed magician David Berg who happened to be in town on business, visiting from Colorado Springs. We had a good time comparing notes about attracting new members to our respective groups. David has been active, and

quite successful, in recruiting younger members in his area, using youth camps to initiate interest in the hobby.

Somewhat coincidentally, David had expressed the need to purchase an ESP deck of cards. Fortunately, Kent Messmer, who for many years operated a brick-and-mortar magic shop in Billings, indicated he still had a deck in stock and was able to supply David with that. And then after some great discussion, and ingestion of some of Debbie Sherman's delicious chocolate chip cookies, we began the magic portion of the meeting.

David's daughter, Melody, 8, is also a magician, and a proud member of the I.B.M. David was happy to be able to have her join the meeting via mobile phone, and Melody presented a very professional performance of "Number Bars," using wooden stage-size paddles that David had constructed. It was certainly pleasant to see her interest in magic, and to congratulate her on a fine presentation.

Tony Shandy began our local magic program, presenting a classic trick, "Pen Penetration Through Bill," but performing it along with one of his classic original stories, this one incorporating his hourglass as a prop. Tony always puts a lot of thinking into whatever trick he is performing, proving that the presentation is usually the best part of a magic trick.

Kent was next, and he fooled everyone with his card trick that he called "The Trick That Cannot Be Explained." Even after he explained it, we were all somewhat in awe that the trick would work. His performance also created a discussion of another trick that also goes by the same name, the one often credited to Dai Vernon.

Brent Cromley was next, always ready to perform a card trick. On this night he presented what he called a "hard" one, Christian Grace's "DNA" involving the spectator matching card mates, and then an "easy" one, "Old Wine – New Bottle," that Paul Gordon had published in the April 2024, edition of *The Linking Ring*.

Our guest David also came ready to perform. He first presented a very humorous pocket trick called "All Screwed Up," using beautiful plastic nuts and bolts that he had created with one of his several 3D printers. After that, David performed the "Insurance Policy Card Trick," his printed policy saving the day when it revealed the card selected.

Cooler weather is on its way to Billings, whose motto is the "Magic City," and the colors of the trees and countryside are beautiful. If you happen to be visiting the Big Sky State, look us up. We'd love to talk magic with you. *Brent Cromley*

RING 158, GREENSBURG, PENNSYLVANIA – Wizards of the North

Meets 1st Sun 3:00 pm at Dino's Sports Lounge at 1020 Towne Sq. Dr., Greensburg, PA 15601

MARK DURIGON, President / email: mdur@comcast.net

Facebook: www.facebook.com/groups/70055716443

Ring 158 met at Dino's Sports Lounge on Sunday, November 3, 2024, at 3:00 p.m. Present were Mark Durigon, Clint McMaster, Chuck Rygle, Rob Shook, and Chuck Snyder. Theme for this month is "Magic You Can Do From A Kit."

The meeting was opened by President Mark Durigon during our mid-day meal. Old business: For nominations, Chuck Rygle declined the Vice Presidency in favor of Clint McMaster. Voting was then held and the results for the next year were President Mark Durigon; Vice President Clint McMaster; Secretary Rob Shook; Treasurer Mike Baker, and Sergeant-at-Arms Chuck Rygle (hopefully without any need for arms). These results will be announced at the December Christmas party, which has been confirmed to be on Friday, December 6, 2024, at Rodney's Restaurant. New business: Discussion was held regarding the seeming decrease in response to our monthly Facebook posting. Chuck Snyder's new business, named Something Amazing has been underway at Johnstown Galleria Mall where he has been performing and selling juggling and magic items. Clint knew of a venue in search of a juggler, and we all wished Chuck continued success with his venture. Mark related how Mel Blanc once came out of a post-accident coma only when he was asked about the cartoon characters for which he was the voice. The point being that the human brain is a mysterious organ which sometimes responds to the most unexpected stimuli. Clint offered several giveaways from the collections of two local magicians who had passed on in recent years.

After a short break, magic was presented. Chuck Rygle presented his six repeating cards, his boomerang cards, and a jumping rubber band. He then showed one of his favorites, Rocky Raccoon, and also a three-card effect involving a jack, queen, and king, all of different suits. The spectator turns one card over and mixes up the other two, keeping them face down. The magician is always able to predict which one card the spectator first turned over, regardless of how many times the cards are mixed. Clint and Chuck Snyder showed several interesting items contained in various magic kits. Mark presented two different routines utilizing Si Stebbins Stacks, and a routine involving a Crisscross Force in which all four aces are revealed at the end.

The Christmas party will take the place of a

December meeting, and the next scheduled meeting will be at Dino's on Sunday, January 5, 2025. There being no further business, the meeting was adjourned at 5:00 p.m. by Mark Durigon.

Willis D. Shook, III, M.D.

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

President David Freeman brought the October meeting to order. We had twenty-three attending. Freeman and event chairman Craig Fennessey gave reports about the recent Day of Magic and Flea Market. It was successful and all who attended had fun. As we do at each month's meeting, list of who is appearing around town and what shows are continuing, was given.

Club historian, Phil Schwartz, presented his 106th Magic History Moment on Magic Exposures. Magicians and others have exposed the secrets of magic to the public for many years in various ways. Phil recounted how the major magic organizations via their Exposure Committees (S.A.M., I.B.M., and National Conjurers Association) and Committees of Member Conduct (Magic Castle and Magic Circle) attempted and often succeeded in reducing incidents of inconsiderate, irresponsible, and unnecessary exposures. Across history, many well-known names were criticized and sometimes expelled for the exposing of secrets. Phil cited one recent example of a magician's YouTube video where nine tricks were exposed which resulted in his separation from the Magic Castle (A.M.A.) and I.B.M. Phil and President David Freeman led a discussion of Ring members regarding the issues of magic exposures to the public.

The monthly show started out with a Halloween Hand Chopper bit. Dennis Phillips showed the MAK hand chopper but added an extra surprise. The volunteer (David Freeman) seemingly had his hand chopped off and it fell into the bag in from of the blade hole. Gerry Frey rushed in with a towel and removed the wiggling and unattached hand (the old Kevin James gag) and took him off stage and sewed the hand back on David's arm.

Dan Stapleton, just back from a lecture tour in Ireland, showed some of his classic ball and handkerchief manipulation. He then did the "Piano Card Trick," a seldom seen classic of magic. In the spectator's hands, a card travels from one pile to another.

Greg Solomon wrapped up the show with some fun effects and puzzles. He had a Flow

Ring that migrated down a rope, the puzzle that asked the third name of Ken's Mom, a Harry Anderson's dollar bill puzzle and a foldable poster that evolved into a funny outcome.

Dennis Phillips

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>

RUDY HERNANDEZ, President / E-mail: ring175magic@gmail.com

Incredible magic is going on in our area, including several members who will be performing at the Spookeasy Lounge over the next couple months. It was great to have "The Magic Word" podcaster, Scott Wells, visiting the area and attending our meeting. In fact, Scott opened our performances with a routine by Cicardi (Dr. Charles Scott who is now 92) published in Bascom Jones' periodical *Magick*. The routine used three spectators and the first three digits of their Social Security numbers... and Scott correctly predicted the ending. Mauro Page followed with a wonderful attempt at reading the thoughts and random dice numbers of three different spectators.

Our President, Rudy Hernandez, loves walk-around magic (including sponge balls, "Professor's Nightmare," or the Pom-Pom Pole), and his favorite that he shared was his five-phase "Ring and Rope" routine. Gary Jenkins had templates for the Wonderland Bill for anyone who wanted one, and then he shared a trick with album covers that was inspired by Lar Hookway's Emoji trick. He also performed a work in progress with matching Bass Pro gift cards.

It is always a delight to have Geoff Williams join us, and he shared and taught a trick by Wallace Lee from *Math Miracles* in the '50s using matches and three chosen objects so that Geoff knows who takes what item every time. Bob Klase shared a classic Magic Smith creation, as he placed a lightbulb in a plastic bag and sealed it closed, only to have the bulb explode inside the bag on command. Tom Vorjohan shared Louie Foxx's "Take a Penny" trick that he just received and then did the six-piece Nine of Hearts puzzle (he got from Geoff Williams), that finally came together on the third try.

Joe Dobson surprised us all with an elaborate set up for the presentation of his self-proclaimed "Dreams are wild!" It defies explanation, so don't miss the next meeting. Our resident mental magician, Lar Hookway, used Bob, Rudy and Scott in a three-phase Rock-Paper-Scissor game he just couldn't lose. It was great to have Lar explain it afterwards as it packs small, plays big, and is very entertaining.

With the help of Lowell and some Tarot cards, Frank Velasco did a fun version of a Woody Aragon effect where the one chosen card was the only one reversed in the pack after a lot of flip-flopping shuffles. Tom Vorjohan went back to the front of the group to share the mental number effect by Jerry Burgess that he learned at the recent Unconventional Convention called “The Trick that Fooled Blackstone” using five volunteers.

Finishing the evening with one hundred percent participation from our attendees, Lowell Tauszik did Buckley’s “Coins to Cup” that he learned from David Roth having four coins beautifully go one at a time through the air to a metal cup in Lowell’s opposite hand. *Tom Vorjohan*

RING 179, BALTIMORE, MARYLAND – George Dency Ring

Meets 3rd Tue., 7:30pm at Trinity Lutheran Church at 109 Main Street, Reisterstown, MD 21136

ANDY LONDON, President / Email: alondon@concast.net

The October 15, 2024 meeting was a joint meeting of I.B.M. Ring 179 and S.A.M. Assembly 6 held at the Trinity Lutheran Church, 109 Main Street, Reisterstown, MD.

Jeff Eline started the meeting with a lecture about theatrical blocking for magicians. Blocking provides clarity and de-clutters a presentation. Good blocking can help the method. Jeff’s tips included: (1) not starting a show behind a table, as this creates a distancing between you and the audience; (2) not using a volunteer on stage if all they will do is pick a card, and then stand there for several minutes with nothing to do but make faces that will not enhance the routine; (3) being careful about positioning a volunteer on the left or right, as the volunteer and/or audience may see something that you don’t want them to see, such as the bottom card on a deck that the volunteer is holding; (4) and making sure a card that will be returned to later is visible, such as in the “Chicago Opener.”

After Jeff’s lecture, Andy London led a workshop on “Cut and Restored Rope.” Part of an instructional video was played, and then rope was handed out for members to try and practice the effect, with additional instruction from Andy and others.

Dave Thomen held a free raffle for all attendees with a door prize. Last but not least in the meeting came the member performances. (1) Howard Katz performed a key and rope trick, using an old key with a circular hole. First the key came off the rope in an impossible manner. Then the key was seen to turn on its own, as in the haunted key effect. (2) Richard Kitterman performed a variation on the “Cut and Restored

Rope.” (3) Paul Belanger performed a packet trick with two hungry snake cards and one chicken card, that ended with a stinky skunk. Paul explained that he made the cards himself, and that it was a variation of the three-card color monte. (4) Jared Raitzyk did a card trick with a deck that gets shuffled, cut by the volunteer, and then piles exchanged. The volunteer and magician each pick a card from their pile while holding the pile behind their back. The cards that each has chosen are revealed to be the mates of each other (Seven of Clubs and Seven of Spades). (5) Tim Hall performed a rope trick he uses in his shows. Two pieces of rope, short and long, become the same size, and then a knot is tied, and the knot comes off the rope, which is shown to be one long piece of rope. (6) Alphonse Demusser performed an original card trick that he called “Mr. Al,” using a Si Stebbins Stack, and a prop he created himself. (7) Michael Worsham performed “Double Vision” by Joe Silkie and John Ferrentino. A volunteer chooses between a red and blue-backed deck. The volunteer then deals from their chosen deck as many cards as they want face down onto a table. The volunteer then deals the cards that they just dealt onto the table into two face up piles, which shows that all of the cards are different. The two cards on top of the two piles are the Four of Diamonds and Five of Clubs. Michael then brought out the top two cards from the other (not chosen) deck to see if those top two cards match, but those top two cards are shown to be blank. Michael then placed these two blank cards face down onto the two cards on the top of the two face up piles. After rubbing the two blank cards on the two face up cards (4D and 5C) for a moment, they are removed and shown to now match the two face up cards on the two piles. (8) Ken Caplan brought out three decks of cards and a prediction. A volunteer names a number. Ken deals down that number of cards and gets to a card, the Six of Hearts, which is shown to match his prediction.

Michael Worsham

RING 192, SACRAMENTO, CALIFORNIA – Victor Saint Leon Ring

Meets 2nd Weds., 7:00 p.m., at the Mission Oaks Community Center, 4701 Gibbon’s Dr., Carmichael.

JEFFREY TINKER, Secretary / E-mail: jtinker53@yahoo.com

Web site: www.magic1.org/ibm192

Friday the 13th is unlucky for some, but on Wednesday the 13th, we were very lucky indeed. First, we held our election of officers: President Vikram Singh Khalsa; Vice President David Wright; Treasurer Richard LaVergne; Members-at-Large Dale Lorzo and Al Skinner; Sergeant-at-Arms Bill Devon; and Scribe Jeff Tinker.

Then it was on to the magic! We had Dale Lorzo performing his magic bag routine where it turned into various hats, and the Santa Hat had small bags of fruit gummies for everyone. Scot Smith shocked us by pulling his finger off, the stump even had a bone sticking out; nice gag, Scot. Kirby Romine had a black and white Merry Christmas silk which he changed to a colorful one a la dye tube. Vikram Singh showed us his Jack-o-Lantern sponge balls he used in his Halloween show.

Ric Ewing told the story of "Horrible Horace and the Snowman" with music and the production of a little snowman at the end. Mary Mowder did "Presents of Mind" where she successfully predicted two holiday themed cards chosen by her spectators. Andy Swan showed up on a scooter disguised as a horse. He wheeled around a bit and then performed a juggling trick he hadn't done in fifteen years with two Kush balls and a ping-pong ball, which he caught on his nose. It stayed there when he stood up to take a bow. He also brought a Clap-o-Meter that he worked after every performer with gratified applause from the crowd. Finally, we welcomed newcomer Stuart Rawlings (Swami Salami) to our growing group. *Jeff Tinker*

RING 193, SALT LAKE CITY, UTAH – Len and Thalia Swinyer Ring

Meets 1st Tue., 7:00 pm, at the Swinyer residence, 4970 Waimea Way, Holladay, UT.

MONT DUTSON, President / E-mail: montd84@comcast.net
Web site: www.utahmagic.org

Ring 193 met at the Swinyers' home on November 5, 2024, for our monthly meeting. It was graciously hosted by Thalia and Len Swinyer. Eleven people attended. Ring President Mont was unable to attend due to feeling under the weather. Thalia gave the following announcements: A reminder that the annual Christmas party will be on Dec. 8th in place of our regular monthly meeting. Magicians will have a gift exchange (\$25 minimum, new items, please no gift cards). All members are expected to perform a magic trick. Bring your family. Please let Thalia know if you are coming and how many.

For Ring meetings, a hat is on the refreshment table to help offset the cost of the refreshments provided. Voluntary but appreciated. Ring dues for 2025 will be \$25 (voluntary but helps with Ring expenses). On Oct. 24, we had a special lecture by D.J. Edwards (Ickle Pickle) called the Best of the Best. D.J. not only brought a trunk full of Ickle Pickle's bestsellers, but also shared a load of ideas, tips, jokes, routines, and stories that make them so much more than tricks.

Josh Burch (Penguin Magic) gave a lecture at tonight's meeting on the process of creating magic for Penguin Magic. When the creative fuel tank empties it needs to be refilled with study and play. Make something, then make it better. Start with a method, then the idea to create the trick.

Josh then showed us tricks he has created, talked about the process for each, and explained the how. Josh showed a trick based on Vernon's "Twisting the Aces" with jokers called "Error Message" (works with an app). Error appears on cards and ends with blue screen of death. Tricked based on John Bannon's "Chop Shop." Josh drew on a coin (the spirit) and a magician (sticky note) with the coin under the note. The note was stabbed, and the coin was gone.

Silicone PK-ring prototype. Comes with Canadian nickels. Release in 2025. Build-a-Bear box is shown empty and then an animal is brought out. "Peanut Butter and Cheese" demo (Oil and Water). "Space Cowboy" demo. Mix cards to create different body parts, will match with original cards. Release in March 2025. "Electro" demo. Pick a deck (red or blue). A card selection from each deck and put back in. Decks mixed up. Decks are then spread out and are separated except for the chosen cards. "Razor" card to wallet (Black Friday release). Caye wrote her name on a card. It moved to the wallet. Then it was underneath the wallet. Then it turned over in the deck. Then a prediction card saying ZIPPER was shown. The wallet zipper was opened and Caye's card was inside. "The Hoff" (on Penguin now in penny arcade). Personal assistant (Siri, Alexa) in a deck of cards. Aces come to top. Cards are turned over. Aces predict suit. Aces changes places with selected cards. "Giant Robot." The robot card always wins. Cards mixed up and cut. Take turns picking a card. Cut and repeat.

It was a great lecture enjoyed by all. Thanks, Josh! Following the meeting we had snacks and socialized. *Carl Byrd*

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

Payton and Russ Ward reported on the Magic Valley Magic convention. Founder Bob Sanders died this year, but the convention went on and may continue. The evening shows were the highlights. Matt Growden gave a review of Past International President Joe M. Turner's show in Russellville, Alabama. Matt enjoyed it. Bill Mullins dressed in all black gave the obituary

report. Jon Racherbaumer was discussed. All agreed Jon's card magic had influenced most everyone. David Thompson made up a report that required voting and Jared Cassidy verified the count.

The magic theme for tonight was magic taken from *The Linking Ring* journal. Brett Boyer decided to show up and performed a coin traveling trick from an '80s *TLR*. President Matt performed "Revisited," a card trick, from a September *TLR*. Kenneth Jordan brought Evan Tate, who is newly interested in card magic and performed a trick with four queens, jacks, kings, and aces. Until this evening Evan had never seen a *TLR* (he left the meeting with twenty *TLRs*). Russ performed "Split Deck Jumbo" with two members that Patrick failed to get their names. Very smooth but needed more practice as it was still rough in handling.

Dean Carter, after giving the treasurer's report, performed "Penetration Coins" using yarn with a yarn. Jack Baldwin remembered when *TLR* came in the mail stapled together and taught Evan several sleights. Patrick opened a package of Ramen Noodles. The noodles magically turned into the "Professor's Nightmare" along with chicken flavored magic dust from a *TLR*'s '70s Ring report. Patrick followed this with a card prediction using a die or dice from a *TLR* in the past. *Patrick Brunson*

RING 197, MARIETTA, OHIO – The Tommy Windsor Ring

Meets 2nd Thu., 7:00pm at 200 Franklin St., Marietta, OH
DALE WHEELER, President
E-mail: dalew3314@gmail.com

Our November meeting was bittersweet. The prospect of two new members potentially joining our little group was offset by Ken Brown's announcement that he is leaving and traveling to Indonesia to be with his daughter for a couple of months and won't be returning to the Marietta area. Ken is the pastor of the church where we hold our meetings. So, not only do we lose a valued member and a good friend, but we also lose our meeting place.

At the start of the meeting, since it was Veteran's Day, we recognized Jay Foresta for his service in the military. Jay was in the United States Air Force.

Nominations of officers for 2025 were held. The nominees are as follows: Jay Foresta President; Bill Stokes Vice President; Charleen Stokes Secretary; Dale Wheeler Treasurer and Historian; Dock Cutlip Sergeant-at-Arms; and Kerry Blair Media Director.

After the business meeting, the real fun began. Member Magic. First up was Bill Stokes performing John Archer's "Chinese Choice," a

very clever effect with numbers and expertly presented, as usual, by Bill.

Chester Gault was next up performing "Joanne Card Duck" using ABC Flash Cards. With two cards having been chosen, Joanne, renamed Dufus the Duck for the effect, found both cards. Chester explained that for a birthday party, Dufus would find a third card with Happy Birthday printed on the face.

Dock Cutlip presented "The Eye" and "Demi Deck." The Eye was both funny and a bit scary, but Dock presented it well. Demi Deck was a real puzzler and fooled many of us know-it-alls.

Jay Foresta was next with a card prediction and then held a mini lecture on the card force that he used for the effect. Entertaining and educational.

Dale Wheeler presented "TCC Shot Glass," a real fooler in Dale's hands. Dale then asked for suggestions for improvement and received a couple of small ideas.

Our guest and potential new member, Velma Kunze, finished out the evening of magic. Velma presented "Flower Boxes" with a couple of original twists. We are excited about having Velma join our group.

We would love it if you would like to join us, either as a guest or a new member. If you are traveling through or live in our area and would like to come to a meeting, get in touch with us.

C.W. Gault

RING 205, LIMA/FINDLAY, OHIO – Northwestern Ohio Magicians Association (NOMA)

Meets last Sun. of the month at Mike Grubbs's home in Findlay.
GENE CRAFT, Secretary, 5038 Pheasant St., Elida, OH 45807
E-mail: Ecrafft@woh.rr.com
Web site: www.angelfire.com/oh/ring205

Ring 205 met on October 27, 2024 at 7:00 p.m. at Mike's home in Findlay. The annual banquet is set for November 3 at The Main Event in Findlay. The new officers are President Doug Ferguson, Vice President Chris Topel, Secretary Gene Craft, and Treasurer Fr. Steve Blum. Doug announced the Magician of the Year, Chris Topel. Officers will be installed at our banquet. Fr. Steve gave the treasurer's report.

Chris made a motion that the club would reimburse Roberta \$150 for renting the restaurant. The motion was seconded by Gene and the motion passed.

Magic began with Gene Craft who presented the varying size banana. Gary Friedrich placed several tiles on the table. When an audience member placed them in objects Gary had predicted the exact locations. Mike Grubbs predicted the exact location of a selected card and showed us that all the other cards were blank. Chris Topel presented "Card Warp." Doug

Ferguson performed several unique moves of "Ring on Rope." This included several moves where the rope penetrated the ring or resulted in a tied knot on the ring.

Fr. Steve Blum, a.k.a. Billy Bob, performed the evening show. He started with a color dot prediction, card find, linking rings, white to red handkerchief transformation, and a water picture routine. He concluded with a card prediction.

Eddie Grubbs and Roberta Howard were also present. This was a fun time of magic.

Gene Craft

RING 219, LAFAYETTE, INDIANA – Bob Hurt/Ron London Ring

1st Thu., 7:00pm, Faith Community Center, Lafayette, IN
SCOTT STARKEY, President

We had our officer nominations and next month we will vote on which officers will be serving the club. With business out of the way we went about the magic portion of the evening. Benji shared that he went trick-or-treating. He showed his trick-or-treating bag was empty and then shared he got a rock at every house he went to. He pulled several rocks from the bag. When he stated that he hoped to get candy next year, the rocks had changed to candy!

John Whitlock put a rope in and out of a vase easily and without issue. When he gave the command for the genie in the vase to hold on tight, he dropped the vase, but it remained suspended on the rope! Next, John had a volunteer roll a die. In but a moment he was able to instantly divine the number rolled. Finally, John shared a few interesting ideas with a novelty pen which appears to be crushed and then healed. The presentations involved hypnotizing the audience or presenting it as an optical illusion.

Jon Sexson took us through an interesting ritual. Jon gave us all four playing cards that we mixed up, tore in half, and mixed some more. We placed one unseen half on the table and continued to mix. After eliminating cards by throwing them all over the place we were all left with just one torn card half in our hands. Everyone's half in their hands matched perfectly their half on the table.

Benji Milanowski

RING 236, CHAMPAIGN, ILLINOIS – Don & Dorothy Schultz Ring

Meets 3rd Wed., 7:00pm, (except Nov. and Dec.) For location call Chris at (217) 431-479

KEN BARHAM, Secretary / E-mail: Kebram@aol.com
2318 Winchester Dr., Champaign, IL 61821 / (217) 841-5616

The meeting opened with discussion of virtual meetings and workshops available online. Next up was information on the 2025 Central IL Magic Get-Together hosted by the CIMA. We

will be at the Danville Community College and so far, we have Scott Green and Nick Locapo with more to come. Nick Locapo will present a Night Before Workshop on the Svengali Deck. More info to come but if you are interested in that, let Chris Bontjes or myself know so we can get you on the list.

Several members went to Springfield for the Losander lecture and from their reports, it did not disappoint. If you get a chance to see it, don't miss out.

Rob "The Professor" Higgins took a bad fall as of this writing. We are hoping he will be released and get home soon.

For reviews, Bill Pierce gave a good review of *Dynamo is Dead*, Ken Barham gave high marks to "Link King" by Dr. Cyril, and Chris Bontjes gave a good recommendation for the movie *Lost in the Shuffle*.

Chris brought in a pair of Gingher Five-inch Knife Edge embroidery scissors from Joanne's Fabrics that were recommended at the Losander lecture. They are small and cut through rope very nicely.

Ken Barham opened the magic with "Link King." Chris Bontjes introduced us to his Pet Ghost. Bill Pierce fulfilled all of our fantasies and pushed a nail up his nose, and Essen Hu joined us on Zoom where he had a marked card (corner torn off) mixed into the deck and appearing in the mouth of a snake that jumped out of a basket. It was a small meeting, but we all had a great time and walked away with some new knowledge and ideas.

The topic for next meeting, on November 20th, is Christmas Magic but anything you want to bring will be fine. The meeting will be at 7:00 p.m. at the Salvation Army in Champaign. Come early and meet us at Manzella's for food and fun or just to hang out. I try to get there around 5:00. See ya at the meeting.

Ken Barham

RING 243, CANTON, OHIO – Roth-Mills Ring

Meets the last Wednesday of each month (except December) at Mama Guzzardi's Italian Restaurant (temporary site) 1107 N. Main St. North Canton, Ohio 44720

RANDY WEIDENHAMER, Secretary / (330) 933-8787
E-Mail: randy.weidenhamer@sbcglobal.net

Meeting was held at the North Canton Church of Christ on the 30th of October 2024 at 7:00 p.m. Thirteen members and one guest were present. Meeting was called to order by Brent Schneider, President. No minutes from the previous meeting were read by Randy Weidenhamer, Secretary, as they were published in the monthly newsletter for all members to view. Treasurer's report was read by Mike Salvino, Treasurer. All reports were approved as read.

All members' health concerns were expressed along with the members' celebrations to be honored. The banquet was given the final o.k. Christmas gifts were passed out which included gift certificates to a local magic shop. Plans were made for our kickoff dinner in January for all members and their spouses. Plans for our annual magic auction in February were started.

Nominations were taken for the 2025 officers and local magic events and lectures were discussed. That ended the business portion of the meeting, and everyone readied themselves for the magical part of the evening.

Our newest member, Don Moody, started things off with magically causing two wine corks to pass through each other, spelling to the predicted card by answering three random questions, and a homemade wooden tower which delivered the signed coin to the locked box on top. Mike Bishop performed a life-or-death trick using fancy coins. John Mayer used a deck of tarot cards and a talisman to find the chosen card. Alex Yu performed an entertaining routine using a cartoon deck. Lou Heck did a rope routine and taught everyone the trick he didn't know how to do. Randy Weidenhamer performed an old Max Maven routine called "B'Wave." Rory Rubin used toothpicks as swords and stuck them into a paper cutout man named Danger Dan only at the end leave no holes in Dan. And Ron Barnett used the butterfly effect to find the randomly selected card. That ended the magic for the night. Let's plan on doing it again next month.

Randy Weidenhamer

RING 257, LAS VEGAS, NV – Roger Dreyer, Fantasma Ring

Meets 1st Wed. of the month, 7:00 pm at Super Summer Theatre, 4340 Valley View Blvd., Suite 204, Las Vegas, NV 89102

DICK DISKIN, Secretary

Email: Kirk@crestkey.com

Web site: www.ibm257.com

President Kirk Kaplan began the meeting at 7:00 p.m. sharp. He asked the membership to please sign thank you cards to Roger Dreyer for the magic set he sent for our recent magic auction. Also, for Roger Gornick for his donation of magic books and, finally to Jeff McBride for his contribution. The auction was a success netting our club approximately \$550.00.

February 8 was selected for our Valentine's magic show, again at St. Andrew's Lutheran Church. Member performers were chosen and the emcee. Advanced ticket sales will be used this year.

The slate of officers was chosen for 2025 and will be voted on at our December meeting. Our official Ring 257 website is *I.B.M.257.com*.

The theme for the January 8 meeting will be Close-up Magic. December's treat will be a

Joshua Jay lecture. Rental for our current meeting room will continue for 2025 and John Lewit will negotiate with management for next year's entire rent. Kirk made two final announcements. The first will be the Gary Darwin's magic club, at Putters located at 6295 Pecos and will meet and 9 p.m. tonight. And finally, FISM 2027 will meet here in Vegas at the Flamingo Hotel.

Now, on to the member performances. Allan Ackerman started us off with Teach a Trick. He named the trick "The Spell of Sachs." He applied his modification to the 1885 fantastic book *Sachs Sleight of Hand*. He was assisted by Joan Decore. This was fabulous. Next was Joan Decore doing her Anything Deck. She was assisted by Jeremy Jackson. Her reveal were cards which spelled out the volunteer's secret word "Frog."

Joan was followed by Todd "Joker" Herbst. He was assisted by Kirk. The Joker divined Kirk's chosen card after which the entire deck turned red. The Joker named this feat "Defaced." Following Kirk, Jeremy Jackson used a jumbo deck where he named a buried card revelation. Elliot "Hitch" Hitchcock did his card magic and named his offering "It's a Secret." Chet Cieliesz presented a deck with casino names on the backs. Kirk, his volunteer, chose a card and lost it in the deck. Then the deck went into the card box which then opened, causing the chosen card to rise. Terrific, Chet!

Next, Alain Nu did wonderful card mentalism which he named "Metal Bending." Robert Apodaca did his sensational "ACAAN." John Lewit did a card location which he named "Best in the World." Closing this wonderful evening, Joan Decore did her wonderful rope magic trick, which was her version of the Tabary Rope Routine. This was a fabulous evening of card and rope magic.

I would like to take this moment to sincerely thank Lucy Maciel for her invaluable contribution and assistance in producing these monthly meeting write-ups. We, in Las Vegas wish all you magicians a wonderful Thanksgiving, a Happy Hanukah, and a Merry Christmas.

Dick Diskin

RING 258, LEESBURG, FLORIDA – The "Magic Ian" Ring

4th Thu. at 7:00 pm, Perkins Restaurant, 27811 US Hwy 27,

Leesburg, FL 34748

ROGER L. REID, Secretary / (321) 945-7500

E-mail: rogerreid1114@gmail.com / Website: www.Ring258.com

Our October meeting was presided over by V.P. Andy Rohweder as President David Lyons and Treasurer Karen Lyons are away performing.

We are still looking for a new place to meet after being unceremoniously evicted last month by the Lake Square Mall. Which now demands

a liability insurance policy of \$1,000,000 for us to continue to meet there.

Our Theme for the month was a "Teach-In on Card Work." Andy Rohweder led off teaching Joshua Jay's "Phantom Deck" and "Any Card at Any Word." Sandy Schwartz followed with the "Australian 5" and "The Deck with the Most Expensive Card Trick." Roger Reid taught four methods of Forcing a Card and demonstrated several reveals. Greg Solomon closed the class with the Elmsley Count, Double Lift, and Top Change.

Next Month's Theme: Pull a prop from a grab bag and perform with only fifteen minutes practice!

Roger Reid

RING 268, LAKE CHARLES, LOUISIANA – Cajun Conjurors

Meets 3rd Mon., each month, 7:00pm. at Mr. Gatti's in Lake Charles

AARON BACA, President

Web site: www.scorpious.spaceports.com/~conjuror

Attending the October 21 Ring meeting: Perry Vincent, Aaron Baca, George Mullican, Tim Pardue, Jack Pardue, Robert Vallin, and Bart Glatt. The business meeting was called to order at 6:30 p.m. and chaired by Aaron Baca. Items discussed included, but weren't limited to, restructuring of our Ring's monthly meeting agendas. Everyone attending the session had positive input and many great ideas are being considered. Once the details are finalized, the membership will be informed, and any necessary changes will be entertained. Aaron suggested that we reinstitute usage of the Group Me app for Ring appropriate messages, notifications, reminders, polls, announcements, etc. If you are not currently a member of Group Me, please join ASAP so you won't miss any important upcoming Ring communications.

The business meeting was adjourned at approximately 7:20 p.m. Part of the Ring's structure update included Aaron Baca continuing in the position as the Ring President and George Mullican as the Ring Secretary/Treasurer. Perry Vincent made a motion to institute a Vote of Confidence in order to name Tim Pardue as the Ring's new Vice President. The motion was seconded by Robert Vallin and Vote of Confidence nomination was accepted by Tim.

It was announced that Jack Pardue (Tim's son) was recently named as Dolby Elementary School's Student of the Year! Our sincere congratulations are extended to Jack for this worthy recognition. Also remember to check our Cajun Conjuror Facebook page to view magic videos and photos taken at Ring events that are periodically posted.

Perry has scheduled a lecture by South Africa's Trevor Duffy for August of 2025, something to look forward to! I'm sure we'll

have one or two between now and then! Since April of 1996, our Ring has hosted eighty-five, that's right "85" magic lectures by an impressive array of magic's top names! I'll have a list for everyone to see at our November Ring meeting.

Aaron presented Daryl's rope routine which he calls "Paw Paw's Rope of India." Robert demonstrated a nice card effect. Tim and Jack showed us some coin sleights.

Note: photos available on our Cajun Conjuror Facebook page. Our next regularly scheduled monthly third Monday Ring 268 meeting will be held at Mr. Gatti's on Monday, November 18th and the theme will be Coin Magic! Please bring your favorite coin trick (or two, or three) to show us. But, if you don't have a coin trick, please bring anything magical to do! Please note our new meeting beginning time is 6:30 p.m. Magic is alive and well and we hope to see you at next month's Ring meeting!

George Mullican

RING 273, CANBERRA, AUSTRALIA - Oliver Ring

Meets 3rd Thur., 7:30pm at the Burns Club

PETER FOSTER, Secretary

Email: pfoster@pcug.au

Another sparse meeting this month, with just the three of us: Chris Donohue, Phil Bevan, and me. The theme was Unmissable Magic. I had hoped that people would not want to miss out and turn up in droves. Didn't quite work out that way.

Phil told us about his most recent show, for a very special audience, the King and Queen of Bhutan! No joke, the royals were visiting Canberra to see the Prime Minister, and while they were here they wanted to see some magic. This wasn't the only royal visit: a week later, the King and Queen of England also visited Canberra. But they didn't want a magic show.

I mentioned my own high-profile gigs, where I performed for the Duke of Perth, the Prince of Wales, and lots of other famous pubs. Not quite as impressive.

Anyway, on to the magic. Phil started things off with one of his latest acquisitions. This was a small wooden box with a hinged lid. The magician opened the box and removed a deck of cards, leaving the lid up. He claimed that the box contained a ghost. A spectator selected and signed a card, then returned it to the deck. The spectator shuffled the cards, then dealt them, one at a time, into the box. After several cards, the box suddenly slammed itself shut. The spectator looked at the card they were about to deal, it was the signed selection. Very spooky and surprising. This was Haunted Box (Deluxe) by Joao Miranda.

I now did a bit of a work-in-progress. Two

spectators each thought of a card. They were then asked to get some “random” numbers with some simple calculations. They announced their numbers, say 28 and 21. The deck was counted down to these cards. The spectators were then shown to have found each other’s cards: the card at 28 was the one thought of by the other spectator and vice versa. This went very well, so I’m calling it a win.

Phil followed with a number trick to secretly determine a spectator’s PIN. This involved a spectator starting with a three-digit number and doing several things to get a random looking result. This used the 1089 force but was a touch procedure heavy. So, I then showed a simpler trick, using a similar force. In this one, the spectator thought of a number, then closed their eyes and imagined the magician holding up that many fingers. When the spectator opened their eyes, the magician was indeed holding up that many fingers (yes, there was more to it, but that was the effect). This was “Show Me Your Hands” by Paul Brook (which incidentally is available for free from his website).

We decided to finish at that point. Next meeting is on 21 November. The theme is Spooky Magic. So, it’s time to dig out those haunted decks and voodoo dolls.

Peter Foster

RING 280, VALENCIA, CALIFORNIA – Mark Wilson Ring

Meets 2nd thu. of the month at 7:00 pm at the Newhall Boys & Girls Club 24909 Newhall Ave., Newhall, CA 91321

DAVE NORMAN, Secretary

E-mail: Davemagic@lagnor.com

Web site: www.ibmring280.com

President Bob Love opened our meeting with a discussion about possible lectures and performance opportunities. Our meeting was hosted by Greg Wilson and his mother, pioneering TV magic performer Nani Darnel Wilson at their Secrete Cabaret. Greg Wilson is a Master Magician and is the son of our Ring’s namesake, the legendary and pioneering magician, Mark Wilson.

Greetings to our guest Victor Benoun. We look forward to having you join our Ring. The theme for this evening’s performances was, of course, Halloween Magic. The members attending this evening’s gathering included Luke Boehret, Dr. Christopher Cory, Glenn Crites, Lonnie Dilan, Evelyn Ehlers, Everett Gomez, Jay Levine, Bob Love, David Norman, Clem Patafio, Greg Wilson, and Mark Wray.

The evening consisted of the following performances. Bob Love opened with an Abbott’s Magic Guillotine Chopper from circa 1950. Bob created an authentic mood by placing a plastic five-gallon bucket from a local hardware store in front of the guillotine. He then proved that the

device worked by cutting vegetables in half. Bob prepared for his volunteer/victim by emptying the bucket. In addition to the vegetables, he removed a head and bloody rags forgotten from his last performance. The last thing Bob’s volunteer saw was a newspaper laid beneath the guillotine. The headline read: “Magician Bob Love Kills Audience Member.” A great twist on an Abbott’s classic.

Mark Wray showed us a very novel reveal of the chosen card. He produced a card which was not the chosen card. Never fear, the magician in trouble plot came to a fiery end. With the wave of a lighter, the card burst into flames, revealing the correct chosen card.

Greg performed three routines for us, all of which he has performed at the Magic Castle in Hollywood. First was a “Linking Rings” routine using three rings set to music. His next routine used a jumbo-sized Bicycle split deck. Two assistants each chose a half card. Would they match the prediction card? It turned out that each of the half cards were from different cards. How could they match the single prediction card? But they did. I’ll leave the reveal to your imagination. Greg’s final act used a wooden puzzle. All the pieces were arranged to precisely fit in a rectangular frame. In addition to these pieces that filled the frame, there were three extra “stranger” pieces. The pieces in the frame were rearranged and one of the “stranger” pieces was added. Surprisingly, the added piece with the original pieces still made up a perfect rectangle tightly fitted within the frame. This was repeated with the second and third piece. It was poetry to watch the pieces being arranged and then rearranged with a “stranger” piece being added, becoming no longer strangers, but part of the whole. Greg accompanied the presentation by reciting the poem, “Where did you come from stranger?”

Luke Boehret performed a beautiful “Triumph” effect. His skill at mixing the cards in the traditional face up and face down arrangement took the moves to the next level, worthy of a master artist. Luke then followed with an effect that used a Haunted Hanky. Luke split the deck and gave half to his volunteer. They each chose a card and placed it in the others packet. The packets were mated to reform the deck and wrapped in the Haunted Hanky. Luke then spread the deck out and each of the chosen cards were revealed face up.

Jay Levine predicted the chosen card. He set aside his prediction card and had his volunteer stop him as he counted cards from the deck. That packet was then set aside. The volunteer cut the remaining cards. The value of the card

just cut to was used to count cards from the original packet that had been set aside. The card that was counted to matched Jay's prediction.

Bob Love concluded with a miniature Haunted House, a spirit slate, and a zombie handkerchief. We all thanked Bob for the Halloween goody bags with a cool deck of cards in a coffin card box.

Our formal meeting concluded and, as is our custom, members broke into smaller groups to learn, teach, and hone various moves and handlings. Wishing everyone good health and Happy Conjuring!

Glenn Crites

RING 289, MACON, GEORGIA – Mike Fuller Ring

Meets 1st Tue. each month at 6:00 p.m., Fresh Air BBQ on Riverside Dr., Macon

DANNY WATSON, President / (478) 338-5572

Web site: www.angelfire.com/magic2/maconmagic

In Attendance: Danny Watson, Mike and Linda Fuller, Tony Zelonis, John and Rhonda Donahue, and Bill and Sally Sirmon. After dinner at some of the finest B-B-Q in Macon, Georgia our meeting began with some discussion on this world's events, and a session on the latest hurricane Helene and all the damage it left behind.

So, then we began with our monthly riddle sheet created and presented by our President Danny Watson to which we all take turns trying to solve them, usually five or six each month, challenging to say the least.

Our theme this month was glass. Tony Zelonis started us of with the classic, "Flexible Mirror/ Needle Through Mirror" where he pulled a mirror out of a bag showing it was in good shape, placed it back in the bag and proceeded to push a needle through the glass without breaking it and then if that wasn't enough, he grabbed the sides of the mirror and started bending it. Afterwards he removed it from the bag unharmed. Looked great.

Next up was Mike Fuller with the assistance of Sallie Sirmon who selected a playing card, ripped it into several pieces, then Mike had her retain a piece for later, placed the pieces into a small box, closed, and upon opening, the pieces were gone. On the table sat a glass picture frame that was shown empty at the beginning that was turned around and inside was the restored card minus the piece Sallie was holding. The card was removed from the frame and the piece fit perfectly in the missing spot. Nicely done.

Up next was John Donahue who handed out a deck of cards to Tony Zelonis who shuffled the deck, retained a third, passed the remainder to Danny Watson who retained a third and gave the last third to Sallie Sirmon. They shuffled the cards they were holding and fanned the cards

toward John who made a prediction in his triple card frame (Astor Trio), place each card selected by each spectator, without looking at it in its numbered spot and upon turning it around the predictions completely matched. Then he quoted that he sees a lot of card tricks, but no one ever does a trick with the empty card box. So, he took a mini skewer and shoved it through the box. Voila, the skewer goes through the box and says, "That's amazing, huh." Then he says what's really amazing is how does the skewer go through the metal plate that completely fills the entire inside of the card box (Sankey's "Heavy Metal"). Looked good.

Next month will be our annual Christmas meeting. If you're in the area, stop in, we'd love to see you.

John Donahue

RING 313, ORANGE COUNTY, CALIFORNIA – The John Fedko Ring

Meets last Tues. of the month, Irvine Valley Water District, 15600 Sand Canyon Ave., Irvine.,

ALAN HANSON, Secretary

Email: AlanHanson15@gmail.com

Web site: www.ring313.org

Here at the John Fedko Ring, we marked the twentieth edition of Kevin Brown's October Halloween Magic Night. Kevin was our evening's Master of Ceremonies and our first performer. Profundo the Magnificent, a.k.a. Kevin, enters stage left and presents a floating table illusion.

Steve Longacre enters stage left carrying an animated raccoon. The raccoon goes into a box with three windows. Two steel blades slide between the windows. The center of the box is pulled aside showing the raccoon in three pieces. Later the raccoon is removed unharmed.

Neil Katz gets five volunteers who write on a tablet their favorite Halloween costume. Katz is able to match each tablet correctly with all five volunteers.

Magician Richard Zucker used his telephone to contact via ChatGPT a magical helper from Transylvania known by the stage name Dracula. Dracula, through the medium, was able to calculate the sum of three random numbers. Dracula told us that the sum was the powerful number 6-6-6.

Nick Baker, Uncle Nick from David's Magic, did balloon magic with colored latex gloves. He showed us Bart Simpson, a shark, a chicken, and a cow. Baker concluded his performance using an ordinary cookie sheet to cut himself in half. Baker calmly repaired the damage caused by the cookie sheet then shared how he created the effect.

Blindfolded Mentalist/Medium Hattie Rose defeated a volunteer in a game of Tic Tac Toe. Volunteers folded dollar bills and dropped them

in a bucket. A selected bill's serial number was revealed by Hattie.

Alan Hanson, a.k.a. Magic Al, made healthy treats appear in an empty Trader Joe's bag. Magic Al also showed us his newest and greatest invention, the Magic Al Chopmaster. The "forever-sharp" blade first sliced through a carrot, passed harmlessly through the wrist of a volunteer and continued to slice the bottom carrot. Magic Al then used an ornate wooden box that contained a beautiful jar of ancient alchemy to perform the classic Genie Bottle. The effect was concluded with Magic Al's wish for ten million dollars. Money filled the air.

Can Tang shared the "Needle through Mirror" illusion accompanied by wise psychological insights about appearances and feelings.

Todd Reis shared insights from a book about witches that was written to explain the trial of witches held in nearby Salem, Massachusetts in 1692. It was then used in a book test effect.

In the finale, Hattie Rose demonstrated the "Spirit Cabinet." Hattie Rose was bound by cloth bandages. Despite being the only person inside the cabinet when the curtains were drawn items were rattling around inside and then some came flying out of the cabinet. Upon opening the curtain, she was completely restrained. A silk jacket was tossed over the curtain which was swiftly opened the curtain to reveal that Hattie Rose was wearing the jacket underneath the cloth ribbons that bound her. Closing the curtain the jacket be returned immediately the cloth flew over the top. Immediate opening of the curtain revealed that Hattie Rose remained bound by the cloth ribbons. Untying her took several moments, then Hattie Rose took a bow and calmly left the stage.

Alan Hanson

RING 324, MIDDLETOWN, OHIO – Middletown Magic

Meets 1st. Fri. 7:00 pm, Tytus Avenue First Church of God, 3300 Tytus Ave., Middletown, Ohio 45042

LARRY HOLLINGER, Secretary

4515 Northglen Court, Englewood, OH 45322 / (937) 836-4359

E-mail: IBMRing324@aol.com

President James Butler officially welcomed all thirteen of us. We introduced visitor Mahren Mahilrajan. In our business section, Ring Elections were moved to January because at least four of our members were at the Unconventional Convention. We finalized plans for our Christmas party next month. Jimmy Pepper will perform after his opening act of Larry Taylor. Thanks to Ron Frank for our door prize, *Lunch Date: Out to Lunch* DVD by Paul Romhany, which was won by Ralph Steinlage. Patrick Dugan has arranged the opportunity for us to sell entertainment books to help replenish the Ring's treasury. We announced that a video

of Ralph Steinlage performing "Magic Square" taken by Patrick Dugan and edited by Larry Hollinger is being shown on cable television and won a Philo Award for best editing. Thanks to Bill West for the refreshments.

Time for magic! Ron Frank started for us. His first one was a "Where? How to get there? Who with? How much does it cost?" prediction using his Cosmos Wallet from Black Box Magic. Second, was a padlocked luggage tag with clear window showing a \$100 bill inside, keys and volunteer Mahren Mahilrajan ("Safe" from Chris Congreave). Thirdly, While Larry Taylor drew a picture, Ron also drew a picture. Through magic (and The OPHA Pen) the drawings matched. Lastly, given a random number, Ron instantly printed a completed Magic Square using the given number.

Next up, Bill West strained our brains with first a routine with volunteer tRick Gaffney and a playing card delt clock in a routine, strangely enough, named "Clock." Next Bill amazed us with his "Conversion" routine. Rick Ross defaced money with his "Crazy Hole 2." Larry Taylor masterfully manipulated first his "Linking Rings" routine, then Michael Ammar's "Coin and Sheer Silk." tRick Gaffney showed us his "Psychic Color Control" effect. James Butler involved five of us in his "Jimmy Pepper's Pick-a-Palooza." Dave Davis flawlessly performed Michael O'Bryan's "Strolling Chop Cup" and then hit us with his "Pocket. Hand. Pocket" sponge ball routine. To wrap up the performance part of the evening, Corey White manipulated three coins and his Coin Cup.

We adjourned but stayed around and talked about everything. It's a fun group. So, if you are ever in Middletown, Ohio the first Friday of the month, please stop by and join us. From Ring 324 – The Friendliest Ring Around. *Larry Hollinger*

RING 325, BRANSON, MISSOURI – The Tri-Lakes Tricksters

Meets 3rd Sat. of the month at t's Magic & Joke Shop, 6:00pm, 124

South Business 65, Branson, MO

DR. CHRISTOPHER BECK, President

E-mail: beckchmring325@gmail.com

Saturday evening, October 19th, I.B.M. Ring 325 members gathered, once again, for a special "magical evening" at Dave and Denise Hamners' "Unbelievable" Variety Theater in Branson, Missouri. The Hamners have been gracious enough to host our "Magic Month" meeting for many years. Following the meeting, they invite club members, and their family members, to stay and enjoy their amazing show as their guests!

President Christopher Beck was unable to attend as he had a previous commitment with

his family. So, Vice President Gary Geise opened the meeting and greeted Dave and Denise Hamner, thanking them for welcoming the club to their theater for our meeting. Geise presented Hamner a "Thank You" card to express the club's gratitude. Geise then begged everyone's indulgence as he provided some history and facts about Halloween.

Jordan Stickley was our first performer with a science versus magic discussion and demonstration using two copper coins and one silver coin. He indicated that even though the silver half dollar is silver, it contains copper as well. Referencing physicist Erwin Schrodinger, Stickley performed several coin effects, presenting variations of the silver and copper coins.

Yak Williams was the next magician taking the spotlight. Williams then proceeded to present a "Ghost and Bag" effect that proved to be a "hair-raising experience." Following the performance, Williams discussed several new items he has for sale at the magic shop in Branson. The first was an "Animal Farm" effect (including a chicken in a basket, and ham in the form of a pig to provide a complete "Ham & Eggs" breakfast.

Jim Holmes was assisted by Monica Holcomb. Holcomb chose a card (the Eight of Hearts). She seemed to have chosen the wrong card, as Holmes presented the Ace of Spades, instead. However, magically, the Ace of Spades magically disappeared, and the Eight of Hearts appeared in its place.

Thom Taylor took on his "alter ego," a.k.a. Nicholas Nickleby, displayed a set of four rings. He set one ring aside. Two audience volunteers were unable to get the rings to separate or connect. They concluded there was none of Taylor's infamous "magical" oil present. Then, however, Taylor linked three of the rings together, demonstrating a few designs created with the linked rings. Next, he shared two rings with another audience member. Finally, Taylor concluded with all four rings connected together.

Our youngest magician present, Alex, was next up. Alex reprised his original color-changing chip routine in which the chips are used to present magical moments based on the story of *The Wizard of Oz*. Alex did an excellent job, and Dave Hamner was highly impressed, especially when he learned Alex had actually created the original script, himself, specifically for a previous club meeting. Club members encouraged Alex, letting him know he did a great job!

Gary returned to the podium to perform a "Ring and Chain" effect. However, as sometimes happens, the best laid plans do not always come to fruition. (The ring would not connect

correctly with the chain.) Geise took the opportunity to share his story about how we can get entangled with chains in life and be separated from God. Encouraged to try again, he finally was able to connect the ring and chain. Geise then explained that Jesus is the way to break the chains that bind us so we can receive redemption from God.

Stickley then took the stage again with his two laces and beads. With two volunteers, Stickley demonstrated several variations in which the beads, previously threaded on the strings, miraculously came free.

Williams came back to "the stage" to offer a different "Rope and Ring" effect. With two assistants from the audience, Williams waved his "magic, magic" wand, and, magically, the ropes released the block. Williams performed a number of additional rope effects, ending his routines with a demonstration of the "Afraid Knot."

Taylor then performed his "Rope and Block" effect with the assistance of volunteers. Taylor was able to remove a knot and display the block untied on the rope.

Holmes returned to perform a beautiful and amazing "Candle and Silk" effect.

Taylor closed the performance portion of the meeting, with a rope effect using red, white, and blue ropes. Given the upcoming election, Taylor noted in our country there are Republicans, Democrats, and Independent voters. He mentioned that as the election progresses and votes are tallied, and as the results become available, the three ropes represent the successful process in America. Then, the ropes merged together to form one single rope which was red, white, and blue, representing a "united" United States of America.

Following the performances, there was time to visit with Hamner and enjoy some social time together. Before everyone left, Gary passed out Halloween Goodie Bags to everyone with an assortment of fun gifts for everyone to enjoy!

Finally, as has become a wonderful annual tradition, club members stayed to enjoy Hamners' truly Unbelievable Variety Show, featuring Dave and Denise Hamner and their world-famous bird act, and a variety of mind-blowing illusions! It was a spectacular show and an incredible, yes, truly "magical" evening!

Christopher Beck, Ph.D. and Mary Geise

RING 334, MYRTLE BEACH, SOUTH CAROLINA – Grand Strand Magicians Society

Meets 1st Thu., 7:00 pm at the Southatlantic Bldg., Unit C, 908
Seaboard St., Myrtle Beach, SC
GERRY THOMPSON, Secretary
www.sandyshoesentertainment.com/

Greetings from Myrtle Beach. The weather has been very nice lately, we've been spoiled by

warm weather lasting into November that's for sure. Here's what's been happening and what's coming up magically in the Grand Strand. At the end of October, we had a potluck and show by Renzi Norris. We also put on a Halloween carnival at Ocean Lakes Campground featuring magic, juggling, face painting, and carnival games. We even had some carnival banners put up. Coming up is the annual auction (flea market) and a potluck and lecture by Dan Stapleton, two events that are we are looking forward to.

I was heartbroken that I couldn't attend the November meeting. Member Gene Voshell delivered a talk on the rising card effect, and I heard it was excellent. As I was absent, I will let President Paul McTaggart tell you about the meeting and Gene about the talk. "Gene Voshell was the star of the show with his display of Rising Card effects. But, before all that, we began the meeting by announcing the potluck and lecture by Dan Stapleton and the magic yard sale. Next, V.P. Bryan Wilson and President Paul McTaggart held up for display our 2024 carnival banner and talked about our Halloween Magic Carnival. We pointed out the members who performed at the event, Charles Graham, Liam Schuster, Thaddeus, Paul McTaggart, and Bryan Wilson. During the break, we tried out a few Georgia Magnet/Lulu Hurst effects with Liam, such as the Heavy and Light Chair Lift. Also, during the break the members enjoyed fried chicken and sides. Who doesn't like to eat?"

Next, Gene Voshell took over and had the audience's attention for the next hour. Gene was generous with his props, time, and explanations, taking time to answer questions whenever asked. Gene gave an incredible lecture reviewing pieces from his collection that dated back from 1928 through 2020. Each piece had its own distinct way of making a card rise from the deck and methods varied from using treads, plungers, mechanical windup motors, a thumb tip gimmick, piano wires, miniature air valves, friction, a tapered houlette using tapered or better known as a stripper deck, loops to radio control. Before the meeting he told the group he consulted with Jeff McBride, Phil Schwartz, and Ian Buckland (worldly magic legends) to get a historical background on the creation of Rising Card effects. In 1876 the introduction of "How to Methods" of Rising Cards began to be published in American magic books. In 1902 Thurston introduced his method of a Rising Card in his evening stage performances. In 1914 the Thayer Magic Company of California began manufacturing a rising card houlette produced of mahogany.

Throughout the lecture the "Queen of

Spades" was used during each demonstration to help keep focus of the card rising from each deck. Gene explained from his discussions with McBride that the Queen of Spades symbolizes a woman who is creative, intelligent, and makes plans ahead of time. It also represents practical, logical, and intellectual judgment.

Gene performed each effect for the group, showed the methods behind each card rise, and then followed with a Q&A. It was a very enlightening lecture reviewing how masters and creators of magic's past history developed their own methods of making a Card Rise from a deck of playing cards. The Rising Card effects demonstrated were Thayer Rising Card, P&L Ultra Rising Cards, Bridge Size Rising Cards, One Hand Card Rise, Val Evans Rising Card Tray, Paul Fox Rising Card Houlette, Jumbo the Elephant, Nu-Power Rising Card, Card Rise Chest, Jumbo Card Rise, Plot-It, Horizontal Card Rise, New Age Card Rise, Jumbo Rising Cards, and Devil's Mailbox.

Do you see why I hated missing this meeting? I hope Gene will deliver another talk in the near future.

Dale Rabon

RING 362, BANGOR, MAINE – The Bob Nixon Ring

Meets 2nd. Sun at the Boker Community Center, 22 Armory Rd.,

Augusta, ME

SCOT GRASSETTE, Secretary / E-mail: grassette@gwi.net

Our meeting opened by welcoming potential new member Michael Guerra. We then had the treasurer's report by Karen Seymour followed by detailed conversation concerning our upcoming magic auction. We discussed duties of volunteers and how the day will flow with the schedule.

We moved into the theme Eye Candy, quick visual magic that looks like special effects or camera tricks.

Michael Smilek started us out with Richard Sanders' very visual "Turbo Stick." Scot Grassette then showed a work in progress that he purchased to show trick or treaters at the door. It's a new version of pull your finger off, called "Stitch" and looks like it will be ready to perform on Halloween night.

Carroll Chapman was up next and had some silly dad jokes with a rope. He made it play dead, roll over and stand up, then he turned it into a red silk. He used Karen to help with the rest of the trick, she held two blue silks, vanished the red and it reappeared a la "20th Century" between the two blue hanks.

Ken Shoemake showed a no gimmick \$5 to \$20, that looked very good. Wes Booth followed with Tenyo's "Invisible Zone," and shared and demonstrated a couple of homemade jumbo paddles.

Joel Riemersma did “Triumph” silent, to music, straight from *Stars of Magic*. The meeting theme wrapped up with The Great Stephan showing us the very visual “Watch This” card to watch.

Scot shared some effects from the highly recommended *Innovative Magician's Handbook* by Judge Gary Brown. Fellowship carried on to Applebee's for further magic discussion.

Scot Grassetto

RING 392, BLOWING ROCK, NORTH CAROLINA – William E. Spooner Ring

Meetings monthly at 2:00pm in various locations

DR. JOE MAZZOLA, President

E-mail: jcmazzolado@gmail.com

Members Present: President Joe Mazzola, Gerry and Cara Hayes, Fletcher Roberts, Joanna and Doug Roberts, Judy Anders, Nelson and Sue Ellen Brookshire and guest, Cecelia Stilwell.

President Mazzola called the meeting to order and reminded us that the next meeting will be on November 17 in Marion at the magical home of Cato and Susan Holler. Cato has secured the amazing lecturer, Dan Stapleton. Here is some information about Dan and his lecture. You won't want to miss it! The two-hour lecture, Magic for the Working Magician, is a combination of two lectures actually - Magic for the Working Magician and Cards as Theatre. Parlor magic, Close-up, novel mentalism, and card tricks that play big... something for everyone.

Joe shared that he participated in an online I.B.M. Leadership Conference meeting. Clubs across the country are looking for ways to boost membership. Ideas will be forthcoming. Gerry Hayes suggested that Fletcher and Doug Roberts check with the appropriate people at Appalachian State University to see if we can promote our Ring on campus.

Joe will resume offering Mystery Magic Shows at his venue in Statesville in December. His venue will be closed during November as he completes renovations. Check out his excellent shows! Nelson indicated he had entertained for the Cedar Rock Country Club's Lady's Night Out group and was received well.

Zoom meetings will be held in January and February of 2025 with the Ring members who attend The Winter Carnival of Magic getting together there to cover our March meeting. This is a truly outstanding convention that is viewed by our Ring as being one of the most welcoming and entertaining of all conventions.

And now for the spooky magic! Our Ring President Joe Mazzola shared two nice holiday effects with the group. He started off showing a white silk. He then tied two knots in the silk. Magically the knots slid off the silk and, when opened, the image of a ghost with the eyes cut out was displayed. He then took out a small orange Halloween bag. He placed five cards on the table. Each card contained two lists of horror words. Judy assisted Joe by looking at the cards and selecting a word on one of the cards. Joe gave her several creepy plastic spiders and asked her to place a spider on each card that also had her chosen word. Conjuring up his best Halloween spirit medium, Joe was able to correctly predict the word Judy was thinking of. Impressive work, Joe!

Fletcher Roberts performed a haunting trick that he often performs in downtown Gatlinburg, TN, featuring a local ghost by the name of Lydia. After sharing Lydia's eerie tale, Fletcher had Sue Ellen select and sign a card, which was then placed back into the deck, and the deck back into the box. Fletcher called upon Lydia to find Sue Ellen's card, and to the audience's amazement, the ghost revealed the card by slowly and eerily removing it from the pack Sue Ellen held in her outstretched hand. The performance ended with Sue Ellen bidding Lydia farewell, drawing a thunderous round of applause for both her and the mysterious Lydia. Great job, Fletcher!

Keeping with the theme of “Spooky Magic,” Gerry performed “A Visit with Anna Eva Faye” by Steve Bryant, where she found a selected card by sorting through a deck with her skeletal hand. He then performed Dick Steiner's “Clued In” and correctly predicted the murderer, room, and weapon in the murder of Mr. Body. Last, he presented “Thirteen at Dinner,” Eugene Burger's version of Tommy Tucker's “Six Card Repeat” perfectly themed for Halloween. As always, Gerry sprinkled some interesting historical information throughout his performance. Thanks for both entertaining and educating us, Gerry!

Nelson closed the meeting with his “Haunted Key” presentation. The key used enhances the story of how the key found in the rubble of a witch's burned house, rolls over at midnight. He recommended magicians scour antique shops for haunted keys or other props useful in making their magic more realistic/interesting. With the magic concluded, refreshments were enjoyed by all.

Nelson Brookshire

NEW APPLICATIONS AND REINSTATEMENTS

SEND DUES, CHANGE OF ADDRESS, AND APPLICATIONS TO:

I.B.M. HEADQUARTERS

13 POINT WEST BLVD.,
ST. CHARLES, MO 63301

JANUARY 2025 18 NEW MEMBERS

PINSON, KEVIN, San Jose, CA

SERRANO, JOSH, Irvine, CA

LAIB, RICK, Joliet, IL

MASSEY, WILLIAM, Olathe, KS

ERDRICH, MAX, Rockville, MD

BRICKER, SAMUEL, Kansas City, MO

SMITH, ETHAN, Clifton, NJ

GREEN, NATION, Albuquerque, NM

BOORMAN, PATRICIA, Amherst, NY

ALTIZER, CASSIAN, Fairlawn, OH

HADDOX, CLIFFORD, Beavercreek, OH

STANLEY, MICHELLE, Dayton, OH

COLLINS, THOMAS, Harrah, OK

PENSENSTADLER, ERIC, Moon Township, PA

O'CONNELL, WILLIAM, Alexandria, VA

ALI, ELHINDI ALI, George Town, Malaysia

BERENOS, MARVIN, Leiderdorp, Zuid
Netherlands

BRANCH, GRAHAM, East Hampshire, United Kingdom

4 REINSTATEMENTS

AMYX, ANDY, Carmichael, CA

GOEBEL, ROBERT, Lake Worth, FL

KRANISH, MICHAEL, Silver Spring, MD

KHUBCHANDANI, ROHIT, Dubai, U. A. E.

I.B.M. YOUTH TRIVIA CONTEST RULES

(Continued from page 51)

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 51.**

Trevor Alun Lewis was born on December 1, 1932, in Holyhead, Gwynedd, Wales. In the mid-1940s, Trevor found a few magic books at the library that helped him learn concepts that were not already covered by the magic set he owned. The Liverpool Magic Circle completed his beginner's education in the magic field. He kept up with his schooling and eventually found work at the United Kingdom-based ferry company of Sealink, where he later retired as chief engineering officer.

Trevor Lewis' name became more visible in the late 1960s when he won the Magic Circle Close-Up Competition. He also received the 1971 British Ring Zina Bennett Close-Up trophy. In 1976, Trevor won first place for card magic at XIII FISM in Vienna, Austria.

Throughout the seventies and eighties, Trevor performed at various magic conventions. These included a magic convention in Washington, DC and the 1981 I.B.M. Convention in Pittsburgh, Pennsylvania, where he was on the bill with Karrell Fox, Lubor Fiedler, Abb Dickson, Fantasio and Monica, and the artful and fun act of Garra y Tomio. Trevor was an active part of the conventions, performing on stage and presenting lectures about how to entertain and perform for the "wee folk" in the audience. By popular demand, he often demonstrated the concepts and performance techniques from his lectures by performing them on stage.

If you were ever a member of the audience when Trevor was on the bill, it was guaranteed he'd leave you smiling. His humor only added to his presentation style. One time, he was holding his eyeglasses when he made it seem like a lens had fallen out, then stepped on the lens. It was all part of Trevor's routine and was fitting for his type of humor. He gets the audience involved so deeply and you can see how their expressions change as they're drawn into each effect.

In addition to magic conventions, Trevor performed at nightclubs, private dinners, schools, and cruises. He also wrote a handful of booklets filled with loads of great ideas for both young and older magicians alike. His 1977 booklet *Party Pieces* contained thirty-six pages of ideas like road safety effects, clean your teeth routines, magic with a message, and several variations of "Cards Across." For the price of five dollars the reader would come away with a better understanding of how to present their show to the younger set, as well as some insight into the older members in their audience.

Trevor has traveled to and performed in Australia, Ireland, France, Argentina, Holland, New Zealand, and Spain. His publications – which include works like *More Party Pieces*, *Further Party Pieces*, *Still More Party Pieces*, and articles in *Abra*, *Pabular*, *New Pentagram*, and *Apocalypse* – are all very viable works that can be an insightful addition to any performer's



Trevor Lewis after winning the Zina Bennett Trophy for close-up in 1971.



Trevor Lewis and Phil Willmarth in Scarborough, North Yorkshire, on the coast of the North Sea in 1979.

PHOTO BY MEL KIENTZ.

library. If you have the time to search, you will find Trevor's submissions in a number of magic magazines. There are even a few videos that a magic dealer might be able to guide you to in their inventory. His DVD "Magic of Trevor Lewis" features sixty minutes of Trevor's favorite and most popular ideas, including "Trevor's Opening," "Tap Top," "Paper-Clipped Card," "Egg Bag Routine," and "Trevor's Ace Location Routine." His book *Trevor Lewis Uncut: The Complete Party Pieces* contains eighty-five routines that are great for close-up, parlor, or stage. It's a compilation of Trevor's other books but includes a few unpublished effects, too. Trevor has his favorites and if you are fortunate enough to see him perform or give a lecture at a convention, you will thoroughly enjoy the experience.

Trevor has been continuously active in the I.B.M. and is a Gold Star member of the Inner Magic Circle. He won an award for Best One-Man Parade in *The Linking Ring* in 1978 and received the Clarke Crandall Comedy Award in 1980. In 2008, he was appointed President of the British Ring of the I.B.M. Trevor has a keen sense for reading his audience and can turn on a dime to find the formula that will make an event feel more magical. He is a true master of his craft.

Gary R. Frank

Submitting Ring Events

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

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

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

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



Get Thee Published in The Linking Ring!

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

Had a Brief Lapse in Your Membership? Consider the Reinstatement Option.

Since its inception in 1966, the Order of Merlin has served to recognize many of our most loyal and active members by providing a very few privileges or perquisites. Of course, the Order also serves as an incentive for members to recognize that maintaining one's continuous membership status is a worthwhile pursuit. More than one fourth of our current members have been inducted into the Order of Merlin by virtue of their maintaining an uninterrupted membership status within the I.B.M. for twenty-five years or more. Note, however, that only one such reinstatement may ever be considered for the purpose of adjusting a member's Order of Merlin eligibility.

Over the years, some I.B.M. members have allowed their active membership status to lapse because their dues were not paid. This, of course, is unfortunate, since some of those people have maintained or re-kindled their deep interest in magic, and many of them have also continued to adhere to the principles that led to the foundation and growth of the I.B.M.

What options do such magicians have if they wish to resume activity as I.B.M. members following such a lapse? Obviously, they may re-apply to become members again, just as they did when they originally joined. This would require their submission of a new application form, a new sponsorship by active members, a prescribed prepayment of dues and initiation fees for the new membership, and a period of time to allow for the orderly processing of the application.

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

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

If you have any questions concerning the above, please contact our International Executive Secretary, Sindie Richison at office@magician.org or at the physical mailing address for the Headquarters Office, on page four of each issue.

OFFICIAL PUBLICATION OF THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

The Linking Ring

Dawn Hofmeister
Advertising Manager
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ADVERTISING RATES AND SPECS

Deadlines are the 5th of the month, the month prior to publication date. (Example: an ad appearing in the December issue must be submitted by November 5.)

SIZE	New Ad	Standing Ad (Repeat from an ad on file)	If ad is NOT print ready digital file add a 1 time per ad set up charge of...
2-pg spread, (Color)	\$775	\$725	+\$125
2-pg spread, (B&W)	\$575	\$525	+\$125
Back Cover (Color) full page	\$600	\$550	+\$75
Inside Covers (Color) full page	\$550	\$525	+\$75
Facing inside ft cover (p.3)(Color)	\$450	\$425	+\$75
Facing inside bk cover (B&W)	\$325	\$300	+\$75
Interior full-page, (Color)	\$425	\$425	+\$75
Interior full-page (B&W)	\$300	\$275	+\$75
Half Page (Color)	\$275	\$275	+\$40
Half Page (B&W)	\$250	\$225	+\$40
1/4 Page (Color)	\$175	\$175	+\$25
1/4 page (B&W)	\$150	\$125	+\$25
2 inch ad (Color)	\$95	\$95	+\$10
2 inch ad (B&W)	\$70	\$65	+\$10
1 inch ad (B&W only)	\$50	\$50	+\$5

Full Page
6" X 9"

Live print area
5.75" X 8.75"

For full bleed create a canvas
6.5" X 9.5"

For 2-page Spread start with a canvas
12.5" X 9.5" with live print centered within
11.5" X 8.5"

1/2 Page Horizontal

Live Print area
5" X 3.75"

1/4 Page

2.375" X 3.75"

1" Ad

2.375" X 1"

1/2 Page Vertical

2.375" X
7.625"

2" Ad

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