

VOLUME 105 • NUMBER 11

The Linking Ring

NOVEMBER 2025



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INTERNATIONAL EXECUTIVE SECRETARY

Sindie Richison

13 Point West Blvd., St. Charles, MO 63301

(636) 724-2400 • FAX (636) 724-8566

office@magician.org

I.B.M. Website: www.magician.org

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stephenlevineibm@gmail.com

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INTERNATIONAL VICE PRESIDENT

JKeith Fields • keith@kiethfields.com

INTERNATIONAL SECRETARY

Simone Marron

5735 Joshuapoint Ct., Las Vegas, NV 89120

(904) 838-9897 • simone@marrons.us

INTERNATIONAL TREASURER

Charles Arkin • carkinlaw1@aol.com

EXECUTIVE COMMITTEE

Scott Cantrell • (423) 507-9469

Jeffrey Sobel • (850) 677-1436

Matt Stanley • (937) 546-2022

Mike Woodward • (859) 608-2558

Eric Schuster • (404) 402-6714

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LIVING PAST INTERNATIONAL PRESIDENTS

Dr. William A. Wells, Donald E. Wiberg,

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LEGAL ADVISOR

Timothy "Tim" Vient

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EXECUTIVE EDITOR • BUSINESS MANAGER

Samuel Patrick Smith

E-mail: EXECUTIVE EDITOR • BUSINESS MANAGER

editor@magician.org

ASSISTANT EDITORS

Dale Salwak, Rolando Santos

ASSOCIATE EDITORS

Gary R. Frank, Jason Goldberg, Scott Humston,

Chip MacGregor, Dr. Steven Schlanger, Ron Sylvester

RING REPORTS AND RING EVENTS EDITOR

Dr. Steven Schlanger

E-mail: ringreports@magician.org

ADVERTISING MANAGER

Dawn Hofmeister

E-mail: advertising@magician.org

WEBMASTER

Simone Marron

E-mail: webmaster@magician.org

GRAPHIC DESIGN

Jessica Friend, Matthew Sharpe, Reena Kamboj

PRODUCTION AND ART SERVICES

Tony's Studio

E-mail: tonyjadu@aol.com

OFFICIAL PHOTOGRAPHER

Michael Messing

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The Linking Ring

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This dedicated artist practiced acrobatics for eleven hours each day for six years before collaborating with her mother – a professional magician – to combine ballet and magic. Dale Salwak profiles her steady ascent as a world-class performer.

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Dan Stapleton and Ray Eden hosted the fifth magic history conference in Lake Buena Vista, Florida, with a solid lineup of speakers and a sold-out dealers room.

34 HOUDINI CLUB CONVENTION

Julie Sobanski reports on the 2025 Houdini Club Convention in Oshkosh, Wisconsin – eighty-seven years after the first one – where members gathered for a day and a half of magic, friendship, and fun.

38 A PORTRAIT OF THE PROFESSIONAL: ENDINGS

Every routine, writes Dale Salwak, requires a well-considered ending, which provides closure, reinforces the central message, and creates a lasting, final impression.

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Feel the Power

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



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

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

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

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

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

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

pssst.



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a website to get excited about.**





From the Editor

SAMUEL PATRICK SMITH

Although Canadians and Americans celebrate Thanksgiving in the fall of each year, everyone recognizes that gratitude need not be an annual event. I've shared this story before, but the fine art of appreciation seems more important than ever. Perhaps all of us can recall the kindness extended by others as we learned the art of magic.

It was past midnight when my dad and I returned to our hometown of Tavares, Florida. We had made the two-hour trip from Jacksonville where we attended a meeting of I.B.M. Ring 130 with my great uncle, Conrad Smith.

On the way home, I felt the exhilaration that comes from fully indulging in one's fascinations. Not only had I attended a magic meeting, but it was held in Bob Hutchings' Magic Shack at 1368 Griflet Road, where we had the opportunity to browse before and after the meeting. I had purchased a book, *Houdini: The Untold Story* by Milbourne Christopher, that I could hardly wait to crack open. I had already devoured two other books about Houdini, but this was the definitive biography, the untold story.

I sat up in bed that night knowing I should go to sleep – but I could not stop reading. At age twelve, this was my introduction to one of the twentieth century's greatest magic historians. Other books by Christopher – *Panorama of Magic* and *The Illustrated History of Magic* – eventually made their way into my library and increased my enthusiasm for this prolific author.

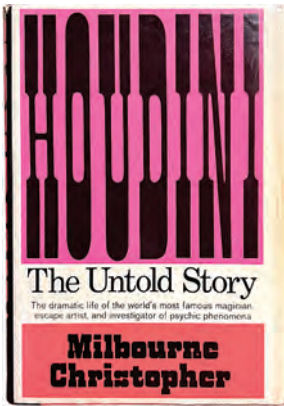
In 1976, at age fifteen, I called long-distance directory assistance to ask for Milbourne Christopher's phone number in New York City. The operator said she had a listing for "Milbourne Magician Christopher." I asked the address. "333 Central Park West." Now I had his phone number and mailing address. I could get the ZIP Code from the post office.

Instead of writing, however, I had the temerity to dial the number. Soon the great author was on the phone, listening graciously as I asked if I could mail him some books to be autographed. He gladly agreed, and we had a friendly conversation. When he

returned the parcel, he included some promotional material and a signed 8 x 10, all of which I still have and treasure.

Over the years, I called Mr. Christopher occasionally to ask for advice or information. He never seemed to be in a hurry to get me off the phone. He was always friendly and happy to hear from me. Every year I sent him a Christmas card; every year, I received one in return.

Although Mr. Christopher died unexpectedly in 1984 – three months after we last spoke – his groundbreaking writings retain their importance decades later. For all of his accomplishments in the great panorama of magic, Milbourne Christopher was also a gentleman. I had nothing to offer him, but he freely gave his time, courtesy, and attention to a teenager who shared his enthusiasm for the art of magic. That is one story that should not remain untold.



President's Page

STEPHEN LEVINE



Hello I.B.M. Family,
Members have asked me if magic is a dying art. My response is always “Absolutely *not!*”

It is with great enthusiasm and admiration that I write to you today, members of the world's largest magic organization. As practitioners, innovators, and stewards of magic, you hold a unique position – not only to astonish and delight audiences, but to shape the very way in which wonder is experienced. I want to reflect on the remarkable growth in public interest in magic over recent years, to celebrate how our art has evolved, and to encourage you to embrace the exciting opportunities that lie ahead.

Magic on Television: Enchanting the Masses

Few mediums have had as profound an impact on the popularity of magic as television. Magic has found a vibrant stage in millions of homes – from the earliest televised performances by magicians on *The Magic Lady* and *The Ed Sullivan Show* to modern series like *Masters of Illusion*, *Penn & Teller: Fool Us*, *Magic for Humans*, *Criss Angel Mindfreak*, and various countries' *Got Talent* shows. Shows featuring legendary magicians have not only introduced magic to wider audiences but have also inspired a new generation to explore the craft.

Television's ability to broadcast illusions, close-up magic, and grand spectacles has fueled public curiosity. The accessibility and immediacy of televised magic demystify the art for some, while deepening its intrigue for others. As magicians, we must recognize and embrace the power of television and streaming videos to expand our reach and redefine what is possible.

Magic Clubs: Nurturing Community and Talent

Equally vital to the growth of magic's appeal are the thriving network of I.B.M. Rings around the globe. These Rings serve as foundational pillars for our magic community, offering a space where seasoned professionals and passionate newcomers can meet, share, and learn from one another.

Rings are more than just meeting places; they are incubators of creativity and camaraderie. Through workshops, lectures, and collaborative performances, they foster new talent and provide essential mentorship. The welcoming environment of the I.B.M. encourages novices to take their first steps, while also challenging veterans to refine their craft and innovate. In this way, Rings help sustain the art and ensure its vibrant future.

Touring Magic Shows in Theaters: Reaching New Audiences

In recent years, the popularity of touring magic shows in theaters has soared. These productions bring the thrill of live magic to communities far and wide, transforming local theaters into sites of astonishment and joy. By performing in diverse venues, magicians are able to engage audiences who may never have experienced magic first-hand.

Touring shows such as *The Illusionists*, *Champions of Magic*, and the Ehrlich Brothers offer an unparalleled opportunity to break down barriers, connect with new fans, and demonstrate the universal appeal of magic. Each show is a chance to create lasting memories and to remind audiences of the wonder that lies just beyond the limits of everyday life. *(continued on page 13)*



Pictures from the Past

THE LINKING RING



When Juan Jose Pablo Jesorum was a teenager, he discovered the opportunity of a lifetime when he became the translator for famed illusionist Maurice Raymond during his *The Great Raymond Show*'s tour of Panama. Juan Pablo joined the show's world tour, working as an interpreter, chief assistant, stage manager, and prop builder. Eventually, he started practicing magic and became what one magic reviewer described as "a fabulous fantasist." To learn more, turn to page 135.

Magic Theaters: Creating Immersive Worlds

The emergence of dedicated magic theaters such as the Liberty Magic Theater in Pittsburgh, Sala Houdini in Madrid, The Magic Attic in Singapore, and Hidden Wonders in Canada mark a new chapter in the evolution of our art. These venues, built specifically to showcase magic, provide immersive experiences that transport audiences into realms of mystery and excitement. Magic theaters are more than stages – they are sanctuaries for wonder, carefully designed to maximize the impact of each performance.

By giving magic its own space, these theaters offer performers the freedom to experiment and push creative boundaries, while audiences benefit from top-tier productions featuring state-of-the-art technology and staging. The rise of magic theaters signals a cultural recognition of magic as a serious and respected art form, deserving of its own home.

Streaming Services: Opening Doors to Global Audiences

Perhaps the most transformative development in recent years has been the advent of streaming services. Platforms such as Netflix, YouTube, and other digital channels have made magic more accessible than ever before. Now, audiences from every corner of the globe can witness breathtaking performances, tutorials, documentaries, and behind-the-scenes insights at their convenience.

Streaming services have democratized access to magic, allowing artists to share their work with unprecedented reach. For magicians, this presents limitless opportunities for exposure, collaboration, and innovation. Through streaming, magic has transcended borders and languages, sparking curiosity and inspiring potential magicians worldwide.

Looking Forward: A Call to Action

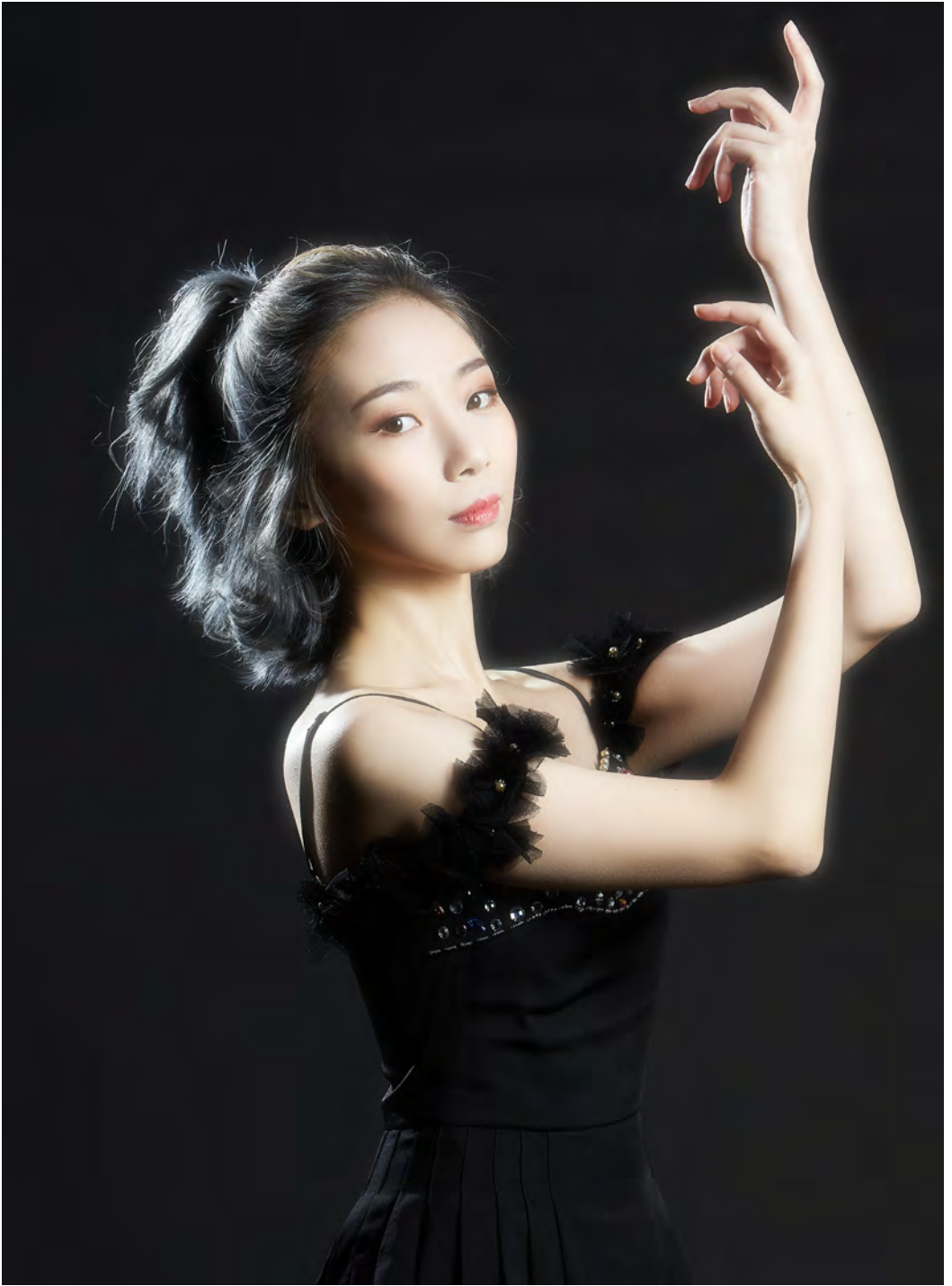
As we reflect on the flourishing of magic in this modern era, let us celebrate our collective achievements and the extraordinary journey we have embarked upon together. The influence of television, the strength of our Rings, the excitement of touring shows, the innovation of dedicated theaters, and the boundless reach of streaming services have all contributed to a renaissance of interest in our beloved art.

Let this be a call to action: Continue to inspire, to evolve, and to share your magic with the world. Embrace new mediums, welcome fresh faces into our community, and strive always to push the boundaries of what is possible. The future of magic is bright, and it is in our hands to shape it.

With admiration and encouragement,
Stephen M. Levine
I.B.M. International President

Sign Up a New Member

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



Our Cover

YANYAN MA

Ballet Magic Artist

There is no beauty without emotion.

– David Avadon

*Wow! What an act! So good and so wonderful and so beautiful,
and such a new idea!*

– Penn Jillette, 2021

By Dale Salwak

There is something ethereal, almost other worldly, about the hauntingly beautiful combination of sophisticated magic with the complexities of classical ballet as performed by a star in great demand from the People's Republic of China – Yanyan Ma

I first saw her onstage in 2011 in Busan, South Korea, and instantly I knew I was watching someone very special indeed. Amongst an audience of fifteen hundred I sat transfixed as an elegant young lady, dressed in a pearl white, jeweled tutu and crowned with a silver tiara, mesmerized with her technical prowess as well as her grace and physical strength and emotional depth. Here is an act, I thought at the time, that I could book on any show anywhere in the world.

Under the soft glow of stage lights, bouquets appeared at her fingertips; cards sprung from the air, changed color, whirled around her, and flew out over the audience; parasols appeared and rainbow streamers unfurled, climaxing with the appearance in her hands of two multi-colored flags as

she danced, with an irrepressible spontaneity and joy, to the heightened sonorities of Mrvica Maksin's "Desert Skies."

Yanyan was born in 1992 to Liaolia Qu (a construction worker) and Mei Ma (a professional magician) in Da Lian, a modern port city on the Liaodong Peninsula. Known for its beautiful coastal scenery and its unique European-influenced architecture, it is also famous as China's fashion capital and a significant center for annual festivals – an ideal setting for someone with Yanyan's artistic promise.

Like so many protégés in China, from 2001 until 2007 she studied acrobatics professionally, practicing tirelessly eleven hours a day, seven days a week. Then she discovered ballet, quickly demonstrating another prodigious, talismanic talent, and it too became her passion. These twin impulses, catnip to her expansive curiosity, were fueled by her love of the stage. "Performing," she said at the time, "is in my blood."



Yanyan brings her performance to a climax with the stunning production of two flag staffs.

One day her mother came to her. “Let’s combine what you have learned with what I know,” and so her ballet magic was born. They worked together for three years on one routine. The wardrobe, card work, parasols, flags, music – every detail, even the Chinese silk handkerchiefs she uses – were the results of their close collaboration. Showcasing Yanyan’s talents in this way was nothing less than an inspired notion.

Every daughter wants to know the abiding power of her mother, and in Yanyan’s case, she thrived on her praise and encouragement and continues to repay her with undiluted devotion and love and stunning success onstage.

In November 2005, Yanyan traveled to Turkey as a representative of the Da Lian Art School for a show with the Hu Nan acrobatics group. In 2006 she joined in Shikoku the Japan and China Cultural Art Festival. During the same year she participated in the Korea Teenage Art Festival. She went on to place

runner-up in the Jin Ju (2007), Bao Feng, and Golden (2008) competitions.

Then in 2009 Yanyan placed first runner-up in General Magic (the youngest Chinese recipient) at the World Championship of Magic in Beijing, sponsored by the premiere international organization for the art: the Fédération Internationale des Sociétés Magiques (FISM). “In that moment,” she said, “my mother’s dreams became my own.”

“I can’t overstate the importance of competition to a young person’s career,” said one commentator. “It helps to build confidence, give exposure, open doors, develop self-discipline and resilience by providing motivation, a tangible goal, and opportunities to learn from both success and failure.”

Yanyan made her American debut in 2012 at the I.B.M. Convention in Norfolk, Virginia. Five years later she appeared in Los Angeles on the Academy of Magical Arts Awards





Left: David Copperfield visits with Yanyan after his show at the MGM Hotel, Las Vegas. Right: Zachary Belamy's modernist photo of Yanyan reveals another side to her persona.



Yanyan performs during a Christmas-themed show.

Show, followed by a week at the Magic Castle and then, thanks to producer Lizhi Zhao, six months at the Smoky Mountain Palace Theater in Sevierville, Tennessee. She will return to the Magic Castle January 12–18, 2026, to participate in the fourth annual all-Asian week.

On television, her credits mounted up as well. In 2021 she appeared by remote camera from Beijing on *Penn and Teller: Fool Us*. Other notable appearances include *Le Plus Grand Cabaret du Monde* (2015) and *The 25th Anniversary Monte Carlo Magic Stars* (2023).

Yanyan speaks both Mandarin and English with unmistakable ballerina-like poise, punctuated by a shy smile that gives one to understand that she does not take herself too seriously. In spite of the wide acclaim she continues to receive, there lies within her a modesty and playful spirit that endears her to everyone she meets.

No measure of success is worth having, however, unless we have someone with whom to share it. Along with her mother



Yanyan and Bond conclude their performance as Beauty and the Prince.

and great aunt, Xiu Yun Ma, an essential supporter of her career continues to be Bond Lee, who she met through mutual friends in Romini, Italy at FISM 2015. They quickly connected on many levels, especially artistic, and were married in 2019.

Bond started his magical journey relatively late in life at The Chavez Studio of Magic. Upon graduation in 2008, with a remarkable burst of productivity, he participated in magic contests, winning multiple international awards for his highly skilled, innovative manipulative act, and appeared on many popular TV shows in China.

In 2012, Bond and his partner, Roxas Wan, started Magiclism Entertainment, Ltd. (also known as MS Magic) through which he opened, a year later, the first magic school in Hong Kong (HKMS), and in 2014 began to create a line of products which soon became one of the outstanding brands internationally.

Yanyan continues as a fully-fledged partner, helping with the management of



Yanyan and Bond Lee met in 2015 and were married in 2019.



Above: Yanyan collaborated closely with her mother, Mei Ma. Left: Yanyan speaks at a press conference following her win in General Magic at FISM, 2009.



Top: Yanyan produces two parasols instantaneously. Bottom: Yanyan receives a standing ovation at the conclusion of her performance at the Magic Castle.



Dale introduces Yanyan to the Magic Castle.

Bond's company line and performing with him their reimagining of Charles Perrault's crowd-pleasing *Cinderella* (1697, tracing back to ninth-century China's *Yeh-Shen* (葉限)) called *Beauty and the Prince*.

In it the debonair Prince (Bond) produces roses, a silk fountain of cascading blues, a necklace and a pair of silvery shoes – each a magical moment – to win the ballerina Beauty's (Yanyan) heart as she dances gracefully and alluringly.

At the climax her rather plain blue dress changes instantly to an evening gown of dazzling orange (in China symbolic of luck, wealth, and prosperity), and they end up in one another's arms where, we feel assured, they will live happily forever.

Reflecting on Yanyan's life, I am reminded of the author Bruno Schulz who once wrote of the "[artist's] dream of a renewal of life through the power of delight." Whether performing solo

or together with Bond, that is one of the secrets to Yanyan's appeal. Through her own fairytale-like story she has created, after years of sacrifice and training, an artistic illusion of effortlessness that entertains and inspires and delights the audiences. Said one reviewer of her work: "Magical in every sense of the word."

Along with Juliana Chen, Jade, Nao Murata, and so many other accomplished female magicians worldwide, how exciting it is to realize that wherever and whenever Yanyan appears with her supernal gifts, she helps to awaken especially within younger women the epiphany, "That could be me."

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.

Adelaide

More Than Just a Name

By Murray Cooper

When you hear the name Adelaide, what comes to mind? Perhaps Miss Adelaide from *Guys and Dolls*, always battling a cold. Or maybe Adelaide Hermann, the wife of Alexander Hermann and later “the Queen of Magic.” But probably not Adelaide, a city in Australia – the capital of South Australia and the sister city of Austin, Texas.

Yet, Adelaide has an impressive magical pedigree. It is the birthplace of some remarkable magicians. Illusionist and hypnotist Peter Reveen (1935–2013), also known as Lance Burton’s manager, was born here. So was Deanna Perkins, the first wife of legendary magician Shimada. Raymond Crowe, “The Unusualist,” also hails from Adelaide and still calls it home. His mesmerising performance of 8 Ball Tango on *The World’s Greatest Magic* inspired Artem Shchukin, a Fédération Internationale des Sociétés Magiques (FISM) winner in Quebec and an I.B.M. Gold Medal recipient in Atlanta.

Adelaide is also home to I.B.M. Ring 148, which celebrated its seventieth anniversary in 2025. Although a magic club had existed

in Adelaide since 1920, in 1955 several magicians decided to form an international club. In August of that year, Fred Baker was elected president, Jim Bennier was elected vice president, and Sid Martin was elected secretary/treasurer. On June 7, 1956, the official charter and gavel were presented, with all sixteen members donning dinner suits for the occasion.

The second Adelaide Festival of Arts, in 1962, included Yehudi and Hepzibah Menuhin, the London Philharmonic Orchestra, India’s Bashkar Dance Company, the Dave Brubeck Quartet, and David Attenborough. Against this backdrop of artists, and with the aim to publicise the International Brotherhood of Magicians and “make the people of Adelaide conscious of the art of magic,” Ring 148 members Roley Storey, Harry Butler, Harold Kemp, Jim Walgos, Alan Warner, Colin Cliffe, Fred Baker, Dick Stunell, and Bill Fenton gave a two-hour show of magic, ventriloquism, paper tearing, balloon modelling, and the bed of nails. On their own specially designed stage they performed daily for



(l to r): Peter Reveen *The Impossibleist*. • Shimada and Deanna. • Raymond Crowe *The Unusualist*.

the fourteen-day duration of the festival with more than 16,000 people seeing the shows. From the festival organisation: ‘this outstanding attraction ... won much praise from those who saw it.’

Over the years, Ring 148 has had various meeting places, but since 1972, it has shared a World War II communications centre – heritage listed in 1993 and affectionately known as The Old Bomb Shelter – with its thirty-four-year-old sibling, the Australian Society of Magicians, Assembly No. 2. However, in December 2026, both clubs will have to temporarily relocate while a road tunnel is constructed 33 feet (10 meters) beneath The Old Bomb Shelter.

In 1977, the presidents of both Ring 148 and ASM Assembly No. 2 – Gerry McCrenanor and Murray Cooper – collaborated to host Adelaide’s first magic convention. Eighteen years later, Meir Yedid was the first overseas guest magician to perform at the convention, thus marking another milestone in furthering international connections.

Adelaide’s magical history extends beyond its clubs. During The Great Depression, Gene Raymond (1915–2007) travelled

across South Australia with his swag, perfecting card manipulations from Howard Thurston’s 50 New Card Tricks. In 1974, he performed at Abbott’s Magic Convention.



Hook Theatre from the stage.



Library in the Bomb Shelter.



A function in the Jack Watson Auditorium - another room in the Bomb Shelter.

Frances Marshall wrote in *The New Tops*: "... Gene Raymond, a superlative manipulator from Australia. Thunderous applause greeted his work." Gene Raymond, along with English immigrant Peter Faro, played an important role in encouraging the young Raymond Crowe. Another dedicated contributor to Ring 148 was Deane Le Cornu, who served the club for many years in various roles.



Gene Raymond.

Today, Ring 148 continues to thrive with a diverse membership. Current members include former hostage negotiation expert Gary Edwards; three-time contributor to *The Card Corner*, Kevin Casaretto; award-winning mentalist Tom Weil; international wine company laboratory manager Darren Schutz; historian Richard Milne; IT experts Steve Burford and Drew Ames; illusionist George Stas; global forwarding expert Ian Riley; and the club's newest and youngest member, Ari Farrell, who has attended four Tannen summer camps.

Ring 148 was originally named Garden City Ring in recognition of Adelaide being the original garden city. Uniquely in the world, its metropolitan area extends around the original (1836) settlement at a uniform low density and retains its central parkland belt. The current membership wanted a more immediately identifiable name and so voted to change the name to Adelaide Ring 148; it has been a lengthy legal process.

The current president, Murray Cooper, has

contributed significantly to magic in Adelaide. For fifteen years, from 1980, he had a weekly gig at The Pancake Kitchen performing for children's birthday parties, and from November 1978 to April 1981, he co-edited *The Blueprint*, Australia's monthly magazine on close-up sleight-of-hand magic. He performed on a television special promoting South Australia and his coin-rolling fingers still appear on screens promoting SkyCity Adelaide Casino. In 2012 he attended 4F and, God willing, in 2026 he will receive the Order of Merlin Excelsior. No doubt inspired by reading in *The Linking Ring* the serialised adventures of John Booth's Magician's Ghost, Murray kayaked 224 miles (360kms) across Bass Strait in 2008; more people have climbed Mt. Everest than have kayaked across Bass Strait! After his retirement from teaching the flute in schools for thirty-eight years, he has used his considerable talent and skill as a woodworker to further improve The Old Bomb Shelter.



Ring 148 President, Murray Cooper outside the Old Bomb Shelter.

As Ring 148 enters its eighth decade, it stands as a testament to Adelaide's rich magic heritage – one that continues to inspire and connect magicians worldwide. The next seventy years have a tough act to follow!

Magi-Whirl/D.C. Festival of Magic Captivates Nation's Capital

Ring 5's Magi-Whirl 2025 over the Labor Day weekend delivered on its promise to offer world-class magic lectures, amazing dealers, and access to five incredible public magic shows.

For the second year in a row, Magi-Whirl was associated with the DC Festival of Magic, produced by Ring 50 (Washington, D.C.) member Brian Curry. The pairing has worked well for both sides: providing top entertainers who could also deliver excellent lectures and contribute to increasing festival attendance. "This collaboration has been successful for two years, and we hope and expect it to continue," said Ring 50 President Mark Phillips.

Magi-Whirl Chair Danny Selnick had set a goal of registering one hundred magicians. In the end, one hundred and seven registered. Magi-Whirl attendees were

admitted to the Festival of Magic's five public shows, featuring Andi Gladwin, David Corsaro, Lucy Darling, John Reid, and Eric Jones. All the performers also lectured solely for attendees. In addition, eight magic dealers, Mike Hummer (dealer chair), Ring 50 member Max Erdrich of Maximum Magic Shop in Potomac, Maryland, Paul Richards, John Reid of Cresey.com, Daisuke of SEO Magic, Mike Kaminskis, David Jonathan, and Antony Gerard, set up tables in a dealers' room that was restricted to attendees only.

More magic was offered at two free teach-ins: one by Ring 50 member Vee Sovann, on using loops, and one by Steve Friedberg on card magic. Additional paid workshops were offered by Andi Gladwin and Carisa Hendrix. All of these were well attended.



Ring 50 members, many wearing their blue I.B.M. Ring 50 dress shirt, others wearing their new Ring 50 t-shirts, assemble during Magi-Whirl. (PHOTO BY JAMES MINICHELLO)



(l to r): Brian Curry, a Ring 50 member, produced the DC Festival of Magic. (PHOTO BY LARRY LIPMAN) • Ring 50 President Mark Phillips welcomed Magi-Whirl attendees. (PHOTO BY LARRY LIPMAN) • Dane Curren, a member of the Ring 50 Capital Conjurers youth group, performed close-up magic in the lobby outside the ballroom used for the public shows. (PHOTO BY GERALD CURREN) • Magi-Whirl dealer chair Mike Hummer (left) and Magi-Whirl chair Danny Selnick at Mike's table in the dealer room. (PHOTO BY LARRY LIPMAN)

Andi Gladwin kicked off the shows Friday night with a mixture of self-deprecating humor and astounding cardistry, including finding the selected cards from about a dozen spectators who offered up their own decks. The next day, Andi conducted a workshop that focused on the multiple selection trick.

David Corsaro's lecture had something for the magician who makes money performing, the magician who doesn't make money performing but would like to, and the magician who has no interest in making money by performing but would like to learn some working magic. David's public show offered some classical mentalism effects with unique twists by David that had many of the magicians scratching their heads. Ekasha Shah, a member of the Ring 50 Capital Conjurers youth group, was selected by David to help in the "Invisible Touch" routine.

John Reid lectured about how to enhance magic with paper. John demonstrated how to make a mouth coil using simple colored tissue paper and a lengthy tube. The session ended with attendees showering John with his handmade streamers.

Andi Gladwin's lecture used numerous members of the audience, including Ring 50 members Alec Negri, Ken Jones, Geoff Weber, William O'Connell, Bob Baldassari, and Josh Young to help demonstrate several of his effects.

Saturday night's highlight was the sold-out public show by Carisa Hendrix, as her award-winner persona Lucy Darling. To say the show, much of it ad-libbed, was hysterical would be an understatement. There was also some strong magic, such as the multiplying liquor bottles and cocktail glasses routine at the end.

The magic didn't end there. On Saturday, Magi-Whirl attendees had a chance to show



(l to r): Ring 50 member Geoff Weber assisted Andi Gladwin during the British magician's lecture. • Ring 50 Vice President Mitch Praver got a very close look at Eric Jones' handling of a card effect. Next to Mitch is Ring 50 President Mark Phillips. • John Reid is showered by streamers at the conclusion of his lecture on creating magic moments with paper props at Magi-Whirl. (PHOTOS BY LARRY LIPMAN)



(l to r): Ring 50 member Larry Lipman performs “A Cheesy Trick” blindfolded during a Magic Mic show at Magi-Whirl. (PHOTO BY LAURIE CURRY) • Ekasha Shah, a member of Ring 50’s Capital Conjurers youth group, was one of David Corsaro’s audience assistants during his show at the DC Festival of Magic. (PHOTO BY LARRY LIPMAN) • The incomparable Lucy Darling strikes a pose during her sold-out show at the DC Festival of Magic. (PHOTO BY MITCH PRAVER) • John Reid closes his family performance at the DC Festival of Magic with a chair suspension routine. (PHOTO BY LARRY LIPMAN) • A spotlighted Eric Jones closed the DC Festival of Magic by magically transporting a Rubik’s Cube into a jar that seemed too small to contain it. (PHOTO BY LARRY LIPMAN)

their stuff at a Magic Mic produced by Ring 50 member Charlie Ross. Among the Ring 50 members who performed were Charlie, Russell Almond III, Oliver Miller, Larry Lipman, and Bastian Lazo.

Sunday morning saw Carisa Hendrix deliver a workshop on comedy and improv related to crowd work.

Eric Jones’ lecture Sunday afternoon was a master-level class in coins and cards. At one point in demonstrating a card effect, Eric invited Magi-Whirl attendees to get up close and surround him as he demonstrated the workings of the routine.

John Reid’s public show for families had the kids screaming in delight, but John also showed why he is one of the nation’s top children’s performers in the way he handled the children and kept them constantly under control while enthralled by his magic.

In an attendees-only lecture, Carisa Hendrix revealed how she pretty much lives

constantly on the road and showed how she packs the entire Lucy Darling show into a small case. Carisa also gave her views on performing and how she improves by tracking the audio recordings of her shows and measuring where she got the best crowd responses.

In an interview she gave to Ring 50 Secretary Todd Eisenstadt at Magi-Whirl, Carisa said: “Art has always been an important tool to hold a mirror to society, but also to build community,” adding that the current moment requires both. She said that people need to laugh and make connections now as much as ever. “Just being able to laugh is an act of rebellion.”

Eric Jones closed out the public shows and brought the curtain down on both the DC Festival of Magic and Magi-Whirl. Eric ended the show by producing a Rubik’s Cube in a glass jar that seemed far too small to hold it.

Magi-Whirl Chair Danny Selnick summed up the weekend: "This year's Magi-Whirl/Festival of Magic was a

complete success in so many ways. We look forward to an even better, more magical, fun convention next year." *Larry Lipman*

I.B.M. Ring 398 (Appleton/Green Bay, Wisconsin) Brings Magic to Paperfest 2025

Members of I.B.M. Ring 398 (Appleton/Green Bay, Wisconsin) shared their magical talents with festivalgoers at Paperfest in Kimberly, Wisconsin, on Sunday, July 20, 2025, performing four back-to-back shows for audiences of all ages. The event provided an opportunity for Ring members to showcase their skills, engage the public, and promote the International Brotherhood of Magicians.

Serving as emcee, Daryl Rogers, President of Ring 398, introduced each performer, spoke about the I.B.M. on both the local and international level, and performed a few tricks. The afternoon featured performances by Rick Morein (vice president), Tal Kuhn (treasurer), Kevin Koehn (secretary), and Scott Hanneman (member), each presenting a range of illusions and interactive magic that delighted attendees.

Paperfest, now in its thirty-seventh year,

is a free, community-driven festival featuring live music, carnival rides, food trucks, and family-friendly activities. The nonprofit event is run by volunteers and supported by local sponsors, with proceeds donated to area organizations. Over its history, Paperfest has contributed more than \$1.35 million to local nonprofits while remaining free to the public.

Ring 398's participation highlighted the art of magic in a lively community setting, allowing our members to connect with audiences and demonstrate the joy, skill, and entertainment value that professional magicians bring to local events. It also gave us the opportunity to raise awareness about our local community of magicians, and to welcome anyone interested in learning or performing magic to join us at a Ring 398 meeting and become part of our magical family. *Daryl Rogers*



(l to r): Master of Ceremonies Daryl Rogers. • Paperfest audience. • Kevin Koehn Egg Bag. • Rick Morein. • Scott Hanneman. • Tal Kuhn Bottle Production. • Tal Kuhn Mentalism. • Kevin Koehn Arm Twister.

Ring 398 (Appleton/Green Bay, Wisconsin) Magic Lunch Potluck Party

Saturday, August 30, 2025, was one of those perfect summer days. The temperature lingered at a balmy 70 degrees, the sky was a cloudless blue, and the warm sun was softened by a cool breeze. It was almost magical, an ideal setting for the Ring 398 (Appleton/Green Bay, Wisconsin) Magic Lunch Potluck Party!

Nineteen Ring members, spouses, and families gathered at the beautiful home of Ring Secretary Kevin Koehne and his lovely wife Susanne. Introductions were made, hors d'oeuvres were enjoyed, and conversations quickly blossomed into those special connections that make a magic club gathering unique.

After an hour of talking and sharing, appetites called us to the buffet table, where we filled our plates with pulled pork, homemade macaroni and cheese, fresh fruits and vegetables, and more. It was a challenge to save room for the desserts that followed!

Once the coffee was poured, it was time for what magicians love most: sharing magic. Rope tricks, card effects, coin magic, and other

wonders filled the afternoon, each performed with enthusiasm and delight. Before parting, we paused to capture the moment with group photos of the magicians and their families together.



The beautiful sunroom was full of light, laughter and fellowship as we enjoyed a wonderful summertime repast.

Everyone left with smiles, especially grateful for the chance to meet spouses and family members in such a warm, welcoming setting. Already there is talk of the Ring 398 Magic Lunch Potluck Party returning next year. If it does, we can only hope it brings the same beautiful weather, joyful fellowship, and magic memories.

Daryl Rogers



*(l to r): Marvelous Marv Roth shares a small mystery using several coins and a few playing cards. • President Daryl Rogers presents new member Otis Day with the recently designed Ring 398 New Members Package. * Treasurer Tal Kuhn attempts some mind reading as our newest member Eric Lardinois looks on approvingly. • Ring members and their families take a moment to share the love.*

2025 Florida Magic History and Collector's Conference



By Ray Eden

The fifth Florida Magic History and Collector's Conference in Orlando, Florida, is now history. A wondrous, whirlwind weekend brought together a cornucopia of conjurers discussing and demonstrating some of the highlights of the golden years of magic past. The convention was produced by Dan Stapleton and Ray Eden, who debuted as co-host this year.



Conference organizers Dan Stapleton(l) and Ray Eden(r).

Entering the registration area was a festive gallery of original, vintage three-sheets and lithographs parading some of magic's past superstars. Images included Newmann, Channing Pollock, Virgil, and Levante, among others. The display included a very rare John Calvert three-sheet. It was a photo

moment for sure, with many attendees posing with the posters.

The first evening began with a poolside soir  e meeting at the hotel Tiki Bar. Attendees mingled with beverages flowing and souvenir posters upon which they collected signatures from guest lecturers.

After the libations, everyone proceeded inside for the first official magic presentation: a forum regarding props and memories from Abbott's and Tannen's. Attendees had the opportunity to demonstrate props or share personal memories from their time in the shops. One of the highlights was David Tanner performing and explaining the Abbott's Floating Balloon. Absolutely amazing!



David Tanner demonstrates Abbott's floating balloon.

Dan Stapleton explained Tony Spina's As-trosphere and the Louis Tannen creation Ring Rhapsody. He told a humorous story about the time he performed at the 1976 Tannen's Jubilee with the misunderstanding that Lou Tannen was expecting Dan to perform only with Tannen products, which he did not. Oops!

Bill Winters was the first guest lecturer, providing great insight into the prolific author Walter Gibson (1897–1985). Bill expounded on Gibson's many writings, the creation of "The Shadow," his marriage to writer Litzka R. Gibson (*née* Raymond), and the countless famous magicians he knew and called friends. Bill offered very interesting information about Gibson's home, including wonderful photos of his lifestyle and background.

Dan Stapleton was the next lecturer, discussing and presenting many slides about his longtime friend, Celeste Evans (1931–2017). He titled his lecture "The Beauty of Magic," and what a beauty Celeste was! Dan offered many stories from her world travels, including how she transformed into the bodacious

performer her character would portray throughout her nightclub and globe-trotting career. Attendees were treated to a rare opportunity to purchase two books by Celeste, as well as signed autograph souvenir cards.

The ingenious inventions and creations of Czechoslovakian magician Lubor Fiedler (1933–2014) were intricately presented on screen – and several were demonstrated – by guest speaker Ken Schreibman. Fiedler was also a chemical engineer, which is evident in some of his amazing, thinking-outside-the-box creations. Several of Fiedler's creations found their way into the marketing and selling of popular Japanese magic manufacturer Tenyo. The *coup de cœur* was Ken allowing the attendees to "play" with many of Fiedler's creations he'd brought with him.

This conference always tries to find a subject or two you might not see at any other history gathering, and this year was no exception. Dennis Phillips presented a "How to: From Build to Performance" lecture about an illusion very few magicians have



(l to r): Bill Winters speaks about Walter Gibson. • Dan Stapleton shares great stories about Celeste Evans, "The Beauty of Magic." • Prof Schreibman speaks about Lubor Fiedler. • Dennis Phillips demonstrated the Asrah levitation.



(l to r): Don Greenberg reminisces about Del Ray. • Judge Gary Brown exposes the Great Alexander.

performed: the Asrah Floating Girl illusion. Dennis not only gave the history of this wondrous illusion, but also brought the illusion (which he built for the conference) to the hotel stage, giving the wide-eyed audience a demonstration on just how the contraption is set up and performed. He then showed two video clips, one of Paul Daniels and then himself, doing full performances of this classic.

The following day featured two more lectures. The first was given by Don Greenberg regarding his association with the legendary Del Ray (1927–2003). Both from Pittsburgh, Don explained (without exposing) some of Del Ray’s ingenious creations and how he would often visit with Don’s father, Jack Greenberg (magician and Past International President of the I.B.M.), at their home. He also related some of the conversations that had taken place between the two.

Don has a small collection of Del Ray’s personal equipment. When he brought two replicas of Del’s prize “Butch” automaton bears, fully functional, a few teary eyes appeared in the audience. What an amazing moment of astonishment! After the lecture, Dan Stapleton gifted Don with an unknown mechanism that Del Ray had been created and gifted to Dan. The piece is in safe hands, and perhaps Don will figure out what it does.

The final presenter gained quite a reaction speaking about the unusual personality of Claude “The Great Alexander” Conlin (1880–1954). A true “Charlatan” with a capital C, this guy could swindle the best, and often did. All we could say after this most interesting talk by

Judge Gary Brown was “wow”!

A brisk, one-hour auction with many vintage items was hosted later in the day by auctioneer Joe Zimmer. Each pound of the gavel confirmed another piece of magic or magic history had been sold.

The hotel’s “magic room” lived up to its name by hosting a sprawling flea market. Twenty vendor tables spilled into a second room, offering a free-for-all of anything magic related (but not necessarily vintage) for sale. Both the flea market and the vintage dealers’ room were open to all magicians, even if they were not registered for the conference.

The first twenty-five registered attendees received a “golden ticket,” after which a drawing was conducted with the winning ticket receiving \$100 worth of *any* goods from the dealers. Both winner and dealer won in the transaction!

Speaking of dealers: They are the epicenter of the Florida Magic History and Collector’s Conference, and there were many great deals to be had. Vendor tables for vintage dealers were sold out months in advance, with several vendors left on the waiting list until the next conference.

Hundreds of old magazines were spread across four large tables for anyone who wished to take them home and add them to their collection, free of charge. Posters from past Magicpalooza and other conventions were also free for anyone who wanted one. Attendees also received a 2025 Magic History and Collector’s Conference poster.

Two shows were held on the hotel stage



(top down): Flea Market. • Gary Roberts sells his Zig Zag in the Dealer's room.

in the ballroom. The first show was an open mic where all attendees were invited to perform one to five minutes. Although not a contest, each member of the audience was given a slip of paper and pen to write down who they thought had the best presentation. Kevin Bellucci took home the large trophy with his act of doves and scarves, climaxing with the production of an adorable dog.

The conference closed with a show featuring magicians Dan Stapleton, Dennis Phillips, Scott McFall, and Ray Eden. A truly magical way to end the event.

Magicalooza producers Dan Stapleton and Ray Eden are currently putting their unique spin on the upcoming sixth Florida Magic History and Collector's Con-

Open Mic
winner
Kevin
Bellucci.



ference scheduled for February 2027. Five presenters have already expressed their desire to be a part of the next one. We can't wait to discover what magic history will be revealed then.

The Houdini Club Convention 2025

By Julie Sobanski

The Houdini Club was originally founded in 1915 by five magicians living in Oshkosh, Wisconsin. The club flourished locally for many years. In 1932, a new group formed as the Wisconsin Houdini Club. Although an attempt was made to contact other magicians living in Wisconsin to join the club, it remained relatively dormant.

County Judge Frank W. Carter of Eagle River and Kenosha Postmaster Mike Zens outlined a plan in 1938 for the formation of a society of magicians in Wisconsin. Building on the Houdini Club and the Wisconsin Houdini Club, The Houdini Club of Wisconsin, Inc. was born.

This time, something clicked. Magicians joined the club not just from Wisconsin, but from all over the United States.

The very first convention took place on October 15 and 16, 1938, in Oshkosh, with magicians attending from all over. On the bill were Carl Flom, Judge Frank Carter, L.L. Ireland, Vernon Lux, Fred David, Dr. R.C. Finkle, Ben Berger, Andy Anderson, Jimmy Murphy, and Burt Gustafson.

Here we are, eighty-seven years later. The Houdini Club of Wisconsin, Inc. is still around and hosting conventions. The club recently had its annual magic convention in Milwaukee. All the activities kicked off on Friday, September 26, at the beautiful Hilton Garden Center Hotel, right by the airport, for a day and a half of magic, friendships, and fun!

Anyone can join the club and you don't have to live in Wisconsin to be a member. We stay connected through bi-monthly meetings and our newsletter the *Houdini Gram*.

Because we have a smaller group than

most conventions, instead of having a dealers room, we had a magic flea market. You know the old saying "we all have way too much magic"? Well, the convention-goers did not disappoint. They brought in their vintage magic, gently used magic, and other interesting things to sell.

Our first lecture was a terrific presentation by **John Hutsebaut** on Dollar Store magic! Magic doesn't always have to be expensive. Fun props and bits of business all purchased from your local Dollar Store. John had us all smiling when he announced there was a "hare" in his Starbucks coffee cup. He took the lid off the cup and out popped a stuffed rabbit, right on cue! Everyone was laughing and taking notes on simple things you could make that would have a big impact.

After a dinner break, the doors opened for the All-Star Magic Show, featuring performances by:

David Seebach, Brian LeBoeuf, John LeBoeuf, and Julie Sobanski.

David Seebach is known worldwide for his grand illusions and stage presence as a master illusionist, but he is also perfectly comfortable on stage performing parlor magic. David has a unique ability to weave a story about anything. It was a rare treat to see him perform in a smaller venue. He opened with a very clever presentation with a baseball prediction, and a charming original effect with a skeleton, whose limbs remind you of a Pom Pom Stick. He also performed an effect with an audience member and a story about the Woman in Red.

Next up were the **LeBoeuf Brothers, Brian and John**. Not that well known in the local magic community as performers,



(l to r): David Seebach performs the *Fantastic Frame*. • Julie Sobanski performs the *Mail Bag Escape*. • Rick Alswager lectures on preschool shows.

they have been entertaining audiences for decades. Their comedy act left the audience laughing. They performed flawlessly both together and solo. Effects included Owen Card Ladder, Multiplying Bottles, and a charming nostalgic routine with a carnival flair (Smokey Mountain Magic's Targetto).

Last on the bill was **Julie Sobanski**. She lit up the stage with her upbeat, action-packed, silent silk act. She performed a seldom-seen effect called "It's in My Genes" and closed with her version of a Harry Houdini classic, the Mail Bag Escape. It was performed in full view of the audience and when she emerged from the bag, her short black dress was now a full-length, ultra sparkly gown.

The night ended with five people competing in a close-up contest, including two youth conventiongoers. The **Bill Rae Close-Up Trophy** went to **The Amazer, Jeremy Haak**, for his slick performance of Sam the Bellhop. Magic Jam sessions went on into the wee hours of the morning.

The convention resumed bright and early on Saturday, September 27 with four contestants competing in the stage contest. The **Harold Martin Stage Trophy** went to **Daryl Rogers** for his unique version of Ropes Through Body.

The **Junior Award** went to **Magic Mason Quinette** for great stage presence

with close-up magic and his stage presentation of a Dancing Cane and Vanishing Hula Hoops illusion.

The **Ben Tallman Literary Award** went to **Paul Rosen** of West Chapel, Florida, who did not attend, for his great article in the January Issue of the *Houdini Gram* about his experience visiting Harry Houdini's Home.



Contest winners Jeremy Haak and Daryl Rogers with Contest Chair Mike Miller.

The next lecture was fantastic! **Rick Alswager** opened the door for us, on performing for children, specifically the untapped market

of preschool children. Wow! What a great lecture! Rick brought the props he uses and shared with us how themes go a long way. Rick was open and honest with us and shared there is money to be made in this venue.

It's the little touches that make conventions special, right? Included in the registration was a buffet luncheon and a late-night ice cream bar.

The Comic Romantics, Elizabeth Mes-sick and Eric Siegel, were the winners of the ***Penn & Teller: Fool Us Trophy***. If you haven't heard of them, look them up on YouTube. Their lecture was quirky, imaginative, and had ukulele songs! They went over their unique code act. Very clever!



The Cosmic Romantics and Erick Olson.

The next lecture was the other Erick, **Erick Olson**, a very busy corporate entertainer from Florida. He is so quick-witted he had the entire convention gathered about a huge round banquet table for a true close-up magic experience. Part performance, part dealers show, one hundred percent fun!



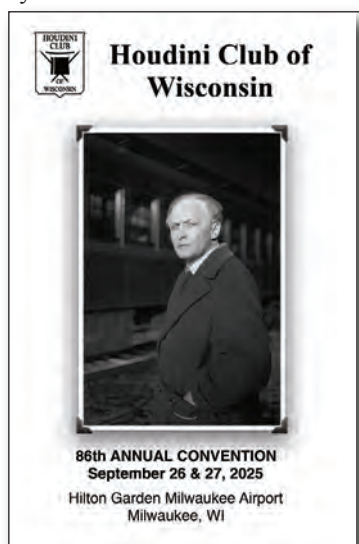
Erick Olson lectures.

After a dinner break, the doors opened for the Gala Magic Show, featuring performances by **Erick Olson** and **The Cosmic Romantics**. Their performances were extremely funny.

Erick Olson did a mind-reading effect with many volunteers. He also performed a Torn & Restored Bill with a bunch of bits of business that made it silly and astounded all of us, right in our own hands with our cell phones. Somehow random numbers, with some easy arithmetic, all equaled the current date along with the time and a randomly chosen song!

The Cosmic Romantics were a treat to see. They did a version of their trick from *Penn & Teller: Fool Us*, but they also broke out into solo performances. Erick impossibly balanced objects that defied gravity. Elizabeth performed a rope trick in song and together they closed with a flashy Find the Lady card trick.

By the end of the night, as we sat around in the after-show glow taking pictures, performing magic, laughing, and indulging in ice cream, we all felt like one big magic family.



The cover of the 2025 Houdini Convention program.

As convention-goer **Merle Ferber** once said in 1950, "Nothing beats fun!"

Did You Know?

By Joe Hernandez



The Magic Center Magic Novelty Company

In 1953, Frank Garcia took on a pivotal role as the manager of The Magic Center, a renowned magic novelty company owned by Russell Delmar. Nestled in the heart of New York City at 741 Eighth Avenue, The Magic Center had evolved from its origins as the Abbott Branch Store, which had occupied 130 West 42nd Street. Under Delmar's stewardship, the company became the exclusive representative for all Abbott Magic and Illusions products throughout Greater New York and New Jersey. It prided itself on boasting the largest display of magic apparatus and novelties in the country, a shining beacon of creativity and excitement in the world of illusion.

The team at The Magic Center was a richly diverse ensemble, each member bringing their unique talents and flair to the company. Among them was Jimmy Renneaux, who served as assistant manager and later ascended to the manager's role after Garcia's departure. Renneaux's talent shone brightly as he captivated audiences through performances on popular television shows, showcasing the vibrant spirit of The Magic Center. Other notable figures on the team included Tony Corrao, whose skills added to the store's magical atmosphere; George Amato, known for his deep knowledge of the craft; and the charismatic ventriloquist teacher, Monsieur Bernard, who brought an extra layer of entertainment and skill to the organization. Their collective contributions were instrumental in shaping The Magic Center into a renowned establishment at the time, and their talents would be celebrated in the world of magic.

Frank's artistic talents extended beyond his managerial duties, becoming a defining feature of The Magic Center's identity. His artistic skills flourished as he designed covers and illustrations for The Magic Center catalog. Those creations not only captured the essence of the magic community but also infused the company's history with a personal and imaginative touch, making each piece of merchandise feel special and inviting enthusiasts and amateur magicians alike. Through his contributions, Frank helped to craft a legacy for The Magic Center that resonated with wonder and creativity, ensuring its place in the hearts of magic lovers for years to come.

Joe Hernandez is writing a biography of Frank Garcia, from which excerpts are taken for this column. Joe is also the author of *The Foolosophy of Conjuring*, *Conjurer's Wisdom (Volumes 1 & 2)*, *Phonetastic*, *Magic Babylon*, *Houdini: The Ultimate Trivia Compendium*, and *Houdini: Reflections*. Books can be purchased at www.booksbyjoe.com, Amazon, or from magic dealers.



A Portrait of the Professional

DALE SALWAK

Endings

You are judged by your results and how well you bring things to an end . . . ; therefore, always FINISH STRONG. – Gary Ryan Blai

As the natural world teaches us, every departure is prelude to an arrival. The tide goes out, revealing a sandy seabed, but then it returns. Flowers close, their colors hidden, but then they re-open. The sun sets, there is darkness, but then it rises.

Why should it be any different for the performer, whose every routine is expected to have a beginning and middle and, most crucial, an ending or a new beginning, that leaves a lasting impression on the audience with optimism and a larger message? Art, like nature, is crowded with threes.

And yet, with respect to those who perform it, lay audiences have always had a problem with the radical Sacrificial Cremation Illusion. A girl is laid flat in a casket-like box. A fire is started, the doors fall open, and there lies a skeleton.

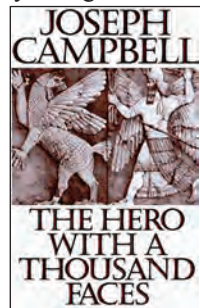
The curtain closes, but the unsettled viewers, far from comforted, sit uneasily in their seats, the air bracing with expectation, as they wait for a thumping finish that never comes. They were ready to clap, to be sure, but making the girl disappear wasn't enough; the magician had to bring her back.

The first time I saw such a performance I was sitting next to Neil Foster. After the revelation of the skeleton, he whispered to me, "Where's the magic? Anyone can burn a body." Later, Neil, his wife Jeanne and I returned to their Colon, Michigan, home for what they called a "post mortem" (no pun intended!) as we explored further this inbuilt hazard.

Early in our magical education most of us learn that the ending of each routine as well as the act itself should answer questions, resolve conflicts, solve problems that the performer had raised earlier. In other words, the magician is obliged to offer an arrival at something new that amplifies the audience's pleasure.

With Dariel Fitzkee's *The Trick Brain* in front of us, we tried to work out different solutions. Perhaps the skeleton stands up and in dignified fashion waltzes offstage. Or covered, the music swells as it rises in a hazy medium until the cloth is pulled away to reveal the restored girl. Or it vanishes into a pile of ashes, the sides of the "coffin" are raised, and then after a flash the wide-eyed girl sits up, restored. Something is needed, some resolution to the question implied earlier: What's next?

Joseph Campbell early recognized this necessary pattern, this rite of passage, in his *The Hero with a Thousand Faces* (recommended reading for every magician), in which he discovered from a close study of a thousand different cultures the universal story of the hero's journey (monomyth), an approach that when ap-



Joseph Campbell's classic is recommended reading for all magicians.



Amos Levkovitch's vanished birds reappeared at the back of the theater and returned to him on stage at the end of his act.

Harry Blackstone, Jr. floated the light bulb back to his waiting hand.



plied to magic deepens our understanding of its possibilities and provides a roadmap for the contours of the omni-inquisitive audience.

The hero (that is, the magician in this instance) starts by leaving the known world of common day (reality), leads the audience into the unknown world (the make-believe), faces challenges along the way (surprises, twists in the routine), meets a guide or solution, gains something of value (surprise finish to their delight), and returns full circle from this mysterious, even realistically surreal adventure to the known world, usually all the better for the journey (resolution).

Thus at the ending of his act Amos Levkovitch didn't just masterfully vanish a cage full of doves, but deftly reproduced them from the back of the audience which then returned to his outstretched arms.

Thus Harry Blackstone, Jr.'s bravura performance with a light bulb didn't just take the audience's breath away as it floated out over their heads, but it floated back to the magician's waiting hand, to be replaced in the lamp stand with which the routine had begun.

Thus Chuck Jones didn't just apparently slice his assistant into fourths as she stood inside a cabinet, and then restack the cubes in a different order, but he reversed the whole process and released the assistant, unharmed.



Chuck Jones – shown on the July 2010 issue of MAGIC Magazine – released, unharmed, his assistant after apparently slicing her into fourths.

With different terminology, the 2006 terrifically absorbing, rewatchable film *The Prestige* (recommended viewing for every magician) conveys this truth so well.

Desperate to reveal each other's secrets, two rival nineteenth-century London magicians – Robert Angler and his identical twin brother, Alfred Borden – begin to perform increasingly risky tricks which soon turn deadly.

During the course of the film the discerning movie-goer learns that like the plot itself, every great magic trick consists of an essential three-part structure.

The first part is called “The Pledge” (showing something ordinary); then “The Turn” (making the ordinary do something extraordinary); and finally the resolution or punch, “The Prestige” (restoring the vanished object or person, for instance, thereby creating the final, dazzling effect that astonishes the crowd and creates the performer’s prestige). Without this payoff (granted, the hardest part to create), everything else is pointless.

When developing our own routines, then, how do we discover the ending? The misty-eyed will say it all begins as a dream, and while on occasion that is true (Mike Caveney’s juggling arms, for example, or my ending to the Zombie), usually it takes more than that.

Many of us turn to “reverse engineering”; that is, we work backwards. We begin by asking ourselves, With what emotion do we want to leave the audience? What is the take-away? What is the applause-worthy ending?

Once we have answered to our satisfaction these questions, and others that arise, we find how to build the routine to get there, and then we look for a way to begin the story we are telling with our magic. We never know what we will discover when we create in this way.

This approach is followed by many artists in other genres – all sturdy pillars of achievement (and recommended for every magician’s consideration). For example:

John Irving (*The World According to Garp*): “I write the last line, and then I write the line before that. I find myself writing backwards for a while, until I have a solid sense of how that ending sounds and feels. You have to know what your voice sounds like at the end of the story, because it tells you how to sound when you begin.”

Margaret Mitchell (*Gone With the Wind*): “I had every detail clear in my mind before I sat down to the typewriter. I believe . . . that is the best way to write a book – then your characters can’t get away from you and mis-

behave, and do things you didn’t intend them to do in the beginning.”

Edgar Allan Poe (*The Narrative of Arthur Gordon Pym*): “It is only with the dénouement constantly in view that we can plot its indispensable air of consequence, or causation, by making the incidents, and especially the tone at all points tend to the development of the intention.”

Of course, we must find what creative method works best as we, twice-blessed, experience the joy that comes from both creating something new and fulfilling the routine’s promise of a compellingly strong finish.

Returning to the Cremation Illusion, why did the creator leave the trick open-ended? Was it too ambitious? Did he lose interest? Did he turn to other projects? Did he even realize it was unfinished? Or perhaps he didn’t know exactly where he was going. No one knows for certain.

What we do know is that Ormond McGill later solved this artistic problem with his revised effect in which only the assistant’s head is burned to reveal a skull, but then in a flash, the living head is restored.

As we discover in his *21 Gems of Magic* (1946), the ending – whether to a particular routine or to the entire act – provides closure, reinforces the central message, and creates a lasting, final impression with a “human touch that binds the performer and the audience together.”

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.

From Our UK Correspondent

BRIAN LEAD



This year, the British Ring convention was reduced to a single day, but a lot was packed into it. It was held under one roof – the Concordia Theatre in Hinckley, Leicestershire, which had all the facilities required.

All of the usual convention aspects were covered, including lectures by Graeme Shaw and Eddie McColl. Graeme is the proprietor of Newcastle's Magic Box (one of the United Kingdom's largest "real" magic stores) and his theme was family magic shows. He is well qualified for this, having won the Family Entertainer of the Year award at the Blackpool convention with his raccoon sidekick, renamed Derek. He talked about his approach to the shows, explaining his openers, closers, and everything in between. Eddie, on the other hand, is a close-up and parlour magician focusing on card magic.

The comedy magic duo Kane and Abel (genuine identical twins) also lectured about the show they were to present later as a climax to the day, in front of a partly lay audience. They were new to me, although they have been performing their double act for

twenty years (they don't look old enough!) and were a big hit at the Edinburgh Fringe. They say they were inspired to take up magic by their grandparents, Bryan and May, who received the I.B.M.'s Order of Merlin for their longstanding commitment.

Their zany act included one of them (who knows which?) actually transforming into a chosen card (a king of something-or-other) in a hilarious quick-change sequence – and the same one dressed as a lion vanishing and reappearing in a cage in the United States' grand illusion tradition. I guess it was one of those "you had to be there" moments.

In the middle of the day was this year's Jeffery Atkins Memorial Lecture, which took the form of an interview between magic's UK national treasure Anita Harris and our very own magical treasure, Richard Cadell, a former British Ring President.

After a brief introduction, a sparkling Anita burst onto the stage, radiating immediate warmth and personality and launching into the Fred Astaire classic *Putting on my Top Hat*.



Graeme Shaw.



Kane and Abel.



(l to r): Anita Harris. • Anita with David Nixon at *The Magic Circle*. • Anita with Tommy Cooper at the Palladium.

Over the next sixty minutes (which only felt like half an hour) we were transported into a world of magic with one of the best magic assistants in the business.

Anita began by talking about her seven years with the *David Nixon Magic Show* on television, working alongside Ali Bongo, who always had reservations about the use of obvious camera tricks at the start of the show. Nixon always maintained that audiences could tell the difference. We saw a clip of Anita talking to him as an animated photograph from the front page of a newspaper, before falling victim to a spiker illusion. Later, we saw her in Nixon's version of the Dizzy Limit, which incorporated a substitution so that, after vanishing from the net, Anita emerged from a bed of spikes beneath it.

Next up was Tommy Cooper, with whom Anita had performed for a season at the London Palladium – two shows a night with a matinee on Saturdays. She recalled Cooper's meticulous supervision of his own prop tables, and showed the publicity photograph of the pair taken in the alley beside the theatre with dustbins just out of shot.

Anita spoke of her time with the Bluebell Girls and three years with the Cliff Adams singers, and recalled her trip to America shortly after her sixteenth birthday – along with contemporary Aimi MacDonald, who also assisted David Nixon. She appeared at El Rancho in Las Vegas, in a show headed by comedian Joe E. Lewis.

Other photographs showed Anita with Liberace and Frankie Howerd, with whom she appeared in a number of iconic *Carry On* films (a UK tradition akin to pantomime), and we were treated to some brief trailers.

Anita punctuated the session with songs, including “Come Fly With Me” and “Just Loving You,” her own top-ten hit of 1967 which had been generously given to her by Dusty Springfield. This led to her appearing on the iconic *Top of the Pops* and performances at venues such as *The Talk of the Town* and *The Royal Variety Performance*.

Anita spoke movingly about her husband Mike, who died just a few days after their golden wedding anniversary in 2023, and ended on a song which brought a tear to the eye. The audience rose as one in a standing ovation – not usual over here.

We had experienced a masterclass in audience engagement, from the very personification of “show business.”

In the dealers' hall, I was particularly taken by a new company called Tricked Magic, who deservedly won the Dealers' Award, with their own unique items largely based upon original artwork by their own Alex Jesson, who was on hand to sign his work. There was an impressive array of magic-themed mugs, posters, coasters, and key-rings, as well as magic kits, props, and tricks, plus imaginative items for use with the ubiquitous chop cup, which included

miniature balloon dogs and mini Rubik's cubes. They also had the largest giant thumb-tip that you ever saw.

There was even space in the convention schedule for both close-up and stage competitions, each with five competitors. Alex Cahill from Nottingham won the former with some very clever routines, while the boy-girl duo Raymond and Cannon emerged victorious from the latter.



Raymond and Cannon.

The day was rounded off by the installation of Executive Secretary Moira Fletcher as the President for 2025/26 – but more of that next time.

Finally, British Ring member Stuart Brown of Derby garnered priceless publicity

recently when the local council demanded that he should pay £429 for a licence to produce his white rabbit Snowy at the end of his magic act. The story went viral, hitting the national and international presses and leading to appearances on the popular *Jeremy Vine Show* and Talk TV, with a live interview on the GB News channel. The *New York Post* translated the cost into \$527 and commented that the magician “couldn’t make the bill disappear,” while others referred to “vanishing money,” which made him “hoping mad”!

Apparently, the law, established in the UK in 2018, had placed Stuart in the same category as a full menagerie or “trained animals for exhibition.” He fears it will squeeze his one-man business, but it has certainly got him noticed.

Stuart was not aware of the regulations, and doesn’t know who alerted the authorities, but he points out that many of his performances are unpaid charity shows, with Snowy only coming out for ten minutes at the end to meet the children.

Stuart says: “The current situation is at a stalemate, and I am just waiting to see what happens next. I have appealed, but nothing has come from it as yet.”



Stuart Brown with Snowy.

Youth Trivia Contest



November's question: A magician from not-so-modern times performed an effect during which a spectator smashed a plate into bits and withheld one fragment. When the remaining pieces were instantaneously restored, the single remaining piece fit perfectly into the gap in the plate. *Who was this performer?*

Answers must be postmarked by December 20, 2025.

August's question was: *Who is believed to have been the first performer to escape from a straitjacket in full view of spectators?*

A number of our Youth Members submitted guesses for the answer to this question. Unfortunately, none of those submissions were correct. This is what we were hoping you'd tell us:

Imagine a classic image of someone performing a straitjacket escape.

You're probably seeing Harry Houdini in your mind. And, you're very likely picturing him dangling from a cable by his ankles, high above a crowded city street – a street filled with pedestrians who are excitedly watching him attempt to wriggle free from the straitjacket.

Did we get that right?

The name "Harry Houdini" will forever be attached to our image of the straitjacket escape. In fact, in our little subculture of conjurors, we don't even need the "escape" part. Just say "straitjacket," and most of us will have Harry Houdini in our heads. And most of us will entertain that image of him performing the escape while hanging upside down over some downtown city street in the early 1900s.

The thing is, that escape wasn't originally performed that way.

The first time that Houdini escaped from a straitjacket while hanging from his ankles, upside-down, was in September of

1915, in Kansas City. (Historian and author William Kalush mentioned online in a 2013 post that he believed it was actually in 1914.) It's very interesting to note that, according to Houdini scholars John Cox, Bill Mullins, and Joe Notaro, that might have been the first time that Houdini performed the upside-down straitjacket escape, but... Houdini wasn't the first person to do it. It turns out that Houdini was most likely duplicating a feat first performed in 1912 by an escape artist named Al Pitroff. Pitroff used quite a few stage names including "The Great Alvin," "Mysterio," and "Levy." Houdini may also have been influenced by a meeting with an English fan named Randolph Douglas, who is said to have demonstrated the act in his own attic, while Houdini was visiting his home.

In any case, this suspended escape from a straitjacket was certainly done in full view of the audience, but it wasn't the first version of the escape to be done in full view.

Houdini conceived the idea for an escape from a straitjacket about a decade and a half earlier. In the book Houdini: His Life-Story by Harold Kellock, Houdini claimed to have first considered the escape while in Newfoundland, Canada in 1897. The book reiterated Houdini's account of the act's creation from a story that appeared in an article in a magazine for magicians. Houdini asserted that he thought

of it when he saw a patient in a psychiatric hospital (referred to as an “insane asylum” in those days) who had been immobilized by a canvas straitjacket. That incident isn’t well documented, and Houdini was known to embellish, but the timing of his first thoughts on this idea is probably close.

Kellock wrote that Houdini’s first real success on stage with the straitjacket escape was around the autumn of 1901, but he most likely began performing it prior to that, in the 1890s. The escape that he was performing at that point, however, was not done in full view of the audience. Harry Houdini’s original escape from a straitjacket took place on the stage, but it was accomplished while he was inside of a cloth cabinet, covered with deep, red velvet – hidden from the audience’s eyes.

Harry Houdini’s younger brother was born Ferenc Dezső Weisz, in Budapest, Austria-Hungary. His family addressed him by his Hungarian name “Dezső,” approximately pronounced “DEZH-oay,” which eventually became “Dash.” Dash ultimately assumed the western name Theodore and performed as “Theodore Hardeen.”

Hardeen was an accomplished and respected magician and escape artist, and performed many of the same escapes and feats as his older brother. In the very early years, they performed together, but as Harry’s success grew, they began to tour separately. When the straitjacket escape became a part of Harry Houdini’s act, it also became a part of Hardeen’s performances. Both brothers accomplished the escape on the stage, but concealed from the audience’s view.

According to Dash, in 1904 or 1905, he was playing an engagement in London, England. The on-stage volunteers, along with the majority of the audience members on that particular night, did not believe the whole “I’m all alone in this tent” business. They insisted that someone must have been helping Hardeen while he was inside the cabinet. Hardeen decided it would be best



Hardeen, creator of the full-view straitjacket escape, whom Houdini called “Dash.”

HARDEEN CHALLENGED

COPY OF LETTER
27 South Road,
West Hartlepool, April 2nd, 1906.

MR. HARDEEN,
Dear Sir,
Seeing on the boardings that you
to hold you, we wish to let you know that we think we
have a method of fastening you from which you cannot
escape. Now we have in our possession a Regulation
STRAIT JACKET
the same as used by the
ASYLUM AUTHORITIES,
and if you will allow us to strap you into it, in the same
manner as the
DANGEROUS CRIMINAL LUNATICS
are fastened, we will call at the **EMPRESS** any night
you may suggest.
Awaiting your reply, we are, yours faithfully,
Ex-Insp. J. CRUICKSHANK.
Ex-P.C. T. ATKINSON.

Durham County Police.

HARDEEN ACCEPTS THE CHALLENGE
AND WILL MAKE THE ATTEMPT 2ND HOUSE
WEDNESDAY APRIL 4TH, 1906
AT THE
EMPRESS

J. W. BROWN, PRINTER AND MANUFACTURER, STATIONERS, 20, SOUTH STREET, HARTLEPOOL.

Broadside advertising a Hardeen straitjacket escape challenge.

for his reputation to accomplish the escape again. This time, however, he would escape while in full view of the audience.

When he finally escaped from the strait-jacket without the cabinet (Hardeen claimed it took him an hour of wriggling around on the stage), the response from the audience was huge. Hardeen told his brother Harry about this success, and Harry eventually began performing without the red velvet cover.



Harry Houdini is strapped into a straitjacket on top of a railroad car in 1915.



Houdini wriggles free, in full view of the crowd below.

So, the first performer to escape from a straitjacket in full view of spectators was not Harry Houdini. It was his brother, Hardeen. And the image of the upside-down suspended straitjacket escape – the one we all picture in our head when we think of Houdini – was not Houdini's first form of the escape. It was probably his third version.

Still, the picture is such an iconic image that it has influenced magicians for over a century. Magician Lee Terbosic, the star of The Discovery Channel's 2019 series Houdini's Last Secrets, was so impacted by the stories of Harry Houdini's 1916 suspended straitjacket escape in Lee's hometown of Pittsburgh, Pennsylvania, he decided to recreate the feat on the one-hundredth anniversary of the event. And so, on November 6, 2016, at high noon, at the intersection of Liberty Avenue and Wood Street in downtown Pittsburgh, Lee Terbosic dangled by his ankles about one hundred feet above the pavement, while thousands of pedestrians crowded the streets below him to excitedly watch him wriggle free from the straitjacket, in the exact same spot that Houdini had dangled exactly one hundred years earlier.

You can find oodles of information about the magic and history of Harry Houdini and Hardeen in books, including Houdini: The Untold Story by Milbourne Christopher; The Secret Life of Houdini (two volumes) by William Kalush and Larry Sloman, the difficult to obtain Houdini – The Key by Patrick Culliton, Houdini: His Life-Story by Harold Kellock (from the recollections and documents of Beatrice Houdini), and many more. There's also quite a bit of information in past issues of periodical publications, including The Sphinx, The Magic Circular, Genii, MAGIC, and The Linking Ring.

Lee Terbosic lives in Pittsburgh, Pennsylvania, and works as a magician all over the world. Theodore Hardeen died in 1945. Harry Houdini died in 1926, and as far as anyone knows, he's still dead.

If you submitted a response to this



Can you find Houdini in this photo, from his November 6, 1916, escape in Pittsburgh? See the highlight below. (COURTESY LEE TERBOSIC)

month's question, but you didn't submit the *correct* response, please ... *keep trying!* These questions aren't written to be easily answered using Internet-based search engines like Google, Yahoo, Archie, or Bing. Take your issue of *The Linking Ring* to your local I.B.M. Ring

meeting and ask one of the older magicians to help you find the answer. Show the entire world how smart you are, get your name published in *The Linking Ring*, and win some great magic from one of our best brick-and-mortar magic shops. You'll *love* the prizes!

Hey there, Youth Members!

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

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

Please make certain to include a few references. If we use your question, we'll send you either a dozen gently-used mousetraps or a really cool magic book – our choice.

See if you can win! Follow the Contest Rules on page 87 and mail your responses to the address above. Answers must be postmarked by December 20, 2025.

Magic and

Memories

David Ginn



Lou Tannen's Magic Shop 1961

My first trip to New York City came in the summer of 1961, the year I turned fifteen. My friend Billy McMullen and I flew Delta to Newark, New Jersey, then took a bus to Bernardsville, New Jersey (or "Burnersville," as they called it) for two weeks of Junior Leadership Training at Schiff Scout Reservation.

Both of us were Eagle Scouts and were dressed in our scout uniforms, and at least one of us (me) looked like the photo you see below. At Schiff we were assigned to troops and patrols, sleeping two to a tent.



David Ginn in 2000, wearing his 1960 Eagle Scout uniform.

The plan my dad created was this:

Send Billy and David to two-week scout camp, then drive with mom, sister Nancy, and cousin Barbara (both age twelve) to New Jersey, pick up Billy and David once camp was over, then proceed to New York City, Boston, and Bar Harbor, Maine before taking the ferry to Canada. We would then drive across Canada to Niagara Falls, then to Buffalo, New York and straight south to our Georgia home.

Quite a trip, as it turned out.

That scout camp proceeded nicely with good weather and lots of activity. Billy and I were separated into different patrols, and I acquired a roommate from Kentucky named Joe. That first night in the tent, Joe and I talked until about two in the morning, just getting to know each other. That's when the scoutmaster spoke to us from outside our tent:

"You guys stop talking and get to sleep. If you don't stop talking, I'll have to rock you to sleep – *and I have a rock big enough to do it!*"

We shut up and dozed off only to be awakened five hours later to cook our own breakfast!

Three interesting things happened at the scout camp:

1. **SONGMASTER.** One of our nightly presenters was a scoutmaster who interjected his talk with lines from an old song, the "Boarding House Song," sung a capella

to the tune of “Silver Threads Among the Gold.” Here are a couple of verses, my favorite verse being when the dog died:

*In the boarding house where I live
Everything was growing old.
Silver threads among the butter,
And the cheese was green with mold.*

*When the dog died we had hotdogs,
And we ate them all with glee.
But when the landlord died I left there.
Spare ribs were too much for me.*

He used these ditties between points he made to keep up our attention. An interesting technique.

2. HAMBURGER. During a cooking demonstration, a different scoutmaster wrapped a raw hamburger patty in aluminum foil. Then he struck a match and held it under the foiled patty in his other hand. After about fifteen seconds, he blew out the match and unwrapped the foil to reveal the hamburger patty was cooked! He proceeded to eat it right there in front of us, which was his reward for fooling us with a simple magic trick.

How did he do it? When he reached for the pack of matches, he switched the raw patty in foil for a cooked patty in duplicate foil. I figured this out much later because to his credit, the scoutmaster *did not reveal his method*. Remember, this took place in 1961. Seven years later in 1968 I developed my now-classic Snake Can routine based on that hamburger patty demo at Schiff Scout Reservation. Now you know the rest of the story, and in next month’s *Linking Ring* I’ll share with you the original *Snake Can* book in full.

3. I GOT SICK. Early in the second week of camp, I must have eaten something wrong because I became sick to my stomach. They put me in the nearby hospital to recover.

I was confined to a ward bed for two full days, and the only thing I had to read was

my Louis Tannen *Magiclog No. 3* (1960), a softbound catalog of 545 pages. With nothing else to do but get well, I went through the entire catalog *twice* during those two days and made notes about what I wanted to see and possibly purchase when we visited the shop in NYC a week later.



The cover of the 1960 Tannen's Magic catalog.

Some of the items on my list included *Mystery of the Pyramids* (\$6.50 small or \$12.50 large), *Nesto Candles* (\$10), *Grant's Rice Cans* (\$3.75), the *Giant and the Dwarf* (\$17.50), *Fraidy Cat Rabbit* (\$9.50), *Kornsilks* (\$3.50 each), *P&L Firecracker Tubes* (\$8.50), *Walsh's Vanishing Cane* (\$12.50), and the *Sandwich Watch* (\$6).

Two days later I returned to scout camp and finished my course. The family picked up Billy and me, then headed for New York City.

My dad loved music and Broadway musicals, so for two nights in a row he arranged for us to see a show. First we saw *The Sound of Music* starring Mary Martin and Theodore Bikel. We even saw Mary Martin leave afterwards through the stage door. My sister Nancy even touched her hand! Next, we saw *Camelot* starring Julie Andrews, Richard Burton, and Robert Goulet. Funny that years later Julie Andrews got the part in *The Sound of Music* and became the superstar she is today.

Of course, the highlight of my NYC trip was my visit to Tannen's Magic Shop at 120 West 42nd Street in the Worlitzer Building. Dad dropped me off on the street and gave me one hour to return. Up the elevator I went. When I exited the elevator on the twelfth floor – I entered *wonderland*.

Tannen's Magic Shop in 1961 looked a lot like the photo you see here. In my catalog everything was black and white. Suddenly, Tannen's stood before me in living color, and that's when I discovered that Lou Tannen himself had *red hair!*



Tannen's Magic Shop in 1960.



Lou Tannen.

Tannen's shop was packed floor to ceiling with magic: colorful boxes and tubes, silks, wands, canes, books, stage magic on shelves and close-up magic in glass cases.

Here is some of what I saw that day, plus a few personal observations:

- **Chinese Flame Clock (only \$25).** A sort of early Zig Zag Illusion with a lit candle, something that fascinated me early on and that I never bought or used. Fifty years later I actually held one in my hands and thought, *I don't think this is for me.*



- **Dagger Head Chest.** Way too steep for my budget when I was fifteen years old, but when I was in my mid-thirties circa 1980 I bought one made by Bob Hutchings at the Magic Shack in Jacksonville, Florida. I used that in hundreds of shows and published it in my 1984 book *Magic and Monsters for Kids I Love*.

- **Crystal Silk Cylinder.** Dozens have passed through my hands, new and used, but I've never used one in a show myself. Good trick though.

- **Nu-Way Kuma Tubes by U. F. Grant.** I love the idea of this trick, but just never got around to doing it. I saw someone on YouTube do a large version of it several years ago, and it just killed!

- **Houdini Pillory Escape.** I never planned to build or buy this illusion (see nearby illustration), but when I saw one for sale at the FCM Winona Lake, Indiana convention in 1986 – with a price tag of \$50! – I had to have it. I fixed it up and used it for years in the Ropes, Chains, Pillory Escape segment of my Magical Wonder Show with assistants Debra and Holly. We presented it at Abbott's in 1988 when we brought the entire show to Colon, Michigan and presented it as the Saturday matinee.



• **P&L Passe Bottles.** This was the comedy set with a third bottle. I bought a set years later and never used them in a show. What was I thinking?



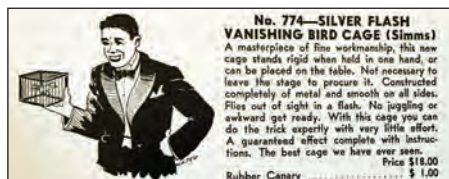
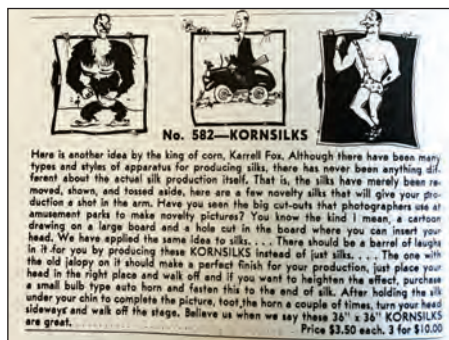
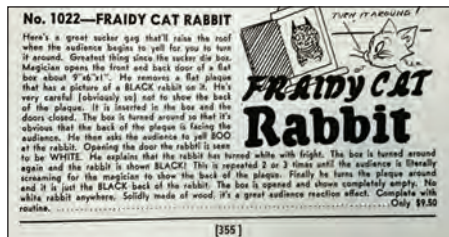
• **Blue Phantom.** I always loved this trick. I just could not afford it. Many years later I picked one up secondhand, a Thayer I believe, and used it all summer in library shows. I published my routine in *Kidshow Magic Compendium*. I felt a great sense of accomplishment by finally doing this classic trick I first read about in Ottokar Fischer's *Illustrated Magic*, a copy of which I picked up for \$3 when I was sixteen in a used bookstore in downtown Atlanta.

• **Grant's Six-Foot French Guillotine.** I picked up a used one at a convention for maybe \$100 in the early 1980s. In the 1980s, I performed it with a comedy routine three hundred times in one school year. I published my version in the *Monster* book and later used it in my illusion show of the 1980s and 90s.

• **Nesto Multiplying Candles.** I wasn't ready for them in 1961, but by the late sixties I had found a used set and presented them at almost every show I did in my silent act to music. I still love this trick. My ending changed the last candle to a 36-inch Rice Clown picture silk.

• **Fraidy Cat Rabbit.** I was still doing Hippy Hop Rabbits, the Grant version with metal tubes, in my teens. When I saw this at Tannen's, it didn't affect me. It was only \$9.50, and I could have gotten more out of it in five minutes than I could with a two-second cane vanish. Seven years later in 1968, I paid Gene Gordon \$10.50 for one at the Chattanooga I.B.M. Convention and used it in over one thousand live shows. It is still one

of the top ten kidshow tricks ever invented, in my humble but accurate opinion.



I could go on and on. Fortunately, the Tannen's shop was not busy the day I made my visit, and Lou himself took personal charge of me. I pulled out my list and asked to see this and that, the Mystery of the Pyramids being at the top of my list. I know Lou showed it to me. Maybe I held it, but for the life of me sixty-four years later, I cannot recall why I didn't buy it. I question now if I would have known how to use it. I finally got one in 2012, and I'll tell you about that in the January 2026 *Linking Ring*.

With all these choices, I had a difficult time making a decision. Finally, I laid down the same price as the Pyramids – \$12.50 – for a brand-new, in-the-box Walsh Vanishing Cane. I may have purchased something else, but I cannot recall if I did. That solid black sheet-metal cane grabbed my attention and I had to have it.

Being inside Tannen's was like being in the greatest magical toy shop ever. But I had only one hour to look, ask questions, buy something, and get back to the street. I had to be on time at the curb of 42nd Street.

Dad and family picked me up on time, and off we went to eat dinner and stay the night at a Howard Johnson motel. The next morning when I had my turn in the bathroom to clean up, I opened the cane according to the instructions and set it up to vanish. I stood over the bathroom sink and let the metal cane go full length. It immediately collapsed into my left hand, slicing two of my fingers and causing me to yell, "Ouch!"

The cane fell into the sink and so did blood from my fingers. Quickly, I picked up the cane, wiped it off, and boxed it. Then I ran cold water over my fingers and applied direct pressure (a technique I learned in Boy Scouts) to stop the bleeding.

From the other room my mother called

out, "David, are you all right?"

"Just cut my hand trying this new magic trick," I said. "No big deal." I knew if she heard that *metal* cut me, she'd want me to get a tetanus shot!

That was my first experience with a vanishing cane. Weeks later when I was back at home, I practiced with the cane while wearing gloves and learned how to catch it without cutting myself.

Three summers later I actually met Russ Walsh at the 1964 I.B.M. Convention in New York at the old Commodore Hotel. He had a stand in the dealer room, and I told him how much I had used the cane (but left out the blood-in-the-sink story). In February 1965, I made my first Atlanta TV appearance on the *Two Bells* show, and I used that very cane to open my dove act.

I have never forgotten my first visit to Tannen's and meeting Lou and his brother Irv. Both in person and by mail, Lou Tannen always treated me first class. I valued that greatly because when Lou Tannen knew me, I was a teenage nobody, and yet he treated me like a somebody.

I'll continue the Mystery of the Pyramids story in the January 2026 issue. I will also answer the question, "How to end a trick that has no ending?" The Mystery of the Pyramids is exactly that kind of trick.



A cartoon on the back cover of the Tannen's catalog.

Magic Down Under Profiles of Prominent Australian Magicians

By Kevin Casaretto

Percy Abbott

Percy Abbott was born on May 3, 1886 in Braidwood, Sydney, Australia. He and his siblings were orphaned at a very young age. They moved in with his aunt, who charged the children for room and board.

When young, Percy fell in love with the theatre and magic and went on to perform throughout Sydney and other towns all over the state of New South Wales.

During the early 1920's Percy took up a position with the New York Novelty Co. He eventually opened on Pitt Street, Sydney, his own supply house called Abbott's Magic Novelty Co. He continued to perform and was one of the first magicians to feature the "Sawing in Half" illusion.

When Percy left the Australian shores, he also left the magic shop to be run by his brother Frank. He then toured Asia before arriving in the United States. He attended his first I.B.M. Convention in 1926.

Percy became friends with Harry Blackstone, Sr. They agreed to form a partnership and establish the Blackstone Magic Co., which they set up in 1928 in the village of Colon, Michigan. The company only lasted about eighteen months and closed its doors in 1929.

After four years of working Coney Island with Jean Hugard and playing school shows across the Midwest, Abbott decided to settle down. He married Gladys Goodrich, from Colon and opened a new magic shop called the Abbott Magic Novelty Company which he began to advertise in trade journals in 1933. A year later, the store was doing well.

With the help of a dentist from Saginaw, Michigan, Dr. Boris Zola, the business began to thrive because of one trick – "Squash" – the barehanded vanish of a shot glass.



Percy Abbott in 1955. LINKING RING ARCHIVES

In 1934, Abbott found with Recil Bordner a new partner who invested a thousand dollars into the company. Bordner, who had taken an interest in mentalism, was a student of Percy's. Together they moved the shop to 124 St. Joseph Street where it stands to this day. To celebrate the new location, they organized the store's first Magic Get-Together in the fall. Eighty-seven years later, it still flourishes.

Abbott founded *Tops* magazine in January 1935 and was its editor for several years. From 1936 to 1957 his righthand man, Howard "Mel" Melson, helped him to bring the magazine to where he wanted it to be.

By 1945, the Abbott Magic Novelty Company was successful. It spanned seven buildings

(continued on page 69)



Polishing the Rings

SKIP WAY

Thoughts on Thinking

Leaders think. This simple act devours large segments of our time. We organize our teams, analyze opportunities, evaluate ideas, solve problems, and make plans. Solving the occasional unexpected crisis can easily burn through an entire day. How we approach this process influences our leadership style.

Effective leaders rely on three types of thinking: critical, strategic, and integrative. Critical thinking avoids assumptions and biases that can lead to poor decisions. It anticipates consequences, develops innovative solutions, and promotes effective communication of ideas. Strategic thinking evaluates problems and opportunities, focuses on goals, and promotes planning ahead. Integrative thinking examines multiple paths to find the best innovative solution. It blends elements of diverse ideas to form the best composite solution. If you recognize these patterns in your leadership style, you're on the right path. Well done!

On the opposite side of the coin, we find those leaders who rely on less productive processes that generally ensure failure. Few leaders mean to set these nasty covert snares. Most often, they are the result of a lack of experience or poor training. These traps can push a club onto unproductive detours that obscure or miss their goals.

Recognizing these destructive thought patterns makes them easier to avoid. Here are my top four leadership mind traps.

Conference Thinking. The mastermind and brainstorm models of thinking are highly effective when properly managed.

Two heads are always better than one. But group think tanks hide a hefty downside. During World War II, mathematician Alexander Wald's team carefully evaluated the bullet strike patterns on combat aircraft to determine reinforcement options. Other teams suggested adding unwieldy armor plating in the most damaged sections. Wald knew that adding bulk and weight to these areas literally wouldn't fly. He proved that adding light reinforcement to the damage-free sections of returning planes increased the crews' chances of safely completing their missions.

Failing to look at problems from all sides often hides the most productive solution. We may lose great ideas in the mix. This results in confused members and frustrated leaders unsure of how and where they failed. The benefit of a mastermind lies in its ability to introduce and examine a problem from all sides.

Analysis Paralysis. This is the reverse side of conference thinking. Some teams overthink a problem to a point that makes it impossible to reach a decision. They are petrified by thoughts about everything that could go wrong, who might be offended or feel left out, reasons it may not work, and how much it might cost.

Overthinking is a form of procrastination. We allow our fears to trap us in a loop of "What ifs" and "But thens." It kills progress. Humorist Will Rogers wisely offered, "Even if you're on the right track, you'll get run over if you just sit there." A twenty-year-old man was desperate to

reach the Virgin Islands to meet a girl. His flight, the last one that night, was cancelled with mechanical issues. He chartered a private plane that he could barely afford, wrote “Virgin Airlines \$29” on a borrowed cardboard, and waded into the crowd of angry passengers. He filled his chartered plane within minutes, flew for free, and greeted his girlfriend on time. Billionaire Sir Richard Branson never allows overthinking to slow him down.

Indecisive Thinking. A donkey spots two stacks of hay and can’t decide which one to eat. His indecision drags on until the silly beast ends up dying of hunger. Indecisive thinkers carefully examine every conceivable angle to a solution in minute detail to subconsciously avoid making a decision. All too often, just as a choice seems clear, they create another “What if” fork in their mental path. They can’t pull the trigger and have no idea why.

Fear creates this indecisive thought process. It may be the fear of failure, of choosing the wrong path, or facing the ridicule of others. Consider this. If you make three decisions and get one wrong, you’re running a sixty-six percent success rate. If you make ten decisions and get two wrong, your success rate rises to a healthy eighty percent. Those two mistakes provide a valuable lesson for future projects. Learning to look at this as a win-win situation makes the future efforts easier to master.

Great leaders are not fearless. They simply develop the strength and courage to press forward. Chinese philosopher Lao Tzu wrote in the *Tao Te Ching* that a journey of a thousand miles begins with a single step. If you’re prone to indecision, write this down and stick it wherever you

work, think, or feel forced to choose. Liberating our thoughts from the grasping tentacles of “What ifs” allows us to push forward.

Underthinking. This is generally a club’s least critical problem. Overthinkers tend to dominate clubs and take on authority positions. They may openly criticize and shut down those who offer ideas too easily. These underthinkers tend to observe and act on instinct. They often fail to think through an idea and are prone to make mistakes, but don’t sell them short!

In the 1990s, a salesman came into my shop to push a new line of small plush animals. They were cute, but a bit too expensive for a simple stuffed toy. I quickly passed on his offer. In hindsight, turning the Ty salesman and his Beanie Babies away was not my best decision. I took a chance on a line of costumed hero branded products that appealed to boys and girls alike. These Power Ranger products became one of my top sellers. Underthinkers tend to rely on gut instincts honed through experience. They don’t always get it right, but each mistake strengthens future decisions.

Leaders think. Leaders act. Avoiding these planning traps and practicing sound methods for reaching and acting upon your decisions benefits you, your leadership team, and your club. Think about that.

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

Sign up 1!

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



Marketing Magic

KENT CUMMINS

HOUDINI!

"I want to be like Houdini!"

Kent Cummins

Harry Houdini died on October 31, 1926. That means next year there will no doubt be a plethora of books, articles, blogs, podcasts, lectures, talk shows, specials, magic shows, séances, and who-knows-what-else celebrating the most famous magician who ever lived. (Sorry, David!)

When I was an undergraduate student at Louisiana State University (1961–1965), I took a self-guided course on the Psychology of Deception. As part of the course, I conducted an extensive survey regarding the public's perception of magic. When I asked respondents to name a magician, the vast majority said, "Houdini."

Even today, if you ask someone to name a magician, the most likely answer is not David Copperfield, Doug Henning, Mark Wilson, Lance Burton, or Siegfried and Roy. It isn't Penn and Teller. It isn't David Blaine or Cris Angel. (It is not "The Fantastic Kent Cummins.")

It is Houdini.

The general public has always loved Houdini, and anyone working as a magician can use this interest to help them sell their own magic lectures, camps, classes, and shows. I have done this throughout my career. And with the one hundredth anniversary of Houdini's death just around the corner, public interest in him is about to expand exponentially – which can be a marketing bonanza for ma-

gicians who take advantage of it.

But you need to start now.

Marketing Magic for Houdini

Here is what I am doing so far:

1. Releasing my new book, *I Want to Be Like Houdini*, with an introduction by Joe Vitale, on January 6, 2026, with a public book launch party.
2. Publishing four episodes about Houdini in my podcast, "Tales from the Fantastic Magic Center," in October 2025 (a new episode is released every Monday).
3. Submitting columns about Houdini for *The Linking Ring*, the *South African Magical Society*, and *Imagine* digital magazine in October 2025.
4. Increasing the use of Houdini-related tricks and patter in all of my magic shows beginning in October 2025.
5. Adding Houdini stories to all of my speeches, lectures, and classes, starting in October 2025.
6. Organizing and presenting a Halloween Magic theme about Houdini at my local I.B.M. Ring 60 and SAM Assembly 206 in October 2025.
7. Creating a special event at the Fantastic Magic Center for Halloween 2025.
8. Renewing my monthly blog, "Too Much Context Man," starting in October 2025.

9. Obtaining and designing a new website, www.likehoudini.com, in 2025 to promote all my Houdini products and events.

10. Obtaining more Houdini books and memorabilia for my collection, starting immediately.

11. Finding potential beta readers and reviewers for my new book.

12. No doubt other things as I think about them!

But what else can *you* do? Here are a few marketing ideas to get you started:

Watching Movies and Magic

The 1953 *Houdini* movie starring Tony Curtis and Janet Leigh is still remarkably entertaining more than seven decades later. When we tried to show some of my favorite old magic movies to the kids at Fantastic Magic Camp, many of the kids were bored by the slower pace. But they loved *Houdini*!

The movie is great for having a discussion about how Houdini really died, since it indicates his death was caused by a problem with the Chinese Water Tortue Cell – but we all know he really died of appendicitis. Not as dramatic, I suppose.

There will no doubt be other magic movies released and re-released for television and probably even theatres next year, and all of these can be used to promote your own magic ventures. Here are a few of the things I have done to get *your* creative juices started.

Two on a Guillotine

When this movie came out in 1965, I bought a French Guillotine from U.F. Grant and toured Louisiana with a magic show promoting the movie.

Ride the Wild Surf

How could the Gordon Theater in Baton Rouge, Louisiana, promote this teen exploitation flick? By advertising that a magician (guess who?) would float a girl in a bikini on a surfboard – not in the water, but in the air! I used Burling Hull's Dream Levitation, on stage and in person!

Pepsi Cola Fun Show

At several different times in my career, I

have helped promote Pepsi by doing magic on Saturday mornings for special kid shows at various theaters.

The collage consists of several vintage posters and advertisements. The top left poster is for the movie "Two on a Guillotine", featuring a guillotine and the text "Any way you slice it... it's the screen's new high in good clean-cut fun!". The top right poster is for "ON STAGE" featuring "Guillotine" and "Midnite Chiller" with a list of stunts. The bottom left poster is for "KIDNIE MATINEE THURSDAY MORNING" at the Harlow Theatre. The bottom right poster is for "Pepsi-Cola" featuring a man in a suit holding a glass.

Fantasia

When this Disney movie was re-released in 1990, celebrating its fiftieth anniversary, the Edwards Grand Palace in Houston, Texas, hired me to do strolling magic in the lobby and then to introduce the movie itself with a bit of magic in front of the screen. Disney Magic, to be sure!

Harry Potter

As each Harry Potter film was released, magicians were hired to promote the film. Find out what magical movies are coming up and contact the theater managers with ideas for promoting their movies.

Going Crazy with Straitjackets

Include one or more escape tricks in your shows. This will be a great time for straitjacket escapes. When the Houdini movie came to the Saenger Theatre in New Orleans in 1953, the movie was promoted with a magician escaping from a straitjacket, hanging upside down above the crowd from the letter “N.”

But you can also perform the straitjacket

escape as a comedy bit in just about any show, *without* having all the blood rush to your head while you dramatically escape. I have never personally been strapped into a straitjacket, either for detainment or entertainment, but there is no reason why you can’t embrace this.

For many years, Peter the Adequate escaped from a straitjacket under water. We used this to create interest (and free publicity) for many of our events in the Austin, Texas area. We did this in swimming pools, hot tubs, dunk tanks, and anywhere else the public and press) could watch in amazement.

Peter even has what he calls a “Gay Jacket,” to differentiate it from a “Strait” Jacket.

Chained to an Idea

If you don’t have a big budget and aren’t really into difficult escapes, you can still perform the Siberian Chain Escape, which I call (of course) “The Houdini Chain Escape!”



Peter the Adequate underwater straitjacket escape.

It has become one of my favorite routines, as I start with a pair of Strauss Leg Irons used by the United States Navy during World War II, which I purchased from the Buckhorn Museum in San Antonio, Texas, while I was a teen magician. (My grandpa was the manager of the Buckhorn.)

I tell the true story of how I put them on, didn't know how to escape, and finally turned the one key provided to get out. It opened the cuff on my right ankle with no problem, but when I put it into the other cuff, the key broke – without opening the restraint!

I had to sleep with it on my left ankle, and the next morning my Uncle Vernon took me to J. Ross Boles, a prominent San Antonio locksmith to get it off. "He wanted to be like Houdini," my uncle explained to the locksmith. They laughed and laughed. But the locksmith did free me from my predicament.

Consider Close-Up Magic

Houdini called himself, the "King of Cards." Lee Jacobs sold many copies of the poster that demonstrates this, and I have a laminated copy that I sometimes show audiences when I am talking about Houdini.

Because of this poster, I can even invoke Houdini's name when I am doing a card trick!

Close-up magic typically features cards and coins, and D. Robbins sells palming coins with Houdini's likeness on them. I give one of these to any spectator that helps me with an escape trick.

Social Media Marketing

To be effective on social media, you need to have videos and pictures that grab attention. Pictures of Houdini, or pictures of you with a Houdini poster, will look more interesting than cute cartoons and pictures of your latest lunch. Short video clips of you escaping (or trying to escape) from almost anything should attract more than usual interest.

Remember when posting on social media that you first need to attract attention, then create interest, and finally have a compelling call to action.



Houdini Press release at Driskill Hotel in Austin.



Kent with his daughter Carolyn Kim and the Houdini Stocks of Zanzibar.

Find Houdini Off the Shelf

There always seem to be magic tricks with a Houdini theme available. Often the theme is weak. Often the trick itself is weak. But look through the catalogs and websites of your favorite magic dealers and see what is available right now.

At the time I wrote this, Penguin Magic had fifteen Houdini items while D. Robbins listed twenty-two. And remember that you are the magician! Feel free to improve and re-theme whatever you find.

There isn't a single, definitive count of "Houdini items" on Amazon, as the term encompasses a wide variety of products, including:

- **Books about Houdini:** Biographies, collections of his writings, and books where he is featured as a character.

- **Movies and TV series featuring Houdini:** Documentaries, dramatic portrayals of his life, and shows where he appears as a historical figure.

- **Magic Tricks and Supplies:** While the provided search results mention a "Houdini Magic Store" and "Houdini Magic UFO Whirling Card Book/Trick," it's likely that many other magic-related items on Amazon are not explicitly branded "Houdini" but are relevant to the magic arts he championed.

- **Kitchen and Dining Products:** The search results mention Houdini-branded bar and wine tools like corkscrews, shakers, and aerators.

- **Gift Baskets:** Houdini, Inc. DBA Wine Country Gift Baskets, which sells gift baskets featuring various treats.

- **Clothing:** T-shirts with images or references to Houdini, and even references to the 3D animation software Houdini, are available.

- **Music:** There is even an album called "'Houdini': by The Melvins.

- **Other items:** Search results also show items like "Houdini" hair oil and lock spray.

There is no single number that accurately reflects the total number of "Houdini items" on Amazon. The sheer variety of items encompassing different product categories and interpretations of "Houdini" makes such a precise count difficult to ascertain. But there are hundreds of Houdini products out there, and only your imagination will keep you from incorporating them into your performances.

Create More than Magic

I am a Legacy Member of the National Speakers Association, and audiences love it when I include some magic in my presentations.

Houdini was a small Jewish boy from Hungary who overcame obstacles to become an American superstar. You can talk about working hard to succeed in life, learning how to escape from problems, and overcoming adversity.

To avoid prejudice against immigrants, Houdini claimed to have been born in Appleton, Wisconsin. Could that spark a relevant discussion today?

Houdini also loved both his mom and his wife, and he performed with his brother. So, talk about family values.

Not Another Houdini Book!

I started writing a book about Houdini nearly a decade ago, long before the excitement about the one hundredth anniversary of his death was in my scope. And I have been distracted by other projects, so the book has been languishing, unfinished, in the files on my computer.

But the time has come to release the book, so I am hosting a couple of special events *this month* to officially announce the release of the book early next year. If you will be in Central Texas on Halloween, contact me and I will send you an invitation.

If you would like to be a beta reader of the manuscript before it is published, and would be willing to write a review, contact me right away.

Houdini is going to make next year an exciting year, one hundred years after his death. We should all take advantage of that fact to create our own magic!

The Bottom Line

I love being an entrepreneurial entertainer and I have been fascinated by Houdini for most of my life. Share *your* stories and ideas: kent@kentcummins.com.

Do you love magic? Me, too! Listen to "Tales from the Fantastic Magic Center" at www.fantasticmagiccenter.com. This month's episodes are all about Houdini, with a new episode published every Monday morning.



Sometimes we wonder if the magic we present truly matters. Here is a story that happened during a recent workshop.

One of the kids was on the autism spectrum and was sitting in his chair, not engaging in the show. Another boy looked like he was the one that everybody picked on and bullied at camp. At one point I began working with Rubik's Cubes. Suddenly, the boy with autism opened his eyes, stood up, and moved to the front row so he could watch.

He had a great time the rest of the show, and it all started with a Rubik's Cube. Later, while teaching the Jumping Rubber Band trick, the bullied kid was the first to learn it. I asked him to help me assist those who were having trouble. He was like a duck to water, and suddenly the other kids saw my little helper in a whole new light.

So yes, the magic we create does create some real magic for others. I am sure you have had similar experiences in your shows as well. Things like this make me love what I do.

Past = Future

EFFECT: Upon entering the show, each guest is given a business card and a pencil. Ask them to take out the business card and pencil and follow your instructions.

"If you notice, I have a poster here with question marks and a formula on it. Many of you might be wondering what is written on the other side. Well, it has to do with the future. Our days are filled with passwords, codes, phone numbers, etc. Numbers are now part of everyday life. I am about to take you on an adventure as we gaze into the future."

Ask everyone to get ready and follow the formula you wrote on the board, with the question marks.

- 1) Write down a number between 1 and 10.**
- 2) Double it.**
- 3) Now add 14.**
- 4) Divide your answer by 2.**
- 5) Now subtract your original number.**

When finished, turn your board around and ask, "How many got the number 7?"

If they did the math correctly, the whole room should have arrived at 7.

"This is proof that sometimes things we do not notice in our past determine our future," you explain, then point out there were seven question marks on the front of the board.

There are many elements I like about this effect. It involves everyone in your audience. With large crowds, people think they all somehow chose the same number. My cards always have blank backs to write on. The callback on the seven question marks is very strong to your audience, giving you a "What the heck?" moment. The effect also leaves your business card with everyone in the audience. People will take the mini pencils, so make sure your info is on those, too. You can make them up in whatever size you need. Your poster should have seven question marks on it, along with the formula listed on one side. On the back side, it should read "Lucky Seven."

Until next month, give this a try and have fun.

BOB DURANTE

bobdurante55@gmail.com

Memory and Magic

By Thomas Henry

I tote an enormous trunk chock full of exotic apparatus with me at all times. Yet no one has ever noticed it. Despite the fact its contents are good for a solid two hours of material, the entire affair weighs in at less than a half gallon of milk.

I'm speaking of the human brain of course, or more properly, the memory housed within it. Countless routines exist in mental magic whose methods depend heavily – sometimes exclusively – upon recalling cards, dice patterns, words, numbers, symbols, etc., quickly and accurately. But surely the ability to memorize such vast and varied collections lies only within the horizons of a savant, right?

Wrong! Memory training is a well worked out business and accessible to all. If I, in my dotage, following a lifetime of excess, can effortlessly recall many hundreds of disparate items in and out of order, then so can you!

Making the Connections

A trained memory is remarkably straightforward to attain, hinging on just a handful of general principles. Even so, a single article obviously can't expound them in depth, so the focus here instead is threefold: entice newcomers to join in the fun by spotlighting the possibilities, point out some helpful learning resources, and most importantly, show by example how seemingly diverse memory schemes can coexist harmoniously within the old noggin. Even if my applications aren't up your alley, ponder how the underlying principles might apply to your own work.

Most aspects of modern memory training were comprehensively worked out and explained by David M. Roth in the *Roth Memory Course*, (New York: Independent Corporation, 1918). He covered *all* the bases, including such topics as how best to form vivid mental associ-

ations, alphabetic translations, dealing with numbers, names, faces, dates, playing cards, words, poetry, speeches, etc. This is undoubtedly the source from which later authors have drawn repeatedly without crediting.

Though more than a century old, his course is still extremely thorough, approachable, and friendly. So, if you crave the details from the horse's mouth, download the eBook of Roth's masterpiece free of charge at: archive.org/details/rothmemorycourse1918roth.

Lucky Numbers

Let's begin with playing cards. Much of what follows builds upon remembering a unique number for each card. The positions within a full-deck stack intrinsically supply these. As you'll soon see, the numbers themselves are analogous to folder tabs within a filing cabinet, permitting rapid access to all sorts of ancillary information.

I'm keen on the humble Si Stebbins stack in SHoCkeD suit order, with the Three of Spades on top (**Fig. 1**). However, any arrangement, from the venerable Eight Kings to the more contemporary Mnemonica, works equally well.

1. 3♠	14. 3♥	27. 3♣	40. 3♦
2. 6♥	15. 6♣	28. 6♦	41. 6♠
3. 9♣	16. 9♦	29. 9♠	42. 9♥
4. Q♦	17. Q♠	30. Q♥	43. Q♣
5. 2♠	18. 2♥	31. 2♣	44. 2♦
6. 5♥	19. 5♠	32. 5♦	45. 5♣
7. 8♣	20. 8♦	33. 8♠	46. 8♥
8. J♦	21. J♠	34. J♥	47. J♣
9. A♠	22. A♥	35. A♣	48. A♦
10. 4♥	23. 4♣	36. 4♦	49. 4♠
11. 7♠	24. 7♦	37. 7♠	50. 7♥
12. 10♦	25. 10♠	38. 10♥	51. 10♣
13. K♠	26. K♥	39. K♣	52. K♦

Fig. 1

The important thing is to nail the card/number relations until they become automatic. I deliberately chose to do so by rote memorization, reserving mnemonic methods for more involved circumstances yet to come. Pure repetition is surprisingly effective in this situation. In my case, the numeration felt familiar after a mere three evenings, and soon became a reflex response.

Note that you can keep the numbers under wraps if desired, but they could also figure overtly within a presentation if portrayed as lucky numbers. Let's call them such henceforth.

Visual Representations

After learning the lucky number associated with each card, the heavy lifting is over and it's downhill thereafter. The next step is to make those numbers visible to the mind's eye. This is a piece of cake, thanks to an archaic scheme known as the Major System.

The basic idea is that each of the ten digits (zero through nine) can be represented by a consonant, or several closely related ones (Fig. 2). So, for example, S, Z, and soft C are lumped together to signify zero. These equivalents are swiftly nailed in a quarter hour and will stick with you for life. Phonics are in action here – not phonetics as some books carelessly have it – since it's the *connection* between symbols and sounds which matters.

- 0. S, Z, soft C
- 1. T, D, TH
- 2. N
- 3. M
- 4. R
- 5. L
- 6. SH, CH, J, soft G
- 7. K, hard C, hard G
- 8. F, V, PH, GH
- 9. P, B

Fig. 2

Larger numbers are accommodated by stringing these together to form complete words. Vowels are wild cards and may be

used however desired. Likewise, the sounds of W, H, and Y are insignificant. For example, 48 could be internalized as roof, reef, or wharf, 4 by air, err, or hair, and 79 by cob, cape, or cabby.

Even though we only need fifty-two of these numbers just now, for future work it's advantageous to learn them up through ninety-nine (Fig. 3). This is far less toil than might appear at first blush. A single sitting renders them recognizable, and after a week or so of repetition you'll be able to spout them off lickety-split. Feel free to craft custom words, but keep the images distinct.

0. ass	25. Nile	50. lace	75. coil
1. day	26. nosh	51. lady	76. cage
2. wine	27. neck	52. lion	77. cog
3. home	28. knife	53. loom	78. cave
4. air	29. nab	54. lyre	79. cob
5. eel	30. mouse	55. lily	80. vase
6. ash	31. mud	56. latch	81. foot
7. key	32. man	57. lake	82. phone
8. ivy	33. mum	58. leaf	83. foam
9. happy	34. mare	59. lip	84. fur
10. dice	35. mail	60. chaise	85. file
11. toad	36. match	61. sheet	86. fudge
12. tune	37. moggie	62. chain	87. fog
13. time	38. movie	63. chum	88. fife
14. deer	39. map	64. chair	89. fob
15. till	40. rose	65. shell	90. bass
16. teach	41. road	66. choo-choo	91. bat
17. dog	42. rain	67. chalk	92. pin
18. dove	43. ram	68. chef	93. bomb
19. tap	44. aurora	69. ship	94. bear
20. noise	45. reel	70. goose	95. pail
21. night	46. rage	71. kite	96. peach
22. onion	47. rook	72. coin	97. book
23. name	48. roof	73. coma	98. puff
24. honor	49. robe	74. car	99. pipe

Fig. 3

Incidentally, the notion of imagining numbers as words is at least four-hundred years old, and usually attributed to the French mathematician Pierre Hérigone (1580–1643). The improved form we know and love today comes to us from Aimé Paris's tome, *Exposition et Pratique des Procédés de la Mnémotechnie*, (Paris, France: self-published, 1825), p. 24. The earliest account specifically for magicians I've located is in Henry Hatton and Adrian Plate's *Magicians' Tricks: How They Are Done*, (New York: The Century Co., 1910), pp. 309-316.

Mystic Symbols

So you now have the cards' numbers in tow as unforgettable images. It's time to consider how they can be utilized in a performance. Here's one such path.

Most audiences are intrigued by cartomancy, or fortune-telling with playing cards, whether parlayed seriously or more tongue in cheek like I do. Each card is insinuated to possess a mystic symbol or psychological archetype, and the routine focuses upon that in lieu of its value and suit.

These mystic symbols follow at once from the number images, perhaps altered slightly by means of synonyms to be more evocative (Fig. 4). It's a lively list featuring opposites like Day and Night, Noise and Silence, Lady and Gentleman, etc. And the four elements of the ancients stand out, not to mention a veritable menagerie of a dozen animals.

1. Day	14. Deer	27. Necklace	40. Rose
2. Wine	15. Wealth	28. Knife	41. Road
3. Home	16. Teacher	29. Thief	42. Lightning
4. Air	17. Dog	30. Mouse	43. Sheep
5. Snake	18. Dove	31. Earth	44. Rainbow
6. Fire	19. Water	32. Gentleman	45. Fish
7. Key	20. Noise	33. Silence	46. Anger
8. Wall	21. Night	34. Horse	47. Raven
9. Joy	22. Onion	35. Letter	48. Roof
10. Luck	23. Contract	36. Candle	49. Judge
11. Toad	24. Honor	37. Cat	50. Bride
12. Music	25. Sphinx	38. Theatre	51. Lady
13. Clock	26. Banquet	39. Journey	52. Lion

Fig. 4

I chose these particular mystic symbols to mimic the usual claptrap of old fortune-telling packs; the theatrical possibilities abound. For instance, contrast "You chose the Seven of Spades" with "The Cat's ever-present curiosity assuredly directs your life." More about that in a moment.

Enter the Prop

What we need now is some sort of tantalizing prop the participant can consult to uncover the esoteric significance of her personal card. This could be as simple as a printed sheet listing the cards, lucky numbers, and mystic symbols.

Or visit your local bookstore to scour the

shelves for any compact treatise on cartomancy. Then pencil in the lucky numbers and mystic symbols for the interpretations of the cards, as though you've taken notes for yourself over the years. See "In Praise of Pocket Guides," *The Linking Ring*, Volume 104, Number 7, July 2024, pp. 62-67, for additional thoughts in this vein.

Some years ago I composed a (fraudulent) sixty-page pocket guide to cartomancy, then printed, folded, and stapled it to look like one hawked at the check-out lane of a grocery store (Fig. 5).

Each page sports a fortune-telling analysis of a card, along with its corresponding lucky number and mystic symbol (Fig. 6). This era of computer software and desktop publishing assuredly would have turned our conjuring forebears green with envy!

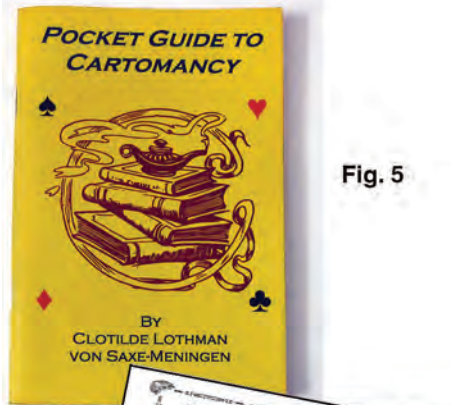


Fig. 5

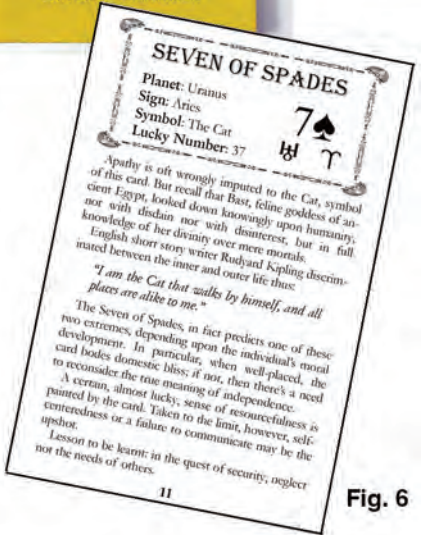


Fig. 6

Some Relevant Quotations

A lucky number and mystic symbol are just the start, though. It’s also no sweat to tie each card to a meaningful quotation from some famous person. When the participant secretly chooses the Seven of Spades, say, with its mystic symbol of “The Cat,” I’m instantly primed to prattle on about Rudyard Kipling penning “I am the cat that walks by himself, and all places are alike to me.” That’s surely no coincidence and must be an omen!

To get set for this entertaining byplay, begin by accumulating some interesting quotations concerning the various mystic symbols. Head online to the astounding AZ Quotes website at www.azquotes.com. You’ll discover thousands of choice epigrams from a like number of fascinating celebrities – categorized and fully searchable.

Learning the fifty-two quotations was exhilarating. So colorful, most stuck with me after but a single reading. A handful, though, required the extra boost described in “A Slick Trick to Lick a Script,” *The Linking Ring*, Volume 103, Number 12, December 2023, pp. 66-68, 93. Reciting them aloud for practice while taking my usual evening stroll no doubt convinced the neighbors a lunatic was on the loose muttering to himself!

As a collateral benefit, I found simply knowing the quotation brought along the name of the speaker automatically as well. All of a sudden, a piffling card trick takes on much grander literary airs.

A Bit of Astrology

Continuing with the fortune-telling theme, it’s trivial to incorporate an astrological hook as well. To wit, here’s a virtually instantaneous way to assign a planet to each playing card that’s impossible to forget.

Simply interpret the rightmost digit of the lucky number as the position of a planet within our solar system, ordered from the Sun outward (Fig. 7). The Sun at the center is zero, of course, and the Moon substitutes for our home planet at three. Hence, 20 goes to the Sun, 11 to Mercury, 42 to Venus, and so forth. In the example from above, the par-

ticipant’s Seven of Spades (37) augurs that she’s influenced by the planet Uranus, bringer of change and revolution.

0.	Sun	5.	Jupiter
1.	Mercury	6.	Saturn
2.	Venus	7.	Uranus
3.	Moon	8.	Neptune
4.	Mars	9.	Pluto

Fig. 7

Card Images

As we’ve seen, then, the lucky number really is a portmanteau and conveniently packs quite a bit of theater within it:

- card
- lucky number
- mystic symbol
- famous person
- quotation
- planet

But conveniently, a parallel collection can be seamlessly adjoined to convey even more, totally free of conflicts with what’s come before. This is accomplished by learning an image for each card (Fig. 8). The Hutton and Plate book, referenced earlier, credits the flamboyant French magician, Marius Cazeneuve (1839-1913) with this innovation.

A♠	suit	A♥	hat	A♣	coat	A♦	date
2♠	sun	2♥	hen	2♣	can	2♦	dune
3♠	sum	3♥	ham	3♣	comb	3♦	dam
4♠	sewer	4♥	hare	4♣	core	4♦	door
5♠	sail	5♥	hail	5♣	coal	5♦	doll
6♠	sash	6♥	hash	6♣	cash	6♦	dash
7♠	sock	7♥	hog	7♣	cake	7♦	dock
8♠	safe	8♥	hoof	8♣	cuff	8♦	dive
9♠	soup	9♥	hoop	9♣	cup	9♦	deb
10♠	suds	10♥	hose	10♣	case	10♦	dose
J♠	spade	J♥	heart	J♣	club	J♦	diamond
Q♠	steam	Q♥	queen	Q♣	cream	Q♦	dream
K♠	sing	K♥	hinge	K♣	king	K♦	drink

Fig. 8

You’ll no doubt discern the pattern. The Major System, for the most part, encodes the value of the card. For example, catch the final sound of the words for the four Aces: suit, hat, coat, date; a T in each case, and that means one.

On the other hand, the initial consonant springs from the name of the suit, with the C of Clubs the K sound. And now the H (of Hearts) carries significance.

Dealing with the court cards requires a little extra finagling; any of the usual memory training books cover this trifling adjustment.

So, we have two separate groups of fifty-two mental images now, one for the mystic symbols (based upon the stack numbers) and the other for the cards themselves. In my experience, though, the brain quickly accommodates itself to whichever is germane at any given moment.

Learning these is fairly painless, and then an entire new universe of routines opens up. In the faux cartomancy guide mentioned above, I used them to associate the first word on each page with its playing card. So, when a marked deck, say, secretly reports the participant has chosen the Seven of Spades, the initial word on that page comes along for free: “Apathy.”

But more startlingly – and with nary a deck in sight – this can be worked in reverse simply by making the initial word of each page one of fifty-two interlocking anagrams. Thus, by verbal means alone, a word can be divined, which then channels the card. You can find a suitable set of words in “The Elegance of Interlocking Anagrams,” *The Linking Ring*, Volume 104, Number 12, December 2024, pp. 66-70.

Card images are also a boon in other types of routines. For example, you could memorize the order of an entire stacked deck quickly and easily, simply by linking the image of one card to the next. Knowing that sequence opens up many unexpected avenues. Indeed, that’s the artifice behind my offbeat “Stack Spoken,” *The Linking Ring*, Volume 102, Number 8, August 2022, pp. 95, 96. Even though some stacks offer a computational alternative, in the long run, plain vanilla memory is perhaps more efficient in the heat of battle.

Knowing the card images also means you’re in shape to apply them to card dice as well (Fig. 9). In this case, link opposite sides of each die with indelible mental pic-

tures. When the participant casts the lot and indicates one, a quick glance at the top instantly relays the face hidden from view; you could wheel out an UltraMental Deck, say, for a startling denouement. Feeling lazy? Then just learn the three pairs of a *single* die and let PATEO handle the rest.



Fig. 9

Dice Images

A kindred approach applies equally well to ordinary gaming dice. For instance, 34 could mean thirty-four, of course, but is just at home representing a dice toss of a three and a four. In short, mystic symbols can instantly be ascribed to pairs of dice with nearly nothing new to negotiate. Go to the head of the class if you spotted “The Horse” just now.

A few extras are required to accommodate higher numbers, e.g., 63. But the Major System makes short work of that (Fig. 10).

toad	night	earth
music	onion	gentleman
clock	contract	silence
deer	honor	horse
wealth	sphinx	letter
dish	banquet	candle
road	lady	sheet
lightning	lion	chain
sheep	loom	chum
rainbow	lyre	chair
fish	lily	shell
anger	latch	train

Fig. 10

In the traditional scenario, the participant casts a pair of dice, then refers to a printed interpretation to divine her future. Ever the grifter, I counterfeited just such a pocket guide. Gussied up to appear like a commercial product, evocative symbols are displayed for each pair (Fig. 11). Fire up your computer, then visit www.openclipart.org to find over 180,000 searchable images for download, absolutely free of charge, and craft your own.

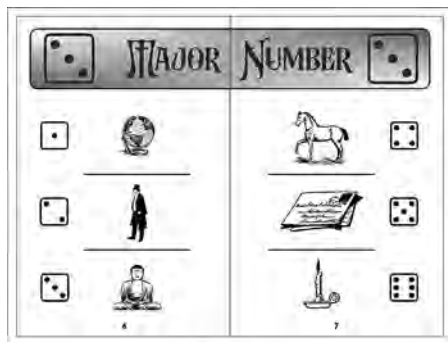


Fig. 11

One final thing before leaving the bones: it's possible to almost halve the mystic symbols required for dice by taking advantage of reflections. For instance, 25 and 52 could be coupled by surreptitious synonyms. That ruse lies at the heart of "The Oracle of Cumae," *The Linking Ring*, Volume 103, Number 8, August 2023, pp. 79-81.

Useful Books and Tools

The literature of mnemonic methods is immense, spanning two millennia. But several contributions from modern times deserve special mention. For starters, the seminal Roth course cited at the outset can't be beat and is within everyone's budget.

If you'd prefer a print book, there are more recent ones available treating the same topics. For example, my initiation to memory training came in 1967 when stumbling upon a copy of Harry Lorayne's *How to Develop a Super-Power Memory*, (New York: Frederick Fell, Inc., Publishers, 1957). That set me back twenty-five cents at a church rummage sale! His later work, co-authored

with Jerry Lucas, *The Memory Book*, (New York: Stein and Day, Publishers, 1974), follows a similar syllabus.

Specifically for mental magicians, don't miss Martin Gardner's excellent wide-ranging survey, "Mnemonics," *Hugard's Magic Monthly*, Volume XIII, Number 1, June 1955, pp. 293, 294, 296. I.B.M. members can access this free of charge via *Ask Alexander*.

My boyhood hero, Will Dexter, expended quite a bit of ink explaining how magicians and mentalists milk memory methods in his *Everybody's Book of Magic*, (London and New York: Arco Publishers Limited, 1956), pp. 35-46, and *This is Magic*, (New York: Bell Publishing Company, 1958), pp. 187-204.

More underground, Corinda also broached the subject in his much revered *Thirteen Steps to Mentalism*, (Brooklyn, New York: D. Robbins & Co., Inc., 1968), pp. 55-80.

In our times, Dr. Lynn Miner devoted two columns to some neat twists in "Memorizing Lists," *The Linking Ring*, Volume 100, Number 8, August 2020, pp. 66-71, 112, and "Memorizing Names," *The Linking Ring*, Volume 100, Number 9, September 2020, pp. 76-78.

Naturally, you'll want to start practicing any memory method regularly until it becomes second nature. What's cool is that you can multitask simple recitation throughout the day – whilst washing dishes, driving, running errands, etc.

In this electronic age, mental calisthenics have never been easier for keeping fit. On offer are all sorts of flash card programs and apps to enhance acquisition and review. These run on laptops, tablets, or smartphones, and under most any operating system. I myself profit daily from the free apps Mem Deck Pro, Memorión, and Anki. A quick online search will turn these up or similar alternatives.

Let me conclude by simply saying: a trained memory may just be the most overlooked yet most potent tool in a mental magician's arsenal. Dip your toes in its waters just once, and vast vistas leap into view.

Send comments and appreciations to:

Thomas Henry
everett.ritland@gmail.com



Conjurer's Foolosophy

JOE HERNANDEZ

I've learned that each performance serves as a relentless educator. It presents valuable lessons that recur repeatedly, waiting for us to grasp their significance. No matter how often we take the stage, the insights and challenges will resurface until we fully absorb and apply them. This ongoing cycle underscores the power of reflection in our growth, as every experience, when pondered, brings us closer to understanding the more profound truths of our craft and ourselves; every performance serves as a relentless teacher, repeating its lessons until we know and understand them thoroughly.

I've learned that knowledge is endless, but ignorance always has a starting point. Pursuing knowledge is a lifelong journey that continues to evolve, as there is always something new to learn and explore. In contrast, ignorance is often characterized by its initial state, in which we are unaware or uninformed about specific topics or truths. This beginning of ignorance serves as a reminder that everyone starts from a place of not knowing, and it is through curiosity and inquiry that we can gradually illuminate the shadows of our understanding.

I've learned not to reveal that my magic cave is in a bunker, underneath a basement, at a nondescript location that does not exist.

I've learned that all routines have a dominating movement and a sequence of actions related to it that give the routine its beauty and grace.

I've learned that our greatest gift as humans is the power and impossibility of what we think today. Use your ability to create. It exists within everyone. As a magician, you have the gift of imagining a particular deception and the capacity to make it happen. What creative energy to make it possible.

I've learned that practicing in front of a mirror offers a unique opportunity to observe your own movements and expressions, helping you identify mistakes your mind might overlook. This visual feedback enables you to refine your technique, correct posture, and improve overall performance, as you can see exactly how you appear to others. By examining your gestures, facial expressions, and body language, you become more aware of subtle errors. You can adjust in real-time, leading to more effective practice sessions and greater confidence in your abilities.

Joe Hernandez is the author of *The Foolosophy of Conjuring*, from which excerpts are taken for this column. Joe is also the author of *Conjurer's Wisdom (Volumes 1 & 2)*, *Phonetastic*, *Magic Babylon*, *Houdini: The Ultimate Trivia Compendium*, and *Houdini: Reflections*. Books can be purchased at www.booksbyjoe.com, Amazon, or from magic dealers.

and employed more than fifty workers at the time. Abbott's had the largest magic catalogue at more than 830 pages, with more than 1,800 different products for sale.

Abbott maintained an interest in the business until he retired in 1959. He sold his share to Bordner and wrote his memoir, *A Lifetime in Magic*. Abbott died of a heart attack a few months after the book's publication, on August 26, 1960.

More than fifty years after his death, Abbott is still one of the most recognized names in magic and a very well-respected Australian on the world stage.

Among Kevin Casaretto's contributions to *The Linking Ring* are four One-Man Parades, including his most recent in the April 2019 issue. We welcome this new series by Kevin about Australian magicians. You may reach him by email at kcsrtr53@bigpond.com.

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KEVIN CARNEY 101 Rue De LaPaix, Slidell, LA 70458 • kmcarney@charter.net

JOE M. TURNER 2985 Feathers Chapel Dr., Somerville, TN 38068 • jmt@turnermagic.com

Send Mail To:

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Chuck Welch, 4855 N. Loudon Rd., Bloomington, IN 47401



Johnny New York

One-Man Parade

Written by Johnny New York • Edited by Lauren Jurgensen • Illustrated by Tony Dunn

Yard of Cards for Serious Diehards

I love performing and creating magic. For my first One-Man Parade, I've included a few favorite card routines and sleights – field-tested material I've developed and performed over the years. These effects may take a little practice, but they are *not* overly difficult to do!



Johnny New York is a part-time working magician and avid hobbyist living in the greater Detroit, Michigan area. For the past eight years he has served as the president of the highly successful I.B.M. Warren Stephens Ring 22. He also serves as a member of the I.B.M. TVP Committee and is the chairperson of the I.B.M. Ring Relations Committee. He has published several articles in *The Linking Ring* magazine and enjoys performing as well as lecturing for various venues and magic organizations.

New York Luck Test

Here is one of my favorite four-of-a-kind ace productions, containing slightly wrinkled twists in the classic tradition of Dai Vernon's "Matching the Cards" routine.

EFFECT: Three audience members participate in a luck test, each selecting a random card from a shuffled deck. Coincidentally, the selected cards happen to be rather traditional lucky sevens, which are transformed into four queens before magically becoming four

aces. The participants have indeed passed the luck test with flying colors!

SET-UP: A standard deck of fifty-two playing cards with a sixteen-card set-up is needed (from top down at the bottom of the face-down deck): AC, AH, AS, AD, QC, a Bottom Breather (I use a 9D), an X card, 7C, 7H, 7S, QH, 6H, QS, QD, 7D, and an X card (the 7D will never appear in this routine and its placement merely serves to keep it out of the way). This routine is best performed using three volunteers.

WORKING AND PRESENTATION:

Ribbon spread the deck face up on the table being careful to conceal the bottom sixteen-card stack. “These days we’re bombarded with all kinds of tests – intelligence tests, personality tests, even sobriety tests – but you’ve probably never seen a *luck* test!” Gather the spread and casually execute a controlled Overhand Shuffle or two, ultimately moving the bottom stack (including the Breather) to the center portion of the deck. Break the cards directly below the Breather and cut the deck to the table. Explaining that you want to be undeniably fair during the following demonstration, openly “burn” the top and bottom cards (X card, 9D), burying them somewhere in the middle of the deck. *The necessary stacked cards are now on the top and bottom of the deck and you’re ready to continue.*

“I’ve devised a method to test our inherent ‘luckability’ using a mixed deck of cards and I’d like to try it out on a few of you.” Invite a spectator on your left to stop on any card as you spread through the deck between hands, executing the Hofzinsner Spread Force with the fifth card from the top of the deck (6H). Before revealing the selected force card, however, build a little tension with important patter. “The most common lucky number for most people is the universally accepted lucky number seven. Keeping that in mind, if you’re truly lucky your selected card will be a seven. Remember, for our luck test we’re not looking for a high or low card, just a lucky seven. Let’s see how you did.” Reveal the selected card (6H), momentarily tabling it face up. Comment that it is *close* but not quite the lucky card we were looking for. Assemble the deck as before (stacked sevens and queens on top) and hold the deck in your left hand; secretly secure a break beneath the top card. Place the selected card (6H) face up on the very top of the deck. “Don’t worry – if you believe in luck, anything is possible.” Grasp the lower-right corner of the double (created above the break) with your right hand (the selected 6H face showing as a single card) and jog it slightly to the right as you perform the Flip-Flop

Change. Explained briefly, turn the deck over (directly onto the right-jogged double while keeping the double stationary) and simultaneously rotate your left hand a quarter-turn clockwise; turn the *entire* deck over again, transforming the 6H into a 7C. “Now it’s a seven!” Deal the face-up 7C onto the upper-left area of the table (Figs. 1-3).

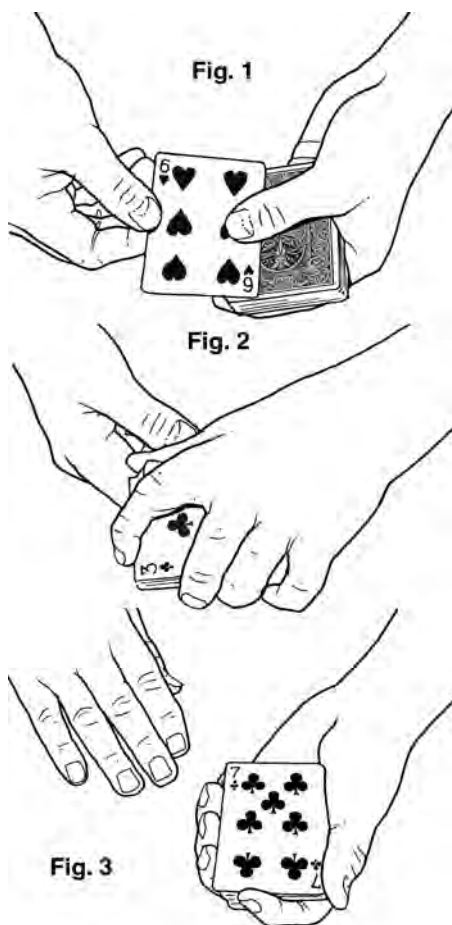


Table the deck as if preparing to Riffle Shuffle and execute a tabled Slip Cut (without completing the cut), positioning the upper packet (with the added 6H on top) off to your right while focusing attention on the lower-left packet. Address a second spectator (directly in front of you), inviting the spectator to tap the lower packet before you reveal the second seven (7H) on top. “Obviously, you’re a lucky guy!” Place the 7H face up

just to the right of the 7C and assemble the deck as before (with the stacked portion on top); position the deck in the center of the table as if preparing for a Riffle Shuffle.

Address a third spectator (to your right): “You look like a true believer – this shouldn’t be too difficult for *you*.” Execute a Benzais’ Spin Out, appearing to cut the deck but actually tossing the very top card face down to the upper-right area of the table before re-assembling the deck as before. “I could have tossed out any one of these cards, but in your case it wouldn’t make any difference.” Demonstrate by slightly spreading the deck face down between hands and secretly secure a break beneath the top three cards of the deck before squaring it. Turn over and reveal the face-down selection (7S) and collect the three face-up sevens, holding them as a packet in right-hand Biddle Grip.

With your right hand, gesture and display the face of the packet to spectator 3 on your right (“You’re a lucky dude”), nonchalantly returning the packet to a hovering position above the deck proper which you are holding in a left-hand Dealer’s Grip. Using a similar action and right-hand gesture, address the middle spectator 2 (“And so are you”). With the right-hand packet now hovering above the deck proper held in your left hand, execute the Conradi-Elliot Multiple Card Switch (similar to a Top Change) and secretly switch the hovering right-hand packet with the left-hand cards above the break as you gesture with your *left* hand toward spectator 1 on your left (the right should remain stationary) (**Fig. 4**). “Take a look at this guy’s face – he’s definitely *very* lucky.”



During momentary laughter from the audience, table the three *assumed* sevens (actually queens, now held in your right hand) face down and slightly spread in the left area of your table.

Hold the deck in left-hand Mechanic’s Grip. “But what if I were a *non-believer*? In that case, I couldn’t cut to the remaining seven no matter how many times I tried.” Turning slightly to your left, buckle the bottom card, secretly obtaining a break above it (a queen) as you transfer the deck to a right-hand Biddle Grip and swing cut the top half of the deck into your left hand. At the same time, use the lower right-hand portion as a lever to flip and display the left-hand packet face up. Acting as a pointer, gently tap the bottom (face) card of the left-hand packet several times with the right-hand packet. “This time there’s no lucky seven here.” Turn slightly to your right and *secretly* add the card below the right-thumb break to the face of the left-hand packet as you simultaneously table the left-hand packet face down (concealing the added face-up card on the bottom). Now focusing on the right-hand packet, table it and cut the packet near the middle, displaying the face card of the upper-cut portion before returning the upper portion on top of the right tabled packet. “There’s no seven here either.” Riffle Shuffle both packets together, carefully concealing but maintaining the reversed card (a queen) on the very bottom of the deck and allowing the *bottom four cards* in the right packet (aces) to fall directly above the bottom face-up card (QC); the rest of the cards in each packet can be interwoven freely. Square and Straight Cut the deck, ultimately positioning the tabled deck to your left (short edge toward you). “Fortunately, being a magician, I’m a true believer and I’m *always* lucky. I don’t have to do anything at all to reveal the last *lucky seven*.” After a magical gesture, Ribbon Spread the deck face down from your left to right, revealing a face-up QC near the center of the spread. Openly show disappointment in your apparent failure. Slide the face-up queen forward (out of the spread) and gather the remaining cards, sliding the

portion initially above the queen underneath the portion below the queen.

“Wait a minute – something isn’t quite right.” Pick up the deck and while spreading the cards face down between hands, secretly secure a break above the bottom four cards (aces) before squaring the deck. “Obviously that wasn’t supposed to happen...I seem to be having a slight problem here.” Hold the deck in right-hand Biddle fashion (secretly maintaining the break). “But we are talking about *luck*, right?” Use your left hand to pick up the face-up queen and flip the tabled cards on your left face-up to display the other three matching queens! “Nothing could be *luckier* than a man with *four* ladies, and I always pay attention to them!”

You must now execute my New York Stock Exchange move. Briefly explained, use both hands to flip the four queens face down as a packet (the right-hand deck functioning in a lever-type action), *rolling* the queen packet (supported in your left-hand palm) momentarily underneath the deck *Figs. 5-6).

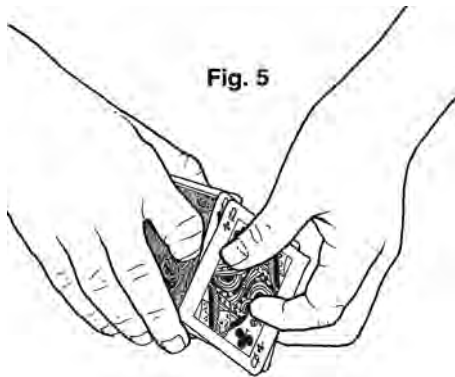


Fig. 5



Fig. 6

With your left-hand fingers, take control of the bottom eight cards (maintaining a slight break between each group of four cards) as your right hand tables the deck proper, face down on the left side of the table. Your left hand transfers its packet into a right-hand Biddle Grip (maintaining a concealed break) and holds it next to your right ear with the face card (queen) toward the audience, as if you are apparently listening to the card packet (Fig. 7).

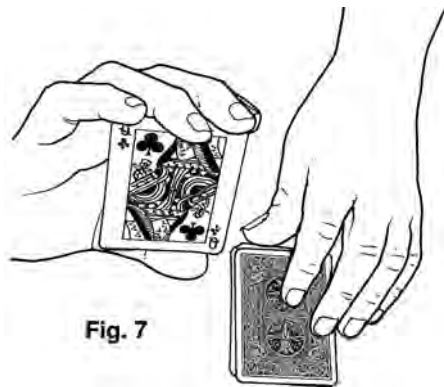


Fig. 7

“I love it when these ladies flirt with me. They just told me that if I’m nice to the cards they will be extra nice to me.” Ribbon Spread the deck to your right with your right hand still holding its packet. At the far right end of the spread, secretly release the bottom four cards only below the break in the packet (queens) onto the tabled cards. After a momentary pause while still holding the remaining four-card packet in your right hand, continue the action using your right fingers to slightly outjog a few single cards throughout the spread. “And I’m *always* nice to the cards.” Finally, place the remaining four cards held in the right hand face down in the upper-right area of your table (spread slightly) as you gather and square the deck proper, leaving it on the table but out of the way. “That’s why the queens have turned into” – pick up the assumed packet of face-down queens in right-hand Biddle fashion and display the card faces to the audience – “*four aces* – you can’t get luckier than that!”

COMMENTS: This routine intentionally avoids the sometimes-overused Double Lift.

It's fast-paced, visual, and the sleights occur during moments of natural misdirection!

A Dozen Over Easy

The plot for this routine has been explored by many magicians, notably Pepe Carrol ("Suit Apparition"), Darwin Ortiz ("12 the Hard Way"), and Michael Vincent. No wonder I am intrigued by the idea!

EFFECT: The performer conducts a demonstration with a shuffled deck of cards and logical reasoning. An unknown mystery card, reasonably assumed to be a club with statistically 25 percent accuracy, is set aside. Using the process of elimination, the performer verifies this assumption and reveals each of the remaining twelve clubs (ace through queen) in a series of stunning revelations. Unfortunately, the mystery card (assumed to be the KC) is shown to be the King of Hearts. Magically, the previously displayed twelve clubs (ace through queen) are transformed into the Ace through Queen of Hearts, matching the suit of the mystery selection perfectly. Logical reasoning has prevailed!

SET-UP: You'll need a standard deck of playing cards in a stacked order, from the top to bottom: AC, 5C, 7C, 6C, KH, 8C, 9C, AH-QH, 6 X cards, 2C, 3C, 21 X cards (includes the KC), QC, 10, and 4C. Although this routine can be performed without any especially prepared cards, I suggest using a 3C thick card and QH Bottom Breather to facilitate some of the sleights required.

WORKING AND PRESENTATION: Partially spread/fan the faces of the deck between hands to the audience (carefully concealing the large stack of cards at the top of the deck) to verify the fairness and random order of the deck. "Card magic often requires difficult sleight of hand. *False Overhand Shuffle (or cut) the cards as you continue.* Fortunately, I've learned how to avoid sleight of hand altogether using scientifically-based logic, and as we all know, *logic never fails.*" Invite a spectator on your right to select a random card. Spread the cards face down in your hands and execute Hofzinser's Spread Cull Force, forcing the fifth card from the top

of the deck (KH) to the spectator. Place this card (sight unseen) in the upper-right corner of the table. With the assembled deck in original stack order held in your right hand, use your left hand to dramatically slide the mystery card to the table's upper-left corner (*this action sets up necessary important misdirection later in the routine*). "No one in the audience can possibly know the value and suit of this card."

Table the deck face down. "I'll make an educated guess and assume that the mystery card is a club – that gives us a 25 percent chance of accuracy. We'll find the value of the mystery card using the scientific process of elimination." Cut the deck directly beneath the twenty-sixth card (the 3C) and execute a Push-Through or Pull-Through Shuffle, ending with the 3C and 4C on the top and bottom of the right packet while the AC and 2C are similarly positioned in the left packet. Perform a simultaneous top/bottom slip cut with both packets, tabling the AC-4C face up in the upper area of the table (Figs. 1-2). "It can't be one of the lower-value clubs."

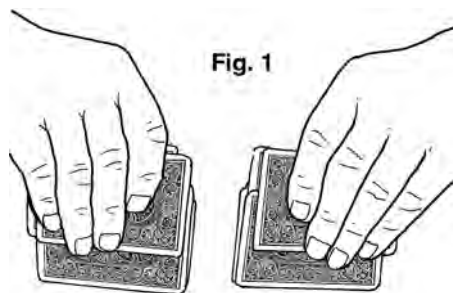


Fig. 1

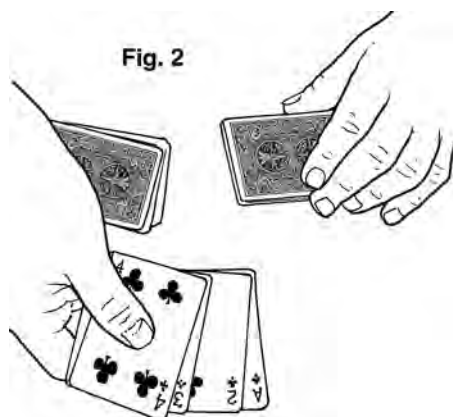
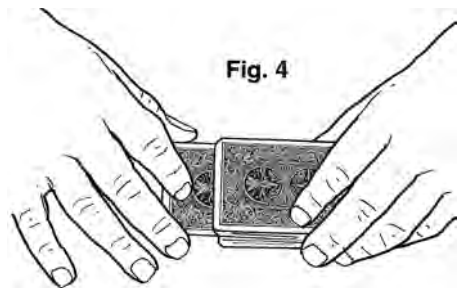
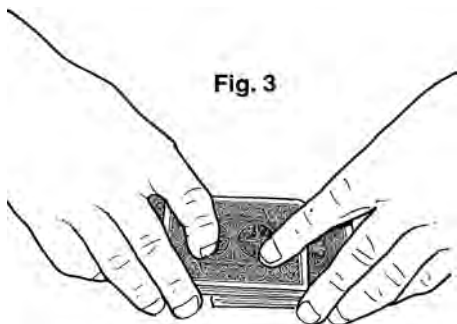


Fig. 2

Assemble the deck, placing the left packet onto the right packet to resume original stack order. Execute a modified Up The Ladder False Cut, explained as follows. As your right hand completes the cut and adds its stripped out packet (the original top portion of the deck) to the tabled talon, use your left index finger to peel and jog the *top card only* off of the right-hand packet, leaving it protruding slightly to the right on top of the tabled talon. The right hand retains the rest of the packet and drops it squarely on top of the tabled cards, the jogged card still slightly protruding from the center and to the right of the deck proper. Immediately, the right hand pulls the jogged card out of the deck and snaps it face up as it is added to the displayed cards (Figs. 3-4). “And I don’t think our mystery card is the Five of Clubs, either.”



Perform a tabled Slip Cut with the deck, placing the lower packet (with the addition of the slipped card) to the right and the remaining packet to the left. Add the top card of each packet (6C, 7C) face up to the previously displayed cards. “It certainly can’t be the Six or Seven of Clubs.” Assemble the deck (left packet on top of the right packet).

“And it can’t be the Eight of Clubs.” Per-

form the Benzais’ Spin Out, flicking the top card to the table. Reveal the card (8C) and add it face up to the previously displayed cards. Assemble and square the deck in original stack order, placing the left-hand packet on top of the right-hand packet.

Execute a Hofzinsner Toss from your right to left hand, retaining the 9C and 10C in your right hand. “Our mystery card is not the Nine or Ten of Clubs – in fact, we can eliminate the spot cards altogether.” Add these cards face up to the previously displayed cards and square/assemble the deck in original stack order.

Hold the deck face down in right-hand Biddle Grip. “Regarding the royalty cards, I’m sure our mystery card is not the Jack of Clubs – that’s been in my pocket the entire time.” Top palm the top card of the deck and appear to remove it from a convenient pocket before displaying and tabling it appropriately. *Optionally, you can avoid the palm altogether by secretly placing the JC in your pocket before beginning this routine.* Execute a Halo Cut (appearing to be an in-hands swing cut, secretly slip-cutting/adding the bottom card of the deck to the face of the swiveled upper-cut portion) and display the QC before tabling it face up with the others.



Assemble the deck (the remaining stacked hearts on top) and hold it face down in your left hand. “As you can see, we’ve eliminated *every* club in the deck except for one – the KC.” During this patter, secure a right-thumb break immediately below the QH (the twelfth card from the top of the deck – easy to do with the QH Breather or simply spread through the top twelve cards and square the deck as you obtain a break appropriately).

Using both hands and still maintaining a hidden break in the talon, gather the tabled cards and ultimately hold them as a packet in a right-hand Biddle Grip (face toward the audience). “Logically speaking, the KC *must* be our mystery card.” With your right hand still holding the packet of clubs, slowly slide the face-down mystery card to the upper-right area of the table. Invite the spectator who initially made the selection to turn over and reveal the mystery card. During the spectator’s action, perform a Conradi-Elliot Top Change, secretly exchanging the cards above the break in the left-hand talon with the right-hand packet, casually tabling the switched-in packet in the lower-left area of the table (the remaining talon can simply be discarded and set aside). Appear confused with the unanticipated KH as it is displayed. “Something isn’t quite adding up, but let’s not forget the power of logical thinking.” Perform any magical gesture, pick up the packet, and display each of the hearts excitedly as they are dropped face up to the table one at a time, dramatically displaying the AH-QH in numerical order. “Like I said, *logic never fails!*”

COMMENTS: Be sure to work on the timing and misdirection of the final switch for the surprise kicker ending! As a bonus, this routine provides a perfect segue into any packet trick requiring a full or partial collection of cards belonging to a single suit.

New York Halo

This easy, four card, multiple selection routine was inspired by a stunning four-ace production (“Halo Aces”) championed by Harry Lorayne. It is presented in a completely different manner and the handling is intended for “off-the-table” walkaround performances.

EFFECT: Four spectators select cards from a mixed deck. After a brief shuffle, the performer reveals each selection in a variety of entertaining ways.

SET-UP: Begin with a well-mixed deck of cards and an X card Breather (I always use the 9D) at the bottom of the deck. For this explanation, assume four spectators are seated in a semicircle around a table directly in front

of you (1-4, clockwise from your left). You will intentionally present this routine in a seemingly random fashion addressing the spectators in 1-4-2-3 order. This routine should ideally be performed wearing a suit or sports coat with standard pockets.

WORKING AND PRESENTATION:

Casually display the card backs and faces while spreading the deck between hands. For efficiency, shuffling is not necessary at this point. “I’d like to get a few of you involved as I show you something using a mixed deck of cards.”

Address spectator 1 on your outside left. “Please stop me on any card as I run through the deck...” You will now execute Columbini’s “Fireworks Control,” made even easier with the help of the Breather. Explained briefly, perform a swivel cut, transferring approximately the top third of the deck to your left hand. Using your left thumb, slide the top cards *slowly*, one at a time, from the right-hand packet onto the left-hand packet. At the spectator’s command and after the current top card of the left-hand packet is noted (signified as selection 1), drop the right-hand packet onto the left-hand cards and square the deck (making it clear that there are no breaks within the deck – selection 1 is directly below the Breather near the center of the deck). “Please, don’t forget your card.”

Using your right hand, break at the Breather and while holding the upper portion of the deck, gesture to spectator 4, on your outside right. “Please mention any number between 5 and 10.” Secretly secure a break below the top card of the left hand’s lower portion (selection 1). In a natural gesture, momentarily return the right-hand packet on top of the left-hand packet, maintaining the break between the packets while secretly transferring selection 1 to the bottom of the upper portion. Cut the upper portion of the deck into your right hand and execute the Fireworks Control, as before, to have another card noted (designated as selection 4) as you count aloud to spectator 4’s desired number (appropriately displaying the corresponding top card of the left-hand packet). Begin to assemble the deck, but as an afterthought, slide

the displayed top card of the left-hand packet (selection 4) to the face of the right-hand packet and show the selection (at the face of the right-hand packet) one more time to spectator 4 as a reminder of the card value and suit. As selection 4 is shown to spectator 4 a second time, secretly secure a break just below the top card of the left-hand packet and apparently assemble and square the deck in right-hand Biddle Grip while carefully maintaining a break between the packets.

Turn to spectator 2 (on your inside left) and gesture with your extended left hand palm up, forming a quasi-table. "What is your name?" Place the deck onto your left palm as your right hand takes the upper portion (above the break). Continue with the Fireworks Control to determine another selection, sliding single cards from the right-hand packet onto the left-hand packet as you spell aloud each letter in the spectator's name. Stop on the last letter of the name and have the corresponding top card of the left-hand packet noted (designated selection 2). Assemble and square the deck, holding the deck in left-hand Dealer's Grip and casually making it clear that there are no breaks in the deck.

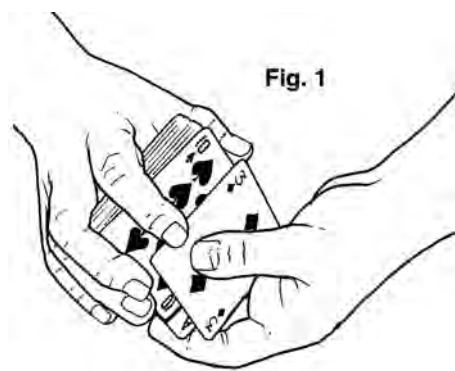
Address spectator 3 (on your inside right) as you extend your left hand (holding the deck). "I don't want you to miss out on the fun." With your right hand, break the deck at the Breather and pick up the upper portion, leaving the remaining packet in your left palm. Use your left thumb to peel cards from the right-hand packet onto the left-hand packet, instructing spectator 3 to stop on any card as it is placed onto the left-hand packet. *Secretly* remember the number of cards dealt into your left hand (*assume seven for this explanation*). As before, display the top card of the left-hand packet and instruct spectator 3 to remember it. With the noted card on top of the left-hand packet, drop the remaining cards in your right hand on top of everything and completely square the deck. A break is no longer needed at this point.

"By law, magicians are always required to mix the cards." Briefly Overhand Shuffle, transferring no more than a third of the deck from the bottom to the top and positioning

the Breather near the center, with the four selections in the lower portion of the deck. Follow the shuffle with a Charlier Cut, breaking the deck at the Breather and bringing the selections to the top of the deck (the Breather is now at the bottom of the deck). "Don't worry, I can usually find your selections easily in forty-five minutes or so."

Address spectator 1. "Unfortunately, your card is difficult to find." Turn and focus attention to spectator 3 as you secretly palm the top card (I prefer Glenn Morphew's One Hand Top Palm for this). "But your card is easy – it happens to be in my pocket." Remove the palmed card from your inside coat pocket to display selection 3. (*Note: I prefer placing each of the displayed cards partially exposed in my coat outside left breast pocket with faces toward the audience to avoid the use of a table surface.*) Return focus to spectator 1 and hold the deck in left-hand Dealer's Grip. "I'm getting a mental image of your card – a seven, right?" Whatever the response, use your left thumb to slide cards from the top of the deck into your right hand as you count aloud, finally turning over the top card on the count of seven to reveal selection 1. Place the discards at the bottom of the deck and similarly add selection 1 to the previously displayed card in your left breast pocket.

Address spectator 4 (on your outside right). "Please stop me whenever you want." Overhand Milk Build Shuffle the cards (with faces toward the audience), retaining the top and bottom card in your left hand and continue to run cards from the face of the right-hand packet onto the left-hand packet (**Fig. 1**).



Stop the shuffling process when instructed, placing the left-hand cards (now with selection 4 on top) face down in spectator 4's extended palm and transfer the remaining right-hand cards (as a packet with selection 2 now the second card from the top) face down in left-hand Dealer's Grip. Point to the top card of the packet you're holding as you address spectator 2. "*Your card happens to be the very top card of this packet.*" Reveal the top card and feign disappointment after a negative response. Return the card face up on the packet. "*A little magic will correct this unfortunate situation.*" Secure a break underneath the top face-up card and the face-down card immediately below it and execute your favorite color change (such as Stanton's Pivot Color Change, or the Flip-Flop Change, described earlier) to reveal selection 2. Add the selection to the previously pocketed cards.

(Optional: Here's a great moment to get a fifth spectator involved employing a classic and well-known gag. Remove a blank-face card from an unused pocket (showing the back side only to the audience) and ask any spectator who did not select a card to state aloud the name of his/her card. After a rather confused response, continue. "Good! Maybe that's why I'm drawing a blank!" Show the blank face to the audience and casually toss the card to the floor. Continue after the laughter has subsided.)

Finally, address spectator 4. Make a magical gesture while stating that the selected card is the eighth card from the top of the packet in his/her hand. With another magical gesture, proclaim that the selection is now the third card from the top. With one last gesture, proclaim that the card is now the top card of the packet. Pick up the top card (without revealing the card face), briefly look at it, and miscall it. After receiving a negative response, ask spectator 4 to state the selection out loud. "Good, because that's the card I have." Display the final selection to the audience. Game over!

COMMENTS: This routine has several appealing features: no set-up required, fast-paced, entertaining, involves four to five

spectators, easy to do, and does not require a table! What more could you ask for?

The Impossible Card Trick

My handling and presentation for this semi-automatic routine was initially inspired by the work of Henry Evans ("Impossible Control"). I've added a few minor touches using an alternate handling, eliminating the need for a table and incorporating an entirely different presentational angle.

EFFECT: With a humorous tone, the performer explains that he has created an impossible card trick. A deck of cards is shuffled by several volunteers and in their hands, a card is selected and lost within the deck while the performer looks the other way. With no effort at all, the performer immediately locates the selected card – a truly impossible card trick!

SET-UP: Begin with a secretly stacked deck of cards. The upper twenty-six cards will consist of the two red aces (AH, AD) and the rest of the *odd* cards in *any* order as long as a Breather 9D is in the twenty-sixth position from the top. The lower twenty-six cards will consist of the two black aces (AC, AS) and the remaining *even* cards, again in *any* order. *Since a table is not needed, I always perform this routine standing directly in front of the audience using the assistance of six seated volunteers.*

WORKING AND PRESENTATION: "I'm sure you've all seen plenty of typical card tricks before – well, this won't be one of them!" Introduce a deck of cards and optionally shuffle them as you address the audience. *Because the top and bottom twenty-five cards can be in any order, any shuffling method will work providing you maintain the odd/even card groups and keep the 9D Breather in the twenty-sixth position.* For a simple approach, Overhand Shuffle a few of the top cards only (less than twenty-six) into your left hand and drop the remaining cards underneath them. "I'll use a standard deck of fifty-two playing cards." Spread the deck between hands, forming an exaggerated fan as you briefly display the

card backs and card faces to the audience. “But I’m going to do things a little differently and I will need your help. Whenever I give the cue, please say the word ‘impossible’ as loudly as you can. Let’s give it a try.” [Cue the audience for a response: “... impossible!”]

“Every trick has a secret and sometimes the secret is unfortunately exposed on YouTube by know-it-all thirteen-year-olds. To avoid that, I’ve created a card trick that does not have a secret method – there’s absolutely nothing to discover or reveal, because this trick is ...” [cue the audience for a response: “... impossible!”].

“Magicians usually shuffle the cards or invite an audience member to do it.” Begin to hand the deck to an audience member, but before it is taken, quickly pull it back with an afterthought. “But magicians could be cheating and the audience member could be an accomplice, so I’ll break the rules and have *several* people examine and shuffle the deck.” You will now hand portions of the deck to five seemingly random audience members. “I’d like you to thoroughly examine and shuffle the cards without flashing the face of any card to anyone.” Assume spectators 1-4 are seated in positions 1-4 from *your* right to left, and spectator 5 is seated behind spectator 4. Holding the deck face down in left-hand Dealer’s Grip, secretly obtain a slight break just below the 9D Breather. Spread about thirteen cards (or less) into your right hand and give them to spectator 1 (on your far right) to shuffle. Continue to spread the remaining cards above the break (including the 9D Breather) into your right hand and give them to spectator 4 (on your far left). Almost as an afterthought, give half of spectator 4’s portion of cards to spectator 5, seated close by (presumably *behind* spectator 4). Spread about half of the remaining cards into your right hand and give the cards in each hand to spectators 2 and 3 (somewhat directly in front of you).

Collect the packets in an apparently inconsequential manner, as follows: add packet 3 onto packet 2 and the combined packet 3-2 on top of packet 5; add this combined 3-2-5 packet onto packet 4, and finally, add the

combined packet 3-2-5-4 onto packet 1. *The even card group will now comprise the upper half, and the odd card group will comprise the lower half of the fully assembled deck held by spectator 1.* “The cards have been examined and shuffled, no one has seen any of the card faces, and no one can possibly know the position of any card in the deck. At this point, magicians usually have a mystery card selected and use sleight of hand to find it, but I won’t touch or look at the cards at all, because this trick is ...” [cue the audience for a response: “... impossible!”].

Mimicking your instructions, invite the person immediately to the right of spectator 1 to assist and hold his/her hands together palms up, forming a makeshift table. Look away from the audience while addressing spectator 1. “Slowly and silently deal any number of cards face down into your assistant’s hands – maybe about ten to twenty cards or so, but don’t count them and feel free to stop any time you wish.” *Your words (a psychological suggestion) are important here; the number of cards dealt must not exceed twenty-five in total.* After the cards are dealt, instruct spectator 1 to deal one more card, making sure it is first secretly noted before finally dropping the remaining talon on top of the dealt cards. *For this explanation, assume the mystery card is the 6C.*

Shift your attention to the assistant holding the cards. “I’d like you to square the cards and Straight Cut the deck. Remember, I haven’t seen the cards at all.” Only now should you face spectator 1, the assistant, and the audience. “Without a secret method there is no way to determine the mystery card, but with a trick that’s impossible it doesn’t matter – I’ll just guess.” Take the deck from the assistant and quickly spread through the deck with faces toward you from your left to right hand, casually observing the card values. Usually there will be a small group of odd cards at the outer ends of the spread sandwiching a large group of even cards between them (a perfect “key card” situation!). Although you may (rarely) encounter slightly different card-order patterns, the mystery card will *always* be the even card immedi-

ately before (below, to the right of) the odd card group. Whatever the scenario, with a little practice and familiarity, you should be able to locate the mystery card quickly and easily. Best of all, in the given situation it will seem perfectly logical and reasonable for you to take all the time you need in the process – you are apparently making up your mind as you guess the card value and suit. While scanning the cards in the spread, make some casual remarks (“It could be this one ... or maybe this one ... or this one ...”) before outjogging the mystery card slightly. Turn the deck face down and parallel to the floor in your left hand as your right hand removes the outjogged card, holding it perpendicular to the floor with the back of the card toward the audience. Direct your focus to spectator 1 as you intentionally miscall it. “By any chance, was your card the Jack of Hearts?” After a negative response, continue. “I didn’t think so. What was your card?” Continue after the reply. “Well, this is *not* what I expected ... because this card happens to be *your* 6C!” Display the face of the card to the audience and quickly continue. “Like I said, this trick is ...” [cue the audience for a response: “... impossible!”].

COMMENTS: This clever application of the Key Card Principle requires just the right amount of tongue-in-cheek delivery from the performer. Don’t overlook soliciting responses from the audience, as well as involving them with the rather deceptive shuffling sequence.

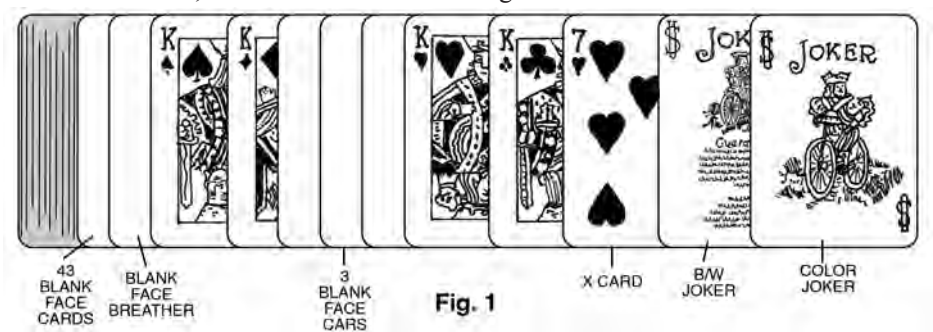
Blindsided Gemini

Here’s yet another semi-automatic Gemini Twins card effect, but with a few twists

added. It was inspired by John Bannon’s “Four Sided Gemini” routine.

EFFECT: Demonstrating different degrees of randomness using a shuffled deck, three spectators and the performer freely select unseen cards in different ways. All four selections are finally revealed and shown to be mates of each other. Additionally, the performer reveals written predictions made prior to the demonstration correctly citing the exact cards the spectators have randomly chosen. Finally, the deck is shown to contain entirely blank-face cards – the four selections are the *only* printed cards in the deck!

SET-UP: You’ll need forty-seven blank-face cards (one of which is a Breather), a KC, KH, KS, KD, any X spot card, and two jokers, all with matching red backs. For this explanation, let’s assume we are using Bicycle brand playing cards with a colorized and black/white joker. On the back of the colorized joker, write a short message on the back side (“You will select the KD”); on the black/white joker, write a similar message (“You will select the KH”). An eleven-card set-up is placed at the bottom of the deck (directly beneath forty-three blank-face cards), from the top down, in the following order: blank-face Breather (the forty-fourth blank-face card), KS, KD, three blank-face cards, KH, KC, and any X spot card (assumed 7H for this explanation), the black/white joker, and the colorized joker at the very bottom of the deck (**Fig. 1**). Place the deck (fifty-two cards and two jokers) in its card box on the table with the front side of the box visible. Ideally, you’ll be addressing three spectators, seated or standing at your left, center, and right.



WORKING AND PRESENTATION:

"I'd like to do an experiment using a deck of playing cards." Remove the deck from the card box while casually allowing the audience to see the back and face of the deck, being careful not to expose the predominantly blank-face cards. Table the empty box out of the way but with the front side of the box always visible to the audience (you want to subliminally convey that you are using a completely normal deck to the audience without calling unnecessary attention to it). "First, I'll set the two jokers aside." Carefully remove the jokers, placing the colorized joker (with the prediction "KD" on the backside) face up in the upper-right area of the table and the black and white joker (with the prediction "KH" on the backside) face up near the opposite upper-left area. Make sure the backside of each joker is not seen by the audience as you table them. Casually flash the face of the deck (showing the 7H) to the audience before tabling the deck face down in preparation for a standard Riffle Shuffle. Perform a controlled Riffle Shuffle or two, making sure to maintain the card stack at the bottom of the deck. "You all know why we shuffle cards – to make sure all of the cards are in a random order."

Invite an audience member to Straight Cut the cards. "In a moment I'll prove that there is no such thing as randomness – everything that happens is really *preordained destiny*. I'll start by having several cards freely selected in a variety of ways." Holding the deck in left-hand Dealer's Grip, secretly secure a break under the Breather and execute a Riffle Force with the spectator directly in front of you. Cut the cards above the break and slide the top card of the left hand's lower portion face down to the front-center area of the table. Add the left-hand packet on top of the remaining packet and hold the deck in Dealer's Grip. "You have selected an unknown card in the most basic way – that's an example of *direct* randomness. Now let's kick the process up a notch, using a method known as *virtual* randomness."

Address the spectators on your left and right. "I'd like both of you to think and re-

member any number, let's say between 5 and 20, but don't tell me what it is." Focus on the spectator on your right. "All you have to do is deal that many cards face down to the table to form a packet, add the joker face up, place the rest of the deck face down on top of everything, and square everything up. To make sure I don't hear anything, please do this carefully and quietly while holding the cards close to the table; I'll look away as you do so." Demonstrate by dealing the top four cards to the table, placing a face-up joker on top of the packet (but outjogged slightly), and finally adding the remaining talon face down on top of everything. Make sure the spectators understand the procedure before continuing. *There is an KD on the bottom of the deck, a face-up joker is outjogged and is the fifth card from the bottom of the deck; on top of the deck there is a KH and KC directly underneath it.*

Remove the outjogged joker and hand it to the spectator as he/she completes the demonstrated procedure. Do not pay attention to the spectator at this point, making it clear to the audience that you are unaware of the number of cards being dealt. Pick up the squared deck and turn to the spectator on your left. Similarly instruct him/her to execute the same procedure, matching the dealt cards with his/her mentally thought-of number and using the remaining joker. As before, ignore the spectator while the procedure is being completed.

Pick up the squared deck and spread the cards face down between hands, breaking the spread immediately below the first face-up (colorized) joker you see and table the joker as well as the face-down card immediately above it (the unseen KD) in front of the spectator on your right. Momentarily return the right-hand spread cards (without squaring them) to the remaining packet in your left hand, but do not join them together completely and align the bottom card of your right hand spread directly over the top card of the left-hand packet. Address the spectator on your right. "*You* inserted the joker at the position corresponding to *your* freely thought-of number – and it happens to be

facing the unknown card directly above it.” Momentarily turn to the spectator on your left as you gesture with your left hand, secretly *stealing* the bottom card of the face-down spread in your right hand and adding it to the top of the cards held in your left hand. Casually table the right-hand packet face down directly in front of you as you continue to address the spectator on your left.

Assisted with your right hand, spread through the remaining left-hand cards, breaking the spread as before and tabling the face-up (black/white) joker as well as the face-down card immediately above it (the unseen KH) in front of the spectator, using similar patter as you do so. Place the spread cards in your right hand *underneath* the remaining spread cards in your left hand (a gesture cut), and finally add all of the cards in your hands on top of the tabled packet directly in front of you. Pick up and square the deck, holding it in left-hand Dealer’s Grip.

Address the spectators. “Let’s select one last card, but this time we’ll use the most powerful form of randomness. We’ll add your unknown numbers together to determine a position in the deck *no one* could possibly know beforehand. This is known as *remote* randomness.” After the spectators numbers are mentioned and added together, deal that number of cards from the deck to the table slightly to your left (counting aloud as you do so), stopping with the card corresponding to the final number and tabling it face down directly in front of you. Collect the dealt card packet and add it on top of the remaining talon in your left hand, placing the deck in your lower-left area of the table. Briefly summarize everything, emphasizing the fairness and randomness of the selection process.

“Let’s look at our first, *direct* random selection.” Turn over and reveal the first selection. “A King of Spades. Let’s see how I did using *remote* randomness.” Reveal the last selection. How about that – a matching King of Clubs!” Focus on the spectators to your left and right. “Let’s see how you did making *virtually* random selections. Remember, you

both selected cards based on numbers you merely thought of.” Simultaneously, turn over their respective cards to reveal a matching KD and KH before tabling them face up. “What are the chances of that – matching red kings!” After a brief pause, continue.

“This is more than a simple coincidence. Prior to this experiment I wrote a prediction on the back of this joker.” Reveal and read aloud the message on the back of the colored joker, pausing briefly as you table it face up. “And I wrote another prediction on the back of the other joker.” Reveal and read aloud the message on the back of the black/white joker, similarly tabling it face up. “That’s more than a random coincidence – that’s *preordained destiny* – because these *randomly* selected kings are the *only printed cards* in the deck. All the other cards are blank!” Coordinate your words to the following actions without exposing the top card (7H). Pick up the talon and turn it face up, held in your left hand. Quickly spread a few cards (four to six cards) into your right hand and display their blank faces before dropping the displayed cards (face up) to the table in a messy fashion. Repeat this action a few more times, finally spreading the remaining cards between hands with their backs to the audience. During this action it will be easy to casually adjust the last card located at the left end of the spread (7H), making sure it is concealed underneath the card immediately above it. Split the spread near center into each hand and show their blank faces before dropping the left-hand portion. Assisted with the your now free left hand, add smaller groups of cards from the right-hand portion to the table (again in a messy manner), insuring that the 7H is well hidden somewhere in the middle of the pile of blank-face cards. Dramatically end with a final statement: “That’s preordained destiny.”

COMMENTS: Although this routine can also be performed with a standard deck of cards, I prefer using blank-face cards as suggested either as an opening routine or after performing an effect or two with a standard deck and executing a suitable deck switch.

New York Poker Lesson

This easy-to-do and fast-paced gambling demonstration inspired by the card work of Ed Marlo is presented in two phases, concluding with a surprising finish.

EFFECT: After thoroughly shuffling the cards, the performer reveals the four aces. Repeating the accomplishment, the performer again shuffles the cards, but this time does one better, revealing a royal flush in spades!

SET-UP: Place the following stack (9D Breather, AS, AH, AD, AC, 10S, JS, QS, KS, X card) at the very bottom of the deck.

WORKING AND PRESENTATION: Begin the first phase of this routine by Ribbon Spreading the deck face up on the table from your left to right, carefully concealing the bottom stack. Gather the spread in preparation for an Overhand Shuffle. “This isn’t a card trick – it’s more of a technique that I learned many years ago.” Casually Overhand Shuffle the deck once or twice (adding an optional false cut such as the Center Hindu Shuffle, if desired) without disturbing the bottom stack. “When I was just a young kid I learned a few things about cards from an old drunken sailor who used to date my mother. My father wasn’t very happy about it, but he made a few adjustments and we all got along.” Hopefully wait for a chuckle or two. “One thing the sailor taught me was how to shuffle cards ‘New York’ style.” Perform my Cement Mixer Shuffle, Breather Version (a non-Breather version was published in the March 2019 issue of *The Linking Ring*). Explained briefly, begin with the stack underneath a Breather at the bottom of the deck. Spread the cards face down between hands, breaking the spread near center and simultaneously dropping the lower portion of the cards in the right hand and the upper portion of cards in the left hand to the table, forming a rather messy pile of tabled cards. Drop a few cards from the lower portion of the remaining right-hand cards on the table to form a second messy pile and drop *all* of the remaining left-hand cards on top of it (the second pile). Finally, drop the remaining right-hand cards on top of the second pile

as well. With two piles of cards (the stack in the middle of the second pile), you can now further mix up cards from each pile, turning any face-up cards face down if needed and transferring cards from one pile to the other while keeping the stack untouched in the second pile (Figs. 1-4). Finally, place the entire second pile on top of the first pile and square the deck. “That guarantees the cards are in a completely chaotic order.”

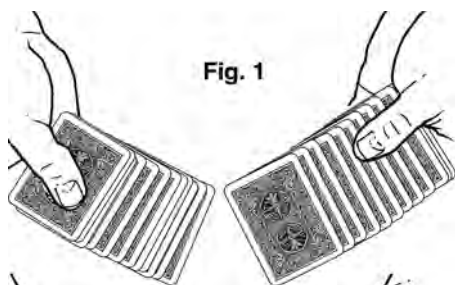


Fig. 1

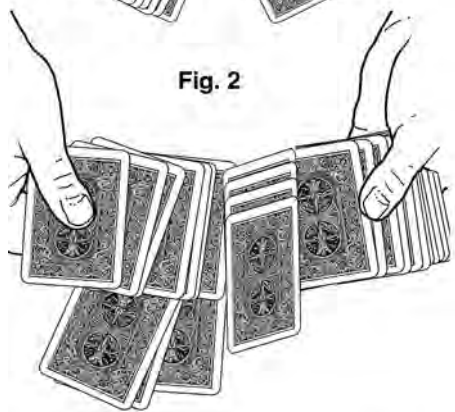


Fig. 2

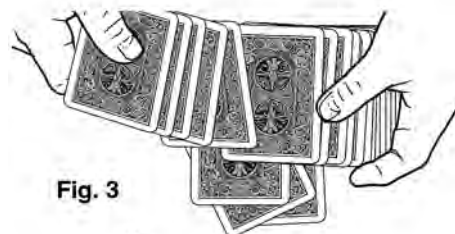


Fig. 3



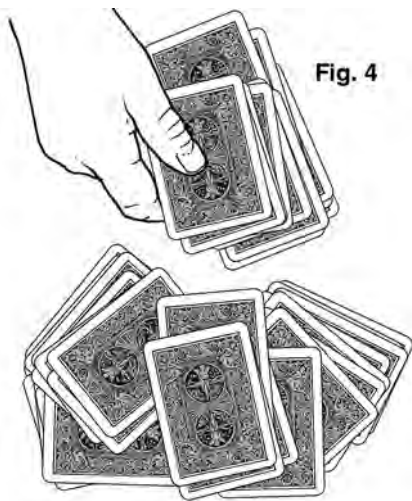


Fig. 4

“Even with the cards completely mixed, I have learned to control the important cards – and the most important card in any card game is always the Ace of Spades – that’s the only card in the deck with the brand name printed on the face.” Cut the deck a few cards above the Breather into two tabled packets in preparation for a Riffle Shuffle. “Let me show you how this works.” Before shuffling the packets together, show the top and bottom cards of each packet. “Naturally, the Ace of Spades is not the top or bottom card of either packet.” Riffle Shuffle the packets, *making sure the stacked cards end up together with only a few more cards added above them near the top of the deck.* “Now the Ace of Spades is the twenty-second card from the top.” Execute several legitimate running cuts from the bottom of the deck (bringing the stack nearer to the center of the deck). “Now the Ace of Spades is the seventeenth card from the top.” Break the deck at the Breather and Riffle Shuffle once more, this time ending with the stacked cards at the very top and the Breather at the bottom of the deck after the shuffle. “Finally, the Ace of Spades is on the very top of the deck.” Reveal the top card (Ace of Spades), placing it face up in your upper-left area of the table. “But why control just one ace? It’s always better to control *all ... four ... aces!*” As you say the last three words, deal the other three aces face up to the table in rhythmic fashion (alternating hands

as you do so) to form a row of aces for a surprise revelation. Although you could conclude the routine at this point, you’ll follow up with another seemingly more difficult second phase of the demonstration.

The remaining stack is on top of the deck and the 9D Breather is at the bottom of the deck; the four aces are face up on the table. On the offbeat while patter, execute another series of running cuts, using your right hand to add about half of the deck (taken from the bottom) to the top of the deck, but covertly pulling the first group of cards from the bottom of right-hand packet and the remaining groups from the top of the right-hand packet as you do so, positioning the Breather just above the stack near the center of the deck. “I know what you’re thinking. ‘Could I do this in a real card game?’ Let’s find out.” Hold the deck face down in left-hand Dealer’s Grip and continue.

“In a real game, the *important* cards would be randomly scattered throughout the deck.” *An ambiguous wordplay is employed here and it is very important from this point on to refer to the aces as “important cards” during your patter.* Secure a break with your right thumb immediately below the Breather and begin to spread the cards between hands, maintaining the break. Insert the AS directly underneath the fourth card below the Breather, outjogged slightly; continue spreading the cards and insert the other aces (also outjogged) anywhere in the lower and upper parts of the deck, carefully leaving the stacked royal flush undisturbed in the middle of the deck with the Breather now immediately above it. Fan the cards between hands (face down *and* face up) to show that the aces are really scattered throughout the deck. “This won’t be easy.” Square the fan as you push the outjogged cards all the way into the deck and table it.

You will now repeat the previously described procedure, this time with different patter to display a royal flush, as follows. Cut the deck a few cards above the Breather into two tabled packets in preparation for a Riffle Shuffle. Riffle Shuffle the packets, making sure the stacked cards are together with only

a few more cards added above them and near the top of the deck. "I've successfully controlled one of the *important* cards." Execute several legitimate running cuts from the bottom of the deck (bringing the stack nearer to the center of the deck). "Now the second *important* card is under my control." Break the deck at the Breather and Riffle Shuffle once more, ending with the stacked cards at the very top of the deck after the shuffle. Optionally add a false cut at this point. "Now, *all* of the *important* cards have been controlled to the top of the deck."

"Here's the ... " With the left hand, slowly pick up the top card of the deck (10S) with the face toward you as you start to announce the ace. Apparently failing to find the intended ace, place the 10S in your right hand with the face now displayed toward the audience. "Perhaps this needs a little explanation. In a real game, I wouldn't settle for just aces – I'd control the very best hand possible." Using the left hand, continue to pick up the next four cards (one at a time) from the top of the deck, adding each of them to your right-hand card(s) slightly spread with their faces toward the audience as you announce them. "*A royal flush in spades* – and you can't beat that!"

COMMENTS: Although any false shuffles can be used for this routine, don't overlook my Cement Mixer Shuffle – it's a perfect fit for this effect!

Easy Card Sleight #1 The Sidewalk Shuffle

This is my favorite handling of the venerable Charlier Shuffle. Unlike the Charlier, it works best with the entire deck rather than a smaller packet of cards and it is done on the table instead of in the hands. Appearing to be well-mixed, the deck is simply cut and not technically shuffled – ideal for many effects based on memdeck and cyclical stacked card arrangements.

WORKING AND PRESENTATION: Begin by spreading the deck face up on the table from your left to right. The left hand picks up about five to ten cards or so from

the left end of the spread (actually the top cards of the deck), while the right hand simultaneously picks up about five to ten cards from the right end of the spread (the bottom cards of the deck). The left-hand, face-up cards are added on top of the right-hand face-up cards. The left hand again picks up another five to ten cards from the left end of the spread. The right hand (still holding its packet of face-up cards) picks up another five to ten cards from the right end of the spread, adding the second right-end group of cards underneath the cards it is already holding. This time, the left-hand cards are simply flipped face down in closed book fashion as the right hand adds its cards face down on top of the left-hand, face-down cards. The entire left-hand packet is now transferred to the right hand and held face down. There are now about ten to twenty face-up cards still spread on the table.

The left hand picks up the left half of the tabled spread cards and tables it face down, north of the spread in a semi-squared position. The right hand adds its cards face down on top of the squared face-down packet. Both hands pick up and square the remaining face-up cards of the spread, adding them face down on top of the face-down packet. Square the entire face-down deck. Despite appearances, the deck has simply undergone a straight cut!

As an added bonus and if desired, since you control where the breaks will occur within the spread cards it is also relatively easy to secretly note the top and/or bottom cards of the deck during the final actions of this shuffle.

Easy Card Sleight #2 The New York Dutch Cut

This completely blind cut is my simple variation of a handling created by John Bannon ("Dutch Cut"). The entire procedure should be done fairly quickly and rhythmically while paying little attention to the cards as they are cut. The cards are intentionally handled in a messy, carefree manner and will work equally well beginning with the cards face up or face down.

WORKING AND PRESENTATION:

Begin with the deck held in your left hand. Working in a counter-clockwise direction, use your right hand to cut the top quarter of the deck and drop the cards in the upper-left area of the table (pile 1) in a rather messy fashion as you do so. Cut the top half of the remaining cards held in your left hand to the table, dropping this portion in the lower-left area to create another messy group (pile 2). Without breaking your rhythm, cut the top half of pile 2 and similarly drop it in the lower-right area of the table (as pile 3). Drop the remaining cards in your left hand in the upper-right area of the table (forming pile 4). At this point, you have a messy pile of cards in each corner area of the table (1-4, starting from your upper-left corner and continuing counter-clockwise to your upper-right corner).

Without actually releasing any cards, your

right hand picks up pile 1 and adds it to pile 3 as your left hand simultaneously picks up pile 2 and adds it to pile 4 (in a criss-crossing motion). Both hands pick up their combined piles and your right hand flips its pile over, casually dropping it to the center of the table. Your left hand immediately follows by flipping its pile over and dropping it on top of the tabled pile of cards. Use both hands to scoop up the tabled cards and flip them over. Finish by squaring the cards. The deck is in its original starting order!

As with my Sidewalk Shuffle, during the final stage of the cutting process it is very easy to casually and imperceptibly note the bottom card of the deck as the cut is completed, if desired.

Send comments and appreciations to:

Johnny New York

johsmi7646@gmail.com.

I.B.M. YOUTH TRIVIA CONTEST RULES

(Continued from page 47)

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 47.**



The Card Corner

MIKE POWERS

Most of you will recognize the title of this month's selection as a takeoff on Paul Cummins' "Tap A Lack." Paul's routine, which was published in *MAGIC* magazine in July 2005, uses "Clocking" to determine what card is missing from the deck. Paul fooled the pants off many well posted magicians before finally revealing the method.

Unfortunately, clocking is difficult to do without occasionally miscounting which will really slow things down. John Hostler was the inspiration for "Lack A Tap" and got me interested again in the underlying plot. A while back, he shared his routine "Soul Standing Cool and Composed Before a Million Universes" with me. In John's take on the Cummins plot, the performer names the location of a card chosen by a spectator under extremely free conditions. Then the spectator names the location of a card chosen by the performer, a far more magical occurrence.

John's routine, although it doesn't involve clocking, does use a memorized deck and a bit of somewhat tricky math. He does provide some techniques that minimize memory, but you must have your memorized deck under control.

I wanted to achieve the same basic effect without clocking and FASDIU, i.e., From a Shuffled Deck In Use (thank you Paul Cummins for this memorable acronym!). Here is "Lack A Tap."

Lack A Tap

EFFECT: The spectator and the performer each take selections in a very free manner. They are lost in the deck. The performer then names what he believes to be the location of the spectator's selection. Counting to that position, it is found that the performer was correct. Now the spectator names where she "intuits" the performer's selection to reside. The performer removes the card at that location and, indeed, his selection is there for the big ending.

SET-UP: There is no set-up. However, there is a key card at play that will be needed to secretly position the spectator's card to a known location. I'm going to recommend a **Breather Crimped*** card with a pencil dot for quick identification. An edge mark would also be helpful. Alternately, a **Corner Shorted Card*** could be used or possibly a Thick Card. There's no set-up since this card

can easily be brought to the top or bottom to re-position it to its required location.

Here we'll use a **Top Cutting Breather Crimped*** card with a pencil dot at its center. (Note that all moves tagged with "*" have video tutorials at www.mallofmagic.com/the-moves. The password is marlo7d.) The pencil dot lets you be certain you have cut the breather to the top. This card must be positioned twenty-first from the bottom of the deck.

An efficient way to position the card is to first cut it to the top. The pencil dot will let you know you've succeeded. You will now use a ploy to secretly count off twenty-one cards from the top of the face-down deck:

Spread the cards in groups of two, then three, then three, then two (a total of ten cards) as you say, "This is universal sign language for 'pick a card.'" Repeat this sequence, spreading another group of ten cards

as you continue, “But I want you to select a card in a freer manner.” Spread one more card and you have a group of twenty-one cards under control. Cut the deck at this point. Since the locator card was on top, it will now be twenty-one cards from the bottom of the face-down deck. You’re ready to rock.

SELECTION PROCEDURE: We’re going to use a modified version of a control that I learned from Geoffrey Scalbert’s book “Scalbert’s Selected Secrets.” It uses a “floating” key card. The key card will not be next to the selection. But cutting it to the top will allow you to move the selection to a known position in the deck. In this case that position will be twenty-second from the top. The key card is your breather, which resides twenty-first from the bottom of the deck.

Tell the spectator to cut about a third of the deck and to shuffle the cards. They must cut from above the breather. Cutting half is risky since she might cut past the breather. You want her to cut about eighteen or nineteen cards.

Once the cards have been shuffled, have her look at the top card and memorize it. Now have her cut “about half” the remaining cards and place these on top of her packet. Here she must cut past the breather or the location will fail. If you trust that the spectator can follow instructions, all this can be done with your back turned. Finally, have her give the packet a cut or two to be sure you have no idea where her selection is.

At this point you turn around and take the cards from the spectator. There is still a packet on the table that will allow you to openly perform the necessary cut while seemingly just “making sure” that the spectator cut her packet.

Have the spectator pick up the tabled

packet and shuffle it. If you have an edge-marked breather, you can see where it resides in the packet you’re holding. At this point you must cut the breather to the top. That will be easy if you can see where it is in the packet. Say, “You did cut the deck, right?” Make your cut at this point and it will seem to be part of your question rather than the actual method. Because of the pencil dot, you’ll immediately know if you hit the breather. If not, cut again until you see the breather on top. If you hold the packet in your right hand as in **Figure 1**, a light touch will allow a packet to fall into your left hand. Place that packet on top. Check that the top card has the pencil dot. If not, cut again. So, one way or another you have cut the breather to the top of the cards you hold. Table your packet and have the spectator place her shuffled packet on top. Incredible as it may seem, her selection is now twenty-second from the top!

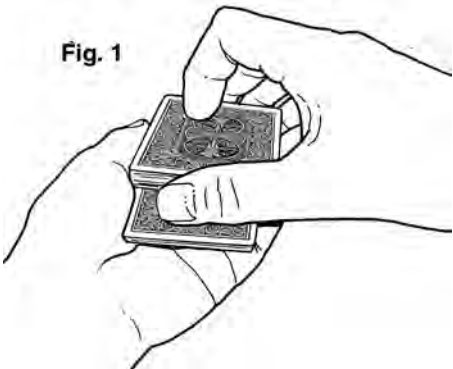


Fig. 1

Say, “I want you to get a quick mental image of the order of the cards.” Spread the deck face up and memorize the fifth card from the top, the Ace of Hearts (AH) in this case (**Fig. 2**). Square up the cards and turn the deck face down.



Fig. 2

You will now seemingly select a card using the same procedure just used by the spectator. However, the card you will claim as your selection will be the one just peeked from the face-up deck, the AH.

Say, "I'll do the same thing you did to pick my selection." Pick up about a third of the cards and shuffle them. Be sure you cut above the twenty-second card so you don't change the position of the spectator's selection. Look at the face of the top card but don't commit it to memory. It's irrelevant. Return it to the top, face down. Now pick up about half the remaining cards and place them on top of your packet, grabbing a left fourth finger break between the packets. This is the group containing the spectator's card. Pause and say, "Then you cut your packet" as you cut at the break, moving the selection back to twenty-second from the top. Say, "Then you shuffled these and put them on top of all." Table the cards you're holding and give the small packet a quick shuffle. Hold them momentarily in your right hand as you pick up the larger packet with your left hand. Place the right hand's packet on top as you secure a left fourth finger break between the packets. Say, "Then you gave the deck a final cut." This didn't happen, but the spectator won't remember that detail. Cut at your break, restoring the deck to its original order.

STATUS CHECK: The spectator's selection is twenty-second from the top. Your memorized card (AH) is fifth from the top. It's time to create magic.

Say, "Your selection is totally lost in the deck as is mine. I'm going to try to guess where your selection is located. Then you'll try to guess where mine is located. That would be impossible. If you succeed, you will receive great applause."

Act as though you are concentrating and finally say, "I'm thinking that your card is twenty-second from the top." Spread the cards without changing the order, counting as you spread until you reach twenty-two. Table the card face down as you say, "I'm hoping this is your selection. What card did you take?" Have the spectator turn over the

card. It will be her selected card.

Say, "I'm a magician, so you'd think I might succeed. But now it's your turn. Where do you think my selection is located? By the way, my card is the Ace of Hearts. I hope your number isn't too big or too small. But it's your call." You are trying to steer the spectator to name a number in the middle so you don't have to count to a large number like forty-five. Let's say that the spectator says thirty-two. You will now force the card you saw earlier, fifth from the top, i.e., the AH. You will use a **Hofzinsler Under the Spread Force*** of the fifth card from the top, the AH. There is a video tutorial on this great move at www.mallofmagic.com/the-moves (password "marlo7d"). So, if you're unfamiliar with it, check out the tutorial. It's not difficult and it's well worth learning.

Once the AH is in position, say "If this is my Ace of Hearts, you will get thunderous applause for your success." Show that the card is indeed the AH and lead the applause for the spectator.

FINAL THOUGHTS: The location principle is general. It turns out when you follow this procedure, the final location of the selection will be one greater than the position of the floating key card from the bottom. So here, the key was twenty-first from the bottom. Thus, the selection ended up twenty-second from the top. You could start with the key twenty-third from the bottom, and then the selection will end up twenty-fourth from the top. This means that by adjusting its distance from the bottom on the fly you can shift its final location any time before the spectator cuts. It's very versatile.

Instead of spreading the deck face up to glimpse the fifth card, you could have the spectator count to the twenty-second card, turning cards face up during the count. This allows you to memorize the fifth card dealt in a different way. It also involves the spectator and eliminates the thought that you "did something" to arrive at her card on the count of twenty-two.

Mike Powers

mpowers@mallofmagic.com



Fruit Zombie Impromptu

It does not get any bolder than this month's effect. Please do not allow that to frighten you away from reading onward. Pull off this effect and you will acquire the highest level of personal satisfaction. Guaranteed!

EFFECT: An orange takes on a life of its own, also known as "zombie"-like behavior. However, the kicker ending leaves many spectators in total disbelief.

SET-UP: You will require a fruit such as an orange, a wooden takeout chopstick, a wood saw or karate chop, and a tablecloth napkin. It should be a fair-sized orange. Using a disposable wooden chopstick, trim it to approximately seven inches in length starting at the wider end. Use the tapered end of the chopstick to create a small insertion in the orange. Drain or absorb the excess juices from the small hole.

WORKING AND PRESENTATION: Ideally, the magician would be seated at a table where a cloth napkin would be effortlessly accessible. Open the cloth napkin and gently pleat fold, accordion style, so it sits at the edge of the table and lies across it from left to right.

Now, at the suitable time of performance, secretly insert the tapered end of the chopstick into the small premade hole. With the left hand holding the orange at the edge of the table, the right picks up the cloth napkin at the right corner and proceeds to drape it over the orange, ensuring the cloth napkin is sufficiently hanging over it. With the cloth napkin adequately draped, the right hand reaches downward and grasps the wider end of the chopstick by implementing the use of

the second finger and thumb. The left hand's first finger and thumb grasps the left corner of the cloth napkin.

Simultaneously, both hands turn inward as the cloth napkin is brought upward toward your face and just below eye level. Promptly, proceed to perform any number of the "zombie"-like movements.

To conclude this spectacular illusion, simply elevate the orange so that it's secretly positioned by inserting the end of the chopstick between the teeth. Continue to elevate the orange to its highest vertical point, tilt the head back, and ensure the cloth napkin is draped over the orange (**Fig. 1**). Next, release one of the ends of the cloth napkin then release the other end (**Fig. 2**).



Fig. 1



Fig. 2

Pause for a brief moment. Regrip both ends of the cloth napkin. Pause for a brief moment. Release the chopstick from between the teeth and allow the orange and

chopstick to fall into the lap. A split second later whisk away the cloth napkin. Tada!

TIP #1: Although the effect's title includes the word "impromptu," you can be most assured that practice is required!

TIP #2: Be acquainted of any potential lighting and angle risks.

NOTE: Since this effect is ideal for performing over Zoom, with essentially no concerns regarding angles, the length of the

chopstick could be extended. Minor movements to the left or right exhibit greater distance between the magician's head and the orange.

I do hope you attempt this effect and wish you a very fruitful outcome. See you next month!

Andrew Woo

andrew@magicalwoo.com

www.magicalwoo.com

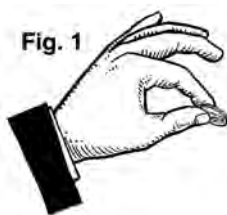
BAMBOOZLERS

Diamond Jim Tyler

MAGNETIC COINS

TRICK: Rub two quarters on your sleeve and show that they are now magnetized.

SECRET: Rubbing the coins against your sleeve is simply a ploy to throw your audience off track. To make it appear as if the quarters are magnetic hold the first quarter firmly with your left hand's thumb and index finger as in **Figure 1**. Hold the second quarter with your right hand's thumb and index finger in the same position as the left hand, but this time use a loose grip. Press the quarter in your right hand onto the tip of your left hand's thumb until it clicks onto the quarter held by the left hand (**Fig. 2**). The illusion of the coins clicking together makes them appear to be magnetic. As you pull back the quarter held by your right hand with a light grip, allow the edge of the coin to catch underneath the tip of your left hand's thumb which should hold its coin with a firm grip. As you pull back the coin in the right hand it will snap back as if it were magnetically attached to the other coin (**Fig. 3**).



The position of your left hand's thumb is important because it should remain hidden behind the quarter. A quarter is the smallest coin that you should perform this trick with because it is necessary that your thumb remain shielded. When using a bigger coin like a half- or silver dollar, the illusion becomes stronger because the larger metal surface produces a louder "clanking" noise.

To explain this amazing feat state, *"It must be my magnetic personality. I'm positive that I attract negative energy towards myself, and that I can repel anyone with an iron constitution."*



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



Avid readers of this column, aka *the smartest people in the world*, know we've been revisiting our favorite Auto-Magic columns from the past ten years. This year of "greatest hits" will soon transition into the year of hopefully *new* greatest hits when we hit the January 2026 column. Meanwhile, there are a couple more goodies yet to come!

In March 2019, and for the next several months, we took a look at cool magic you could perform with those infuriating, super-duper-extra-long cash register receipts you get at your local big-box pharmacy. I must say, I had a blast thinking about and writing up these routines. I actually logged eleven of them in my trusty notebook, but we only published four here in *The Linking Ring*. All the routines were pretty standard, dressed up with these nutty receipts.

Here is the first of the bunch, from March 2019, aptly called:

Receipted

Reaching into your pocket for your next trick, you extract a marking pen, some change, a couple paper clips, and a couple paper receipts. You put everything down on the table except one folded receipt. "I stopped in at the store for a packet of gum, that's all. This is what I got back with my gum." You shake the receipt open. It unfolds to 3 feet in length! "It's a good thing I didn't purchase vitamins or aspirin, too!" Looking over the receipt, you say, "You get these things, too? I asked the store's owner why they had to kill so many trees for a receipt for a packet of gum, and he said 'Have you looked on the back the receipts? They have some great coupons!'" You flip the giant receipt over, point to a coupon in the middle,

fold the long paper in half, and read it aloud. "Like this one. From the infant department: '20% Off Any Regular-Priced Baby.'"

With that, you grab a pair of scissors and clip out the crazy coupon at the center of the receipt. "That's scary! What's the discount on last year's model?" Holding on to the top edge of the receipt, you let the paper unfold as you scan for another coupon. Even though you just clearly cut the coupon out of the *center* of the receipt, instead of now holding *two* pieces you hold *one*. Ignoring this, you find another weird coupon in the middle and fold the receipt in half again to read it. "Here's a coupon for a free bag of sugar with any purchase of diabetic supplies. Okay, that makes sense." You take the scissors and again clip off the coupon, watching it flutter to the floor. Then flip open the receipt once more. Again, it has "healed" itself.

You pause for a moment and look at the audience as if trying to make sense of what just happened. A beat, then, back to the receipt folded in half. "How about 'This week only, all vitamins 50 percent off or half price, whichever is less.'?" You look at the audience and shake your head. "Nah." Again, you clip the coupon and reopen the receipt. It has once more restored itself into one piece.

Puzzled, you quickly fold it in half again and snip off a bit of paper at a 45-degree angle. When you reopen the strip, it has again healed but at a 45-degree angle! Folding it in half once more, you clip the top, angled part straight, and immediately open the paper. Again, you have a single strip of paper. Finally, you snip away multiple times while commenting, "I know they sell Band-Aids at this store, but this is ridiculous!" The strip is now only a few inches long, but

when unfolded it is whole! You are ready to snip it again, but one final coupon catches your eye. “Two bottles of mouthwash only \$10. Regular price \$5 each. That makes sense.” You put the scissors down and immediately stuff the coupon in your pocket.

Clippo Marks.

This effect is the venerable old “Clippo,” reinvigorated using those ubiquitous and ridiculously long drugstore receipts. The “Clippo” effect is typically credited to Will de Seive’s highly successful 1937 release, though Max Maven wrote that the original version tracks further back to a 1929 release by J. J. Kolar called “Magic Shears.” Dan Harlan recently noted that the “Clippo” routine was extremely popular and frequently performed through the 1970s, but is rarely performed today. The absurd length of these store receipts makes this (and next month’s) effect a natural for revival.

The gimmicked sales slip is easily fabricated. Once made, the trick mechanically works itself. You will need one of those insanely long drugstore or supermarket sales slips. I have a couple in front of me now. Each is about 3 inches wide and over 3 feet long! Many of these receipts have coupons printed on their reverse sides. Those are the ones you will need. In my area, this type is commonly found at the large supermarket chains. You could even ask the store manager if you could have a 20-foot strip or perhaps even buy a spool.

Set up a workspace in a well-ventilated area and spread newspapers or paper towels over your work surface. Then take your 3-foot length of receipt *print side up* (that is, the side where the cash register prints the purchased items’ prices). The coupon side is face down. A small bit of scotch tape is used to hold the two ends against the newspaper, keeping the receipt from curling while you are prepping it. Alternatively, you could remove the curl before you begin the prep by simply pulling the length of the strip over the edge of a table (opposite to the side with the curl). Now, take rubber cement and evenly coat the entire strip. Let this dry for about 10 minutes, then paint another coat. Again, let

it dry and apply one final coat of the rubber cement along the entire stretched-out receipt. (Note: You can leave the top and bottom half inch or so uncoated.) One final step: When the third coat is dry, shake some talcum powder (or baby powder) along the rubber cement coated side. Spread it evenly with your fingertips. It will all blend in nicely with the transaction side of the receipt.



Let this sit for a few hours. Some place heavy books on top and leave it overnight to completely straighten the strip. You can now fold the strip in half and half again and the powder will keep the side from sticking.

However, when you bring the powder-coated sides together and snip across the paper, the wedge action of the scissors presses the cement together at the *edges*. Now when you carefully unfold the slip, it appears to be “healed.”

It’s cool to see how all this works. Try it with a small strip first and you will instantly see what I mean! Follow the script, use my jokes (those are real coupons, by the way!), or use your own and you will have a great set opener with comedy “receipted” on the first row!

No receipts are needed to reach me at mbreggarmagic@gmail.com.

Broken Wand

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



WILLIAM "BILL" DeFALCO

William "Bill" DeFalco, 79, of Las Vegas, Nevada, died August 22, 2025. He held I.B.M. number 18335 and had been a member since 1971. He belonged to the Order of Merlin Excalibur (fifty years of continuous membership) and Ring 158 (Greensburg, Pennsylvania). He first joined in 1961 but left after a year only to rejoin the I.B.M. ten years later. Born on October 12, 1945, Bill's love of magic found him as a performer, collector, and dealer. Bill formerly resided near Greensburg, Pennsylvania, where he owned "Collector's Magic Studio" and was active during the early years of I.B.M. Ring 158. Bill influenced countless magicians at his shop. Always welcoming and supportive to curious visitors and magicians of any skill level, Bill made everyone feel at home. The shops slogan was "Magic, masks, makeup, and fun." According to *The Linking Ring*, Bill served in 1961 as secretary of Ring 158, which was originally known as the "Faust Ring." After being reinstated in 1971, Bill reinvigorated Ring 158 and sponsored many members. In the late 1970s, Bill served as Ring president, including 1976, when the Ring was renamed "Wizards of the North." After relocating to Las Vegas, Bill was a manager for Houdini's Magic shops and was regularly active with the magic community. He was predeceased by his wife Evelyn.



CHESTER GAULT

Chester W. Gault, 81, of Vienna, West Virginia, died on August 24. He held I.B.M. number 20460 and had been a member since 1965. He belonged to the Order of Merlin Excalibur (sixty years of continuous membership) and Rings 1 (St. Louis, Missouri), 297, and 143. He was a 1962 graduate of Parkersburg High School. On December 11, 1964, he married Sandra. Chester worked as a soda clerk at Park Pharmacy, in the meat department at Kroger's, in the lab at Corning Glass, and after thirty-nine years, he retired as a Senior Lab Analyst from DuPont in 2003. He was a member of the Beechwood Presbyterian Church in Parkersburg, where he served as an elder and deacon. He performed his first paid magic show in 1956 at age twelve. Later, he and Sandra traveled the East Coast with a touring magic show, the "Great Gault and Sandra with their Magic on Parade." They performed at Christmas parties, conventions, banquets, fairs, birthday parties, and thousands of shows for schools. He performed his last magic show on July 25, 2024, in New Martinsville, West Virginia. He played tennis and golf, was an avid moviegoer, wrote poetry, oil painted, and cheered for the West Virginia University Mountaineers and the Parkersburg Big Reds. Chester is survived by two sons, Gregory (Megan) Gault of Marietta, Ohio, and Bradley Gault of Mineral Wells, West



Virginia; three granddaughters, one grandson, and two great-grandchildren.

RICHARD HILLER

Richard Cristil Hiller, 78, of Memphis, Tennessee, died March 6, 2025. He held I.B.M. number 59581 and had been a member since 1998. He belonged to the Order of Merlin (twenty-five years of continuous membership) and Ring

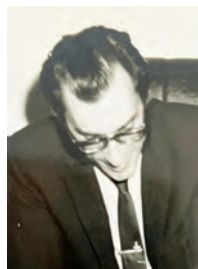


16 (Memphis, Tennessee). Richard was a 1965 graduate of Memphis East High School and a 1987 graduate of Memphis State University. A “jack of all trades,” Richard retired as an electrician with the IBEW Local 474 in 2014. He participated in the activities of his sons, starting with the Boy Scouts, Troop 25, and the Chickasaw Council. He continued working with the Scouts long after both sons had earned Eagle and aged out. He was a “Band Dad,” building equipment for the band program at Overton High School, attending concerts, and marching contests. When his son Nathan found a passion for magic, Richard rekindled his own enthusiasm for the art. He was also a dedicated member of the Mid South Woodturner’s Guild. A lifelong member of Temple Israel congregation, Richard was known to occupy front seats at Friday night services along with his wife of fifty years, Susan. They often attended Torah study on Saturdays and many other frequent activities of the congregation. He is survived by wife Susan Young Hiller, sons Nathan and Matthew, brother Roy (Charlene), friends, and family.

ERROL ROBINSON

Errol Douglas Robinson, 84, of Brisbane, Queensland, Australia, died October 7, 2025. He held

I.B.M. number 18232 and had been a member since 1982. He belonged to the Order of Merlin Shield (thirty-five years of continuous membership). A magical enthusiast for most of his life, Errol



earned a reputation as a sleight-of-hand artist specializing in magic with coins. His artistry with coin productions, vanishes, and penetrations was astonishing. He could do a Coin Roll with three coins tumbling over the knuckles at the same time. He branched out in later years to cards and dice, along with children’s magic and ventriloquism. Errol is survived by his three children Rebecca, Jessica, and Peter, five grandchildren, and one great-grandchild.

When a Magic Friend Dies

While it is a responsibility of Ring Secretaries to notify our Headquarters Office or Executive Editor of the death of a member, many members do not belong to Rings, and even the deaths of Ring Members often slip through the cracks. Please take the time to send us a short note and copy of any obituary notice. Don’t let a fellow magic lover slip away without notice. Send to Editor or Headquarters Office. Addresses on page 4. Thank you.



Ring Reports

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS



Ring Reports **must** be received by the 15th of each month to appear in the second following issue (for example, your January report will be published in March or April). Please e-mail reports to ringreports@magician.org with "Ring Reports" in the subject heading. You will receive confirmation of receipt. Please limit the length of your report to 650 words or less. Reports of excessive length may be edited to meet space requirements. Please notify the Reports Editor, Lauren Jurgensen, at ringreports@magician.org, if changes need to be made to your report's headings (e.g., changes to addresses, meeting times, or officers' names). We regret that we are unable to publish photographs in the Ring Reports section of the magazine.

RING 1, ST. LOUIS, MISSOURI – Spirit of St. Louis

Meets 1st Wed. of month, 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 August 11, 2025, one of Ring 1's talented magicians, Gary S. Chan, was asked to perform strolling magic at the Penske Racing Museum in Phoenix, AZ. He dutifully prepped strolling pieces and had his best close-up material ready. The plan was simple: the emcee would open with some remarks, and then Gary would wander through the crowd, enchanting small groups at a time. Easy, right? Fifteen minutes before showtime, Gary was told he would start at the back of the room, and he double-checked the plan with the emcee. But then the great magician's nemesis struck ... last-minute changes! The original emcee vanished (without even a puff of smoke), replaced by someone Gary had never spoken with. When the new emcee wrapped up his speech, he looked out at the crowd, smiled confidently, and said: "Ladies and gentlemen, please welcome... GARY S. CHAN, our stage mentalist! He's here to perform a full show for you right now!" And the emcee proceeds to hand Gary a handheld microphone, meaning he was limited to effects using one hand. Spotlight. Applause. Confusion. Gary had been set up perfectly... for the wrong show. His strolling material sat abandoned at the far end of the room while he was suddenly the headliner. What followed was less "evening of carefully crafted deception" and more "tightrope walk without a net." Gary improvised an impromptu stage mentalism act on the spot. Fortunately, in true magical fashion, the audience never saw the chaos behind the curtain.

On September 3rd, Ring One held its annual Magic Competition. It was a huge success as we had more than seventy-five in attendance. It looks like the Ring might have to begin searching for a new facility that can safely hold a larger crowd. While other organizations across our country seem to be losing members, Ring One is continually growing. Tim Shegitz was the emcee, an honor bestowed upon him since he won the

competition last year. James Hodge and Sandy Weis were the judges, along with a lay judge, Kate Smith (granddaughter of the late Harley Day). Michael W. McClure served as the timekeeper. The acts were instructed to be between six to eight minutes. Points were deducted if the magician's act was less than six minutes or more than eight. Following were the contestants: Gary S. Chan performed a nice mentalism act where he used an audio/video presentation on the big screen. Bob Danner showcased his talent and wit in a delightful close-up card act. Steve Finkelstein once again amazed the audience and judges with an impossible 52 card management gambling effect. Kevin DesRosiers provided a creative original act that delighted the packed house. Jeffrey Halcomb treated our guests to two different card acts rolled into one presentation. Raleigh Muns customized an original act that involved miniature card decks and the smallest magician we have ever seen. Steve Queen displayed polish and poise as he combined the appearance of a full can of Red Bull with a smooth razor blade swallowing act. Zi Teng Wang amazed everyone with an impossible card divination effect, a one-way trip to placing him as one of the top three acts of the evening. Zia Shi bravely invited two of our youngest guests to assist him in a card act that was both toughing and fun. Matthew Horowitz displayed the most enthusiastic card act that the evening offered. Joshua Weidner opened with his comedy routine and managed to escape from both handcuffs and his dinner jacket. Reggie Dunn gave us a commanding performance as he plucked cards and coins and balls from thin air. Every performance was unique and very entertaining. The following were the winners: First place Bob Danner, second place Zi Teng Wang, and third place Steve Finkelstein. In honor of winning the top award, Bob Danner will be the host for the 2026 Magic Competitions. The Ring congratulates all the winners and thanks every contestant for providing such an entertaining evening. Our continued thanks go out to Michael W. McClure and his wife Susan for everything they do to make the meetings a huge success.

Mike's advertising efforts have brought many new guests to our meetings. Since last December we have signed up new members at every regular meeting we've held! The Ring always welcomes visitors to attend its meetings and activities. Check out the website www.ibmringone.com for further details. *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 September meeting: Susan and Donna Campbell, Fritz Coombs, Bob Gurdak, James and Eric Killmeyer, Jim Klayder, Peter Lucke, and Gary Morton. The theme of the evening was Levitation. Peter Lucke opened the evening's magic with "Klaus the Mouse" from Card Shark. Peter took out a deck and shuffled it. To select a card, he cut the deck and held up the top card from one of the piles (8H). Peter then replaced the card and completed the cut. He said he needed an assistant, so he took out a small plastic windup mouse from his pocket and introduced Klaus from Germany. Peter spread the deck in a straight line on the table. He wound up Klaus and released the mouse so it could run over the cards. Klaus stopped at one point, and Peter discarded the cards to the left of Klaus. Peter again spread the cards and let Klaus run over them. After Klaus stopped, Peter picked up the card just behind Klaus. It was the 8H. Next, Bob Gurdak continued the magic with "Bill Levitation" from the Internet and Joker Magic. Bob took out a five-dollar bill and placed it in the palm of his right hand. As he moved his left hand over the bill, it levitated about an inch or two from his palm. Bob then took a pencil from his shirt pocket and stuck it under the levitated bill. Finally, he moved his left hand over the bill, and it gradually descended down to his palm. Continuing the magic Jim Klayder presented, "Keymaster" attributed to Craig Petty. Jim invited Susan to assist him. Jim took out his key ring and removed two keys. He placed one key in Susan's left hand and asked her to close her hand and turn it over. Jim then pinched his key and "pulled" off the key's hole and placed it on top of Susan's hand. When she opened her hand, her key now had two holes, and Jim's key had none. Jim then took the two-holed key and gave Susan the no-hole key to hold in her closed fist. He then "pulled" off one of the holes from the two-hole key and placed it on top of Susan's fist. Susan's key now had a hole, but in the wrong place. It was on the stem. Jim then took the key and moved the hole from the stem to the correct location. Next, Fritz Coombs performed a card trick. He invited Donna to assist him. Fritz spread a deck face down and had Donna select one of the cards; it was the 2C. Fritz then closed up the deck and asked Donna to insert the card

back into a random spot. Then, Fritz placed the deck on a silk and folded the silk over the deck. Upon opening the silk, Fritz said that the selected card would now be face up. Fritz then spread the deck, and the 2C was seen to be face up. Gary Morton entertained us with David Corsaro's "Can I Call You Sometime." Gary invited Jim to assist him. He began by telling us that when he met a girl he liked at some event, he would get her name and phone number and write it on a paper napkin. He would also note something about her personality and hair color. Gary then took out three piles of paper napkins. Each pile corresponded to a particular hair color: blondes, brunettes, and redheads. Gary then had Jim select one of the paper napkins; he chose a redhead named Cary. Meanwhile, Gary divided a card deck into four piles placed on the table. Gary handed three of the piles to audience members to be shuffled while he shuffled the fourth one. Finally, he turned two of the packets face up and asked Jim to shuffle the face up packets into the face down packets. Gary commented that he needed a secondary method to find Cary's phone number in case he lost the napkin. He asked Jim to read off Cary's phone number, and as he was reading, Gary spread the deck showing the face up cards. The face up cards matched the phone number in order digit for digit. Concluding members' magic, James Killmeyer presented "Destination Unknown." He began by commenting that there are a very large number of locations on Earth, so he would limit the choices to cities. He invited Gary, Bob, and Jim to assist him. He took out ten small, red-colored cards and placed them on the table. Each card had the names of ten cities on it. He placed the cards on the table and asked each assistant to pick a city on a card. James gathered up the cards and turned them over; the backs were white and had cities named on them. He placed the cards on the table and asked each assistant to point to the card that had his city on it. James was then able to name the city originally chosen by each person.

Peter Lucke

RING 9, ATLANTA, GEORGIA – Georgia Magic Club

Meets 3rd Mon. of month, 7:00pm, Mt. Vernon Presbyterian Church,
471 Mount Vernon Hwy, Sandy Springs, GA
Ring 9 Website: www.gamagicclub.com
BILL PACKARD, Secretary / Email: billpackardmagic@gmail.com

T.I.P. (To Improve Performance) Lecture: Zach Ivins presented "I went to theater school, so you don't have to." Zach discussed theatrical techniques – mostly related to the voice. The importance of words and how you say them ("Hey!" as an example). Use different vocal pitch, volume (from whisper to shout), tempo, pauses, etc. to create variety and clarity in your presentation. Practice loud and fast to increase flow and confidence. A handheld mic gives more flexibility than a headset or lavalier. The last ten minutes were devoted to a lively Q&A. Business Meeting: President Clark Kjolraug greeted thirty-three members and five guests. The July 26 Tarot Session with Gus Belgrave

was cancelled, but Past International President Ken Scott and Martin Baratz reported on MAGIC Live in Las Vegas and KIDabra in Atlanta (Arthur Atsma lectured on combining live music with magic and performed in the Gala, and the convention was Part 1 of the last two KIDabra conventions, it's been going on for thirty-two years). Upcoming events mentioned include Ken Scott's Atlanta Harvest of Magic (September 25-27, only twenty-seven seats left, and Andi Gladwin will be doing a workshop on Thursday), and TRICS in Charlotte (November 20-22, featuring Dani DaOrtiz). The Georgia Magic Book Club is reading *Second Wind* by Asi Wind. It's only sixty-five pages, so there will be only one Zoom meeting to discuss it, 7 p.m. on September 3. Walter Fields reported that Lynn Fox has been added to the list of participating magicians at Project Magic. The last Magic Meetup was okay, and the next one is not yet scheduled. Express your interest on the Georgia Magic Club Facebook page. Upcoming lectures are Scott Robinson, scheduled for Wednesday, August 27, and Joshua Jay on Sunday, October 26. Anthony Vinson, having not gotten a lot of interest in a coordinated effort to promote National Magic Week (October 25-31), suggested that everyone do something in their "back yard" (show magic to neighbors, friends, coworkers, service folks, etc.) and post a picture. Also, the cut-off for contributions to the *Equinox* is September 30, with a publishing goal date of January. Dominic Prestera will be creating the graphics for this issue. The October meeting (October 20) is the Annual Auction, with Flea Market, brief business meeting, and Live Auction. Secretary-Treasurer Bill Packard delivered the Theme Performance winner certificate for July to Steve Langston. Theme Magic Performer: "National Vinyl Record Day" – Perform magic to music or magic inspired by music. Vice President Zach Ivins was the emcee. (1) Wayne Carter, after giving a personal background story, played a "magical fork" like a banjo. (2) Eric Schuster pressed PLAY on his smartphone with the sound off, had a karaoke music card selected, and attempted to show that the song playing was a match, but there were technical difficulties. (3) Patrick Buchen magically sent the tone from a tuning fork into a glass, the sound of rattling coins into the glass, caused the coins to materialize in his hand, and finally vanished them. (4) Lynn Fox had a card and a letter named, pulled out the wrong card, but played it like a harmonica apparently producing the pitch of the named letter. (5) Anthony Vinson, with pop music playing in the background, told a story about the last day of seventh grade when he experienced a particular type of magic for the first time, thanks to a girl who impressed him with a card trick. (6) Bill Packard showed his band Atlanta's red vinyl single "Atlanta Burned Again Last Night" and performed Color Changing Records with music cues for each color, vanishing the last 45. (7) Ari Slomka performed a multi-effect card routine featuring a signed card, while singing and coordinating with all the lyrics to Kenny Rogers's "The Gambler." (8) After a

shuffle and some cuts, Steve Goldstein handed out word cards to five helpers and the words displayed by the group were, in order, "never," "gonna," "give," "you," and "up." (9) Zach Ivins, timed to Michael Buble's "Feeling Good," performed a polished "Linking Rings" routine. General Magic Performer: Ravi Navare, using a stop-dealing procedure, caused a spectator to use two aces to locate the other two aces. The Wheel of Names Giveaway winners of pairs of magic booklets were Ari Slomka, David Rakoczy, and Ravi Navare. The winner of the Coveted Royal Blue Pin for July's theme "National Vinyl Record Day" was Zach Ivins. Next month's theme (September) is "Spooky Season" – Perform something spooky. The meeting adjourned relatively early, and about twenty folks socialized afterward at Hudson Grille.

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

Yay! We are back for a whole new season. Our September lecturer was Michael Kaminskas. But first, our teaching table with Keith Randolph. He went through a routine with four kings, a chosen card, and four kings turned to the four of a kind of the chosen card, and the actual chosen card was backwards. He also had an impressive chop cup routine with no gimmick cup or ball. Impressive! Now, it was time for Michael Kaminskas. He began his routine with a "Coin through Silk" effect. But not just any silk, an almost see through silk. He continued with a random card chosen. The card was selected by process of illumination using several volunteers. It started with the high low question, followed by black or white, etc. Finally, the chosen card was found inside a box that was in sight the entire time. Now, it was Michael's turn with a chop cup. It was uniquely made, as are all of his goods. The effect was excellent. His card effect was also very good; he had to do some card effects to avoid rioting. He had an "Anniversary" routine, where two cards selected, fused into one double facer with each name on its own side. He also did effects with coins through glass and many more routines, which he explained and sold. I am one of the buyers and am happy with my purchases. I'm looking forward to seeing him again down the road, or right now through his notes. A great way to begin a season.

Shlomo Birkan

RING 13, PITTSBURGH, PENNSYLVANIA – Tampa- Greenberg Ring

Meets 1st Thu., 7:30pm, Eat'n Park, 1250 Banksville Rd., Pittsburgh, PA
MARK ZAJICEK, Secretary / E-mail: mtz@sei.cmu.edu
Web site: www.ibmring13.org

In September, we tried meeting at a different location, Dee Jay's BBQ Ribs and Grille, in Bridgeville. We discussed upcoming lectures by Michael Misko (tentatively late October) and Chris Handa

(November) as well as a possible public show in November. President Levi presented a framed certificate to Todd Hertzberg for being named our August Magician of the Month. We approved Sam Shea's application for Ring membership, welcome, Sam! Lucy Hall introduced our performers with a suggested theme of "period magic." Joe Bedard presented his third performance for Ring membership, inserting the four aces into different places in a deck. Joe snapped his fingers, and he made the four aces jump to the top of the deck. James Cooper presented his third performance for Ring membership, showing two, matching decks of cards that had images of different colored socks on their faces. James asked Levi to select a card from one of the decks and Tony to select a card from the other deck. The two cards did not match each other, but James pulled up on the legs of his pants to show that he was wearing a mismatched pair of socks that identically matched the two socks on the selected cards (Michel Huot's "Socks"). Ted Knoblach gave a packet of nine, numbered cards to Kylie and asked her to shuffle the cards until Steven said stop. They repeated this three more times until four cards were selected. Ted showed that his prediction previously written on a chalk board exactly matched the numbers on the four selected cards (Gaëtan Bloom's "Quarté"). Chris Handa demonstrated a gimmicked knife-through-forearm prop and passed it around for examination. Chris then talked about how seeing "The Amazing Johnathan's Knife Through Arm" inspired the start of Castle Blood, the haunted house attraction where he is the magic director and has performed as his character Professor Scrye for nearly three decades. Tony Brahler asked Lucy and Levi to each pick a card and then return their cards to the middle of the deck. Tony placed the entire deck in his pocket, and he removed two cards, successfully finding both of their selected cards.

Sam Shea showed an envelope of five tricks that he had ordered by mail that came with a sheet of paper on which were written several predictions. First Sam did a trick with a deck of Gypsy Witch Fortune Telling cards in which the first three predictions on the paper correctly identified how many cards Kylie would deal on the table. Sam then showed that a pair of cards inside the envelope correctly identified the value and suit of Kylie's selected card. For the fifth prediction, Sam turned the paper upside down to show that the symbols written on it identified the values of the next four cards in the packet. Gary Filson placed a stuffed animal bunny into a wooden box, he closed the lid, and he made the bunny disappear (Smoky Mountain Magic "Flip-Over Box"). Eric Meredith removed one card from a deck and placed it on the table, then he asked Tony, Todd, and David to each take a card from the deck. Eric identified Tony's card after asking him to say "yes" after any statement that Eric made. Eric identified Todd's card by listening to Todd count from

ace to king. Finally, Eric asked David to slide his card partway back into the deck. Eric showed that the cards above and below that card, as well as his previously picked card on the table, matched the value of David's card. Eric later performed and explained a ten-card "Cards Across" trick that he can perform stand-up for a group. David Matheus asked Tony to name his favorite card and also pick a card, which was returned to the deck. David performed a version of "Twisting the Aces" to make the aces turn face up, one at a time, simply by rotating the packet. David made the Ace of Spades disappear from the packet and change into Tony's named card instead. David spread the rest of the deck to show that the Ace of Spades was now face up in the deck next to Tony's selected card. Dan Kamin performed a paddle trick in which a rabbit appeared and disappeared from an image of a top hat that was printed on both sides of a paddle. Dan then performed a routine with a thimble that he made appear, disappear, and multiply on his fingers.

Mark Zajicek

RING 16, MEMPHIS, TENNESSEE – Society of Memphis Magicians

Meets 1st Tue., 7:00pm, Germantown Presbyterian Church

JEFFREY DAY, Secretary

Web sites: www.ring16.org

Our August Meeting was set aside for our Annual Auction. This is when the members bring their no longer wanted magic to be sold with the club getting a percentage of the proceeds. It was a fun night for all with many leaving with some good bargains and others with some extra dollars in their pockets. Our September meeting started with a visit by a professional fundraiser who wanted to enlist the Ring members to perform a magic show for one of his events. Our Ring has several full-time magicians and many talented magicians who don't entertain as a primary employment. Everyone was excited about the prospect of the show, and many ideas were passed around. This show will take place in March 2026. After our business portion of the meeting concluded it was time for magic. Our first performer was "Dr. Jon" Stanford who performed "Zig Zag Rocky." Rocky is a spring puppet that was purchased at the auction. Rocky was hypnotized and placed in a miniature Zig Zag Cabinet. His mid-section was moved to the side giving everyone the opportunity to find out what Rocky had eaten that day including a can of baked beans still inside the can. Upon Rocky's restoration Dr. Jon forgot to remove the lower blade leaving his tail still hanging out the lower portion of the cabinet. Rocky was not very happy being tailless, so Dr. Jon returned him to the cabinet and his tail was restored. Our next performer was Doug Green who is a well-known and very gifted mentalist. His first routine was titled "Big Popcorn Prize." This is an original creation. Doug first borrowed a \$20 bill which was placed inside one of several popcorn boxes. Doug stated that this would be the prize to one of the spectators, much

to the dismay of the loaner of the bill. Numerous spectators were given a free choice of a popcorn box. The last two boxes went to Doug and the bill's loaner. Luckily the original owner of the bill got his \$20 back. Everyone else got a bill with Doug's picture on it. Doug's next routine was titled "Pin Wheel" based on a Chris Carter routine. A pin number was called out after three paper balls were tossed to different spectators. Each paper ball had a three-digit number on it. When these numbers were added together, they totaled the original number. The next performer was Martin Siler. He is another of our members who loves mentalism. Tonight, he performed a very entertaining routine titled "The Difference between a Magician and a Mentalist." He took us on a journey with a mixed-up deck of cards using mentalism to find the selected card. Once again, he amazed us all. Following Martin was Jeffrey Day. Jeff is well known in the field of Victorian Era Magic. He performs and lectures about Victorian Magic and Magicians. Tonight, he left the Magic of Yesteryear to entertain us with juggling light up glitter jell balls that he had purchased at a local department store. He followed this with a card routine in which the black and red-faced cards change position even though he clearly shows them being placed in different piles. He followed this with his version of a Paul McGurk's four of a kind card trick. A great routine. Besides Magic Jeffrey is a well-known vocalist. He also has a passion for teaching special needs teenagers and adults music on a weekly basis. Our final performer of the evening was Joe M. Turner. You may recognize the name as being a Past President of the I.B.M. Joe is one of our busiest full-time magicians. He is performing either music or magic on a daily basis somewhere in the Memphis community. Joe is an excellent promoter of magic! He doesn't just promote himself but also other local magicians, and our Ring 16. Tonight, he performed his version of David Regal's "Crazytown." He amazed everyone with a four-way prediction of four spectators' cards. These were revealed in a completely blank faced deck with only the chosen cards with visible faces. He is always a treat to watch.

A great night of magic was enjoyed by all! If you are ever in the Memphis area on the first Tuesday of the month, please join us! Magically yours,

Dr. Jon Stanford

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

September is an odd month this year as the second Monday falls before the second Saturday. As a result, our Zoom meeting happened before the in-person meeting at the GameZenter.

The Zoom meeting, as always, was attended by those few intrepid souls who just can't get enough

magic in their lives (but isn't that all of us?). At the beginning of the meeting, Harry Entwistle, Tyler Erickson and I were the only attendees present. Luckily for us, we were fortunate to have a personal tutorial (or small master class) on Tyler's work on false shuffles. Amazing stuff! He pointed out several key points that are worth considering if false shuffles are something that you might want to add to your repertoire, when handling the cards, your touch should be light and without tension; don't make the mistake of controlling the cards where all of the cards remain the same, the bottom card, being visible, should change and then, the restoration to original order should occur. The use of cutting, singular shuffling, strip outs and a number of cuts with make the spectator believe that the deck is a totally and new random order.

Tyler's mentor, Terry Roses, also emphasizes that you should match the level of shuffling card to that of the people around you. Shuffle as they would shuffle to be more believable.

Rick Hinrichs shared his "Poker Tell Lie Detector" card trick and we discussed better ways to establish and structure some of the moves to make the trick less cumbersome for the performer, such as better ways to establish a key card, e.g. through a glimpse. We often get bogged down with procedure, which cuts in to our performance time. We also discussed how it makes sense to use simple methods to accomplish an end goal, whenever you can. Taking a basic sleight and how you apply it is what makes the trick magical.

"Fast" Eddie Olson is working on his wand spin and wanted some pointers. Tyler then shared his thoughts on the spin and its mechanics. We also addressed sequencing of magic, linking two things together such as a false transfer and a shuttle pass or a double lift and "tilt".

Dan Norat attended the in-person meeting and provided the following report. As always, the club meeting started with performances. Rick Hinrichs started with a great rendition of Lonnie Chevie's "Clean Thru," and some fun rubber band flourishes. This was followed up by Paul Ladig stunning the club with "Ignition" by Chris Smith. Paul also shares a great tip, the plastic cases that come with Wrigley's Extra gum are the perfect size for protecting a deck of playing cards. "Fast" Eddie Olson showed some wand spins, and we got some tips on learning this flourish. It is easier to learn using a longer wand since it needs to go a slower speed to travel the same distance. Tyler Erickson taught his touches on "Think Stop" from *Magic with Cards by Garcia and Schindler*. Combining a force improves the trick, adding a purpose for the stop to be a precursor for a hands-off revelation.

Performances were closed out with Slevan Olson performing an amazing "Ring on String" routine.

Tyler Erickson ended the meeting with a mini lecture on audience management focusing on language and giving clear and understandable instructions.

The evening of September 13th was the annual fund-raising show, "Magic, Illusion & Mystery on the 3rd Floor". We want to thank our performers Jean-Robert Lemarchand, Sleven Olson, Mike Davis, and Parker William for their amazing performances.

Daniel 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

Meeting Location: Beacon Hill Diner (formerly John's Diner) 146 Sheraton Drive, New Cumberland, PA 17070-2440. In attendance were: Al Bienstock, (and his grandson Avery Masi), John Fortino, Mike and Maryann Gelehrter, Jack Ritter, Stephen B. Smith, Maria Tellez, and Mark Zagursky.

The meeting opened at 6:30 p.m. EDT and the president greeted the members and guests.

Jubilee Day was fun. We distributed roughly half of the hundred or so flyers. We haven't had any hits yet.

New Business: After our August meeting, Smith will determine where the 2025 holiday party will be held. Mark will query Wayne Shifflett to see if he would be willing to attend our November meeting for another "Support Our Local Brick and Mortar Magic Shop" evening. John asked about our next VFW performance as well as the possibility of performing for their family holiday party. Smith hasn't heard from them about either. Jack Ritter requested that the club host or at least attend magic lectures again. Smith will consider this. Our September meeting will be a workshop rope magic.

Good of the Order: Michael Worsham is the Secretary of the Baltimore Ring which meets on the same night as us. He alternates attending ours then their meeting. This month, he is attending their meeting. Richie Matthews had a family function tonight, and hence, cannot attend our meeting. John noted that last week was Tannen's Magic Camp held at Bryn Mawr College. Dan Scully was not in attendance because it was his son, Cameron's 18th birthday. Our esteemed secretary, Michael Reist, was not in attendance because he fractured three rib bones. Get well soon Mr. Secretary!

On to the magic.... Smith performed "Freedom from Choice" which is a piece from his upcoming Fringe Festival show (to be held on July 17 and 19). Mike (Podini) performed "Little Fibbies" which is a brilliant trick with six cards based upon the Fibonacci sequence and a Si Stebbins Stack. Maria demonstrated a color-changing silk that she uses to help children to learn their colors. She vanished colored pencils making it necessary for her to use magic to color her coloring book. John performed Howard's "Perfect Card Divination." Mike showed us his newest magic book purchase titled *Mathematical Card Magic: Fifty-Two*

New Effects by Colm Mulcahy from CRC Press. "Little Fibbies" is from that book. He had John select a card from a deck and transformed a wrong card from a second deck into the correct selected card. He gave us a handout explaining how to perform tricks using a Bart Harding Stack. Finally, he performed a spelling trick from the Mulcahy book.

Michael Reist

RING 21, HOLLYWOOD, CALIFORNIA – Caryl Fleming

Meets 1st Thu. at Holy Virgin Mary Orthodox Cathedral auditorium, 650 Micholorena St., Los Angeles, CA 90026 / Web site: www.IBMRing21.org
GERRY SCHILLER, Secretary
P.O. Box 246, Newbury Park, CA 91319 / (805) 499-8921
E-mail: geraldschiller@gmail.com

Hollywood's Ring 21 for sure had something up their sleeve as the August 2025 meeting kicked off into the sunset (not the Blvd.) and ready to cruise into the fall season. Lots was happening at this meeting as the club discussed ideas for our next meeting, (including a tribute to our founder Caryl Fleming), and good times had by various members at conventions throughout the world. Raffles were of course on deck (no pun intended or was it?) and included cool gimmicks and classic tricks ready to give away. I (Manny D'Mago) coordinated the raffles and included some stuff from my personal collection. Dr. John also brought forth a few goodies from Italy's FISM to include in future raffles... it should be quite interesting! We also had new member initiations and our annual "Fool Us" with President Bob Weiss and Member-at-Large Rachel Slocombe as judges. Ellen Stein talked about her experience at the I.B.M. convention in Houston, Texas and how it was such a close knit and wonderful session filled with great magic, great shows and incredible networking. Lots of familiar faces and new friends were made making it a unique experience to be had with the I.B.M. Convention. Shifting gears and switching planes all the way to Italy, our Treasurer Dr. (Doc) John Kowalczyk talked about his experience with FISM 2025 and how all the magicians in attendance were more than humble and eager to teach their magic to any and all who desired to indulge in a personalized lesson. How cool is that? Finally, one can surely bet that Magic Live 2025 in Las Vegas was ultimately very splendid this year. Our Vice President David Martinez and (me) Secretary Manny D'Mago discussed our experience with the convention. David told the club that the experience is one of the most unique conventions the magic community has to offer, saying "where else can one rub shoulders with famous magicians?" He's not kidding, they were literally everywhere, from the bars to the restaurants, to the casino floors, to poolside, you name it. The shows were breathtaking and Ring 21 definitely had a heavy presence throughout the convention. Three of our lady magician members Dana, Jazmine and Rachel Slocombe won first prize at the costume contest during the opening gala. They were

dressed as the three fairy godmothers, Flora, Fauna and Merryweather from *Sleeping Beauty*. Another one of our members, Mark Anthony, was a chosen volunteer during an evening show for the close-up magic performance and demonstrated his egg cracking skills during an “Egg Bag” routine performed by Tom Stone. Cara was out and about snapping pictures, collecting memories like Pokémon cards and showing everyone how awesome she really is! Finally, I (Manny D’Mago) couldn’t get enough of the dealer room, constantly fighting the urge to not spend close to \$3000 worth of magic. I also couldn’t help meeting and networking with many famous magic stars and legends of magic and also connecting with old friends and making new ones with big names! All in all, a wonderful memory unquestionably worth its weight in gold. The Doug Henning exhibition was also a very interesting display I just couldn’t say no to; I was in awe the whole time... what a legend!

Last but not least, our annual Ring 21 “Fool Us” went into high gear with unbelievable magic by some of the best performers our club has. Bob Weiss and Rachel Slocombe were the judges and couldn’t be more excited to try to get fooled by our members. A new member Dylan performed a vanishing coin trick, I performed a one-of-a-kind mentalism routine complete with charm, class and a vanishing ring. David performed a splendid card trick where the selected card was always wrong but somehow was right all along. Allan performed a card routine which involved looking for treasure like a pirate and had everyone in the club saying “arrrrr!” Reid brought his exceptional take on a shrinking deck of cards and card box which was such eye candy. Mark Anthony performed a silk and knot illusion with a rose and sponge ball to some very cool Spanish music. Ellen performed a magical card trick which had everyone guessing how she did it, and finally Gregor performed some card magic that had the judges scratching their heads for a few minutes trying to figure it out. Whew, I told you there was a lot! In conclusion, stay tuned for our next exhilarating meeting where Ring 21 will hold a tribute to our founder, a vote for the change of the guard for our club and more about our annual banquet will be talked about. Also, a possible “show and tell” or “show me what you’re working on” for our next meetings’ performance.

The next month’s meeting was full of incredible announcements, lots of quality magic and some philanthropy to kick off the fall season. Would you expect any less from Hollywood’s finest magic club? Our clubs elections were also up for votes, and our new guard has been officially established, voted in by the club without objections. Also Dr. John provided the raffle prizes which included some goodies from his travels to Italy for FISM 2025. Our President Bob Weiss, talked about our founder Caryl S. Fleming, his history, ties to Houdini and Bess (Houdini’s wife) and

his roots in Tinseltown. Our salute to him was full of little-known facts such as he was in attendance during the séance to summon Harry Houdini atop the Hollywood Roosevelt Hotel on Hollywood Blvd. accompanying Bess. Truly, our founder was an absolute staple in the city of stars, and we hope we’re making him proud here at Ring 21!

Speaking of stars in the city of angels, our very own angels Dr. John Kowalczyk and Wendy Sobel went over to skid row to help out the less fortunate with a little food, some donations and a little bit of magic to help bring some hope to those who are in need. The venture was a success, and the people were absolutely loving all the food, donations and magic.

Speaking of magic, our meeting started off with our new Sergeant-at-Arms Ellen Stein, reminding everyone about our yearly banquet taking place this October 9th, 2025 with special guest Jay Scott Barry at the El Mariachi Mexican Grill, right before our magical “Open Mic Night” got under way. Our open mic night started off with yours truly, Manny D’Mago performing some mentalism magic right after my Amazon package was delivered right on time. I pulled a huge teddy bear from the small box and performed a mentalism card trick I affectionally call ‘special day.’ John Engman performed a classic “Egg Bag” routine accompanied by Wendy Sobel and a plaid egg bag. The routine was your classic egg bag, however, there was a twist... once the egg disappeared it turned into a fried egg with a restoration back into a whole egg for the finale! Bob Weiss performed a card magic routine with a new sealed deck of cards, playing “poker” with six of our members in which the cards were shuffled and all six members some way, somehow all had a full house and Bob revealing his straight flush! Nicholas Garcia performed some fabulous rope magic starting with a long strand, splitting into pieces, knotted together, the becoming whole again and separating the knot for a cool kicker finale. Wendy Sobel performed a magic routine that was to be used for the skid row outreach which involved a deposit slip that magically morphed into a dollar bill... amazing! Her sleight of hand skills are truly amazing! Our Vice President David Martinez performed a routine using the entity above... Google! A hilarious routine using Google AI and Google playing cards that were somehow paired to his smartphone. Google required him and everyone within listening distance to agree to the terms and conditions to allow it to continue to perform the magic in which everyone agreed. Google was very detailed about David’s search and song history, which we all discovered to be quite the taste in music. Google correctly knew four aces were dealt after being thoroughly shuffled by Mark Anthony. Ellen Stein performed a card effect referencing famous locations and her lost friends using a deck of cards and four queens in a shuffled deck. To everyone’s surprise, after the shuffling of the deck, the four queens may their way back

to the top of the deck for the final reveal. Mark Anthony wowed the club with a classic performance of linking rings he calls "Ninja Rings." He linked and unlinked the rings with lots of smoothness and technique like a true ninja performed to some very soft and appropriate classy music. Krikor performed a card effect using three freely chosen cards using three separate piles and a little math having everyone in the club scratching their heads as to what just happened! Unbelievable! Last but not least, Allan performed a card effect with Ellen Stien as a volunteer. Using numbers, counting cards and correctly guessing each value as they named a number to be counted from any direction from seven randomly dealt cards; ending with the named card matching what Allan had in a sealed envelope. Too cool!

That about rounds up our meeting for September 2025. Tune in next month as Ring 21 has our annual banquet with Jay Scott Barry as a guest and we make official our new guard for the upcoming year. Don't miss out, Same magic time, same channel, this is Manny D'Mago signing off for Ring 21 Hollywood!

Manny D'Mago

RING 27, NEW ORLEANS, LOUISIANA – Earle J. Christenberry, Jr., Ring

Meets 1st Thu. each month, 7:00pm, Knuckleheads Sports Bar & Grill, 3535 Severn Ave. Ste. 10, Metairie, LA 70002. Optional meal anytime after 6:00pm – brief business meeting around 7:00 - 7:15 – followed by magic.

KEVIN CARNEY, Vice Presiden / E-mail: kmcarney@charter.net

101 Rue De LaPaix, Slidell, LA 70458 / (985) 643-3611

Web site: www.ibmring27.com

September: Lenny "Tricky TrainWreck" and Darlene Bertrand, Craig Boudreaux, Kevin and Barbara Carney, Jim Hussey, Herb Miller, Hunter Songy, and guest Matt Meyers attended.

Darlene Bertrand welcomed our guest Matt Meyers and recognized that he might exhibit an acumen for perception. While shuffling a handful of cards she asked Meyers if he was familiar with playing cards and ESP. Meyers acknowledged that as a budding magician he was certainly acquainted with cards and vaguely aware of ESP. Bertrand briefly mentioned precognition and clairvoyance before returning focus to the cards now spread face down on the table. She described a procedure for Matt, using his intuition alone, to place the cards, face unseen, into various groups of reds (hearts/diamonds) and blacks (clubs/spades). Upon viewing the results all groups were correct. Darlene later offered this test to Kevin and Barbara Carney with similar results (J.K. Hartman "World Class" from *Card Craft*). Darlene learned this Paul Curry "OOTW" variant when her husband led her to an Aldo Colombini presentation of it on Colombini's video *Impromptu Card Magic*, Vol. 5.

Craig Boudreaux worked the crowd displaying panels with various pictured animals. Each of us secretly chose different animals but Boudreau was able to pinpoint our choices (Danny Archer "Animental"). This garnered Craig copious applause.

Herb Miller asked Darlene to think of any playing card, and he would name it. Miller responded, "Ah yes, you are thinking of Lucy." Miller then spread the deck displaying different name on the backs. After flipping them over Miller removed Darlene's now named Nine of Diamonds with the name Lucy on its back (Trevor Duffy, Phil Goldstein "Phil Plus!") Later Herb captivated us with his "The Ballad of Gambling Dan" published in *The Linking Ring*, One Man Parade of February 1999. Miller continued with his *The Linking Ring* 1999 Psychic award winning card trick "Psychic Friends Network". Herb's Parade issue is chock full of entertaining material and ideas. Finally, Miller presented an homage to our late colleague George Mazzana. This elimination trick, "Darn Trick Never Works," was designed to fail and be very funny all the way. This was one of Mazzana's favorites.

Hunter Songy adeptly and nimbly rendered various cuts to a deck of cards to consistently deliver the four aces ("Marlo's Miracle Aces"). Songy, upon request, later repeated this feat to raised eyebrows and applause.

Our I.B.M. Territorial Vice President, Kevin Carney, always has unique puzzling entertainment ready. Tonight, he began presenting a wooden bead necklace once belonging to a Queen of Prussia. These precious beads had "special properties" and could only be handled intact by its proper owner else the beads would come apart (John Fedko's "Beads of Prussia," The Great Carmo's "Carmo Beads"). Kevin gave a tribute to one of our past members, Pat, by demonstrating that under the 'right conditions' a paper matchbook could stand vertical on its own. Following this Carney opened the matchbook revealing only a few matches. He tears out one, lights it, and as the paper match burns, he hands the matchbook to Songy to hold. When the paper match had expired, Carney asked Songy to open the matchbook now containing an attached burnt match among the few remaining matches ("Firefly" by Jay Sankey from Jon Racherbauer's *Sankey Unleashed*).

Craig Boudreaux paused from entertaining Meyers to show us a deck of puzzle pieces. What?!? (David Regal's "Jigsaw Deck".)

Jim Hussey had been entertaining elsewhere but was called to "Center Stage" and performed a wonderful prediction effect centered around Barbara with three imaginary coins. Wait a minute... did those imaginary coins appear in various colors and then disappear. I think some funny business was going on, but the results were very positive (Max Maven "Positive Negative"). Hussey also delivered an onslaught of wonder including various "Chicago Openers,"

"Randy Wakeman Aces," and Joshua Jay coin effects. While under everyone's scrutiny Leonard "Tricky TrainWreck" Bertrand had Barbara Carney select and remember a card before it was reshuffled into the deck. Trainwreck then removed six cards that,

while in Barbara's hands, were to help find her card. Bertrand explained a flipping procedure for her to implement that should ultimately display only two cards that would find her lost card. After Carney flipped the cards many times as explained, only two remained face up. They not only identified her card but also its location in the deck (Aldo Colombini "Prophetic Numbers" from *Simply Impromptu*2). Later as the evening began to wane, Bertrand performed a brisk card sandwich effect with a disappearing card (Tom Matriq "Hasta la Vista" and Jon Racherbaumer's "Lady Spell").

Leonard Bertrand

RING 29, LITTLE ROCK, ARKANSAS – Little Rock Magic Ring

Meets 1st Thur., 6:45 pm., First Community Bank, 17820 Central Parkway, Little Rock, AR. / Web site: www.LittleRockMagic.org
MARK MULKERIN, Secretary

Little Rock Magic Ring 29 met Monday, September 1, 2025, at the First Community Bank's Community Room. President Marty Haughn presided. The meeting began shortly after 3p.m. with Marty handing matters over to James Kinsey. James introduced our lecturer, Trevor Duffy from South Africa. Trevor offered advice, insights, and anecdotes as he taught a number of tricks. First, he introduced his extreme torn and restored bank note incorporating a recorded serial number. He went on to demonstrate a two-coin routine culminating with a jumbo coin and sound misdirection using five coins. David Duggie then volunteered to help with Trevor's signed card routine, which was lost in the deck, found without a signature, and eventually was found signed in a wallet. Trevor continued with a food prediction and shrinking cards with a shrinking card box. Cedric Morley then assisted naming a card for Trevor's "Phil Plus" routine with subsequent instruction. Then, the lecture had a short break.

Trevor returned after the break with a discussion of how to address problems as they arise. Next, Trevor had Mike Curtis sign an English penny which appeared in a locked box. Trevor demonstrated his preferred method for accomplishing the object to impossible location. Sid Salmans then offered up his forearm so Trevor could demonstrate his magic blood. Trevor rounded out the lecture with his handling Rocky Raccoon and Rocky's disappearance with a sucker trick ending. The meeting wrapped up with socializing.

Mark Mulkerin

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

Although Ring 43 doesn't normally have a meeting in August, this year we decided to hold a Pizza Party and a DIY Arts and Craft Night, we met at Mr. Beef and Pizza in Mt. Prospect, and after delicious pizza and drinks, we handed out awards from last

month's Close Up Contest. Alan Koslow received first place, Ace McKay (second), and Asher Stuhlman (third). One sad note for the evening was when our Vice President, Brielle Kawalek, announced she was stepping down due to time commitments.

Next, we broke up into small groups to work on building props whose designs were provided by a number of club members. The props included a force card effect, a vanishing card riffle trick, a color-changing card illusion, some plastic shot cups that produced, vanished, or transformed a coin, and even a particularly tricky magic drinking cup which, when emptied, refilled itself. Everybody also got a complete set of notes on how to build the props in case they wanted to build others at home.

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

In lieu of our normal September meeting, we were pleased to host a lecture by South African magician Trevor Duffy. Trevor began by borrowing a five-dollar bill from Andrew. He folded the bill and when he unfolded it, it had become a ten-dollar bill, which he handed back to Andrew. He said that doing this gets the audience on your side and makes others more willing to interact with the magician. Trevor rolled up a piece of flash paper and pulled a lit match from his pocket. When he lit the paper, it turned into a silver dollar. As a climax, the coin turned into a jumbo silver dollar.

Derrick selected a Four of Diamonds from the deck, signed it, and replaced it in the deck. When Trevor threw the deck onto the table, the Four of Diamonds turned face up, but it was not signed. Trevor took a wallet from his pocket and, sure enough, the signed card was in the wallet.

Trevor demonstrated an ingenious apparatus he developed for producing a deck of cards at one's fingertips. He said it was ideal for use in an "Invisible Deck" routine. Trevor brought out a paper sack that he said contained a food item. He showed a deck of cards that had different food items on the back of each card. A card was selected, and the word "Pears" was written on it. He removed a can from the sack, and it was pears. However, when he opened the can and poured out the contents, the result was peaches. Trevor showed us a very visual diminishing cards routine that he developed. The final fan of cards was tiny indeed. Trevor told us a story involving himself, his brother, and a boat of hippos on a river in Africa. He then presented Lee Woodside with a signed hippo carved from ironwood.

Trevor led a brief discussion on what to do when something goes wrong in a show. He offered us his advice on how to handle it based on his years of experience. Trevor had Derrick initial a coin and then he

initialed the other side. He placed the coin on the table and had Derrick hold his hand over it. Trevor then removed a drawstring bag from his coat pocket and placed it on the table. He picked up the coin and vanished it. When Derrick opened the bag, he found a small, locked wooden box. Trevor handed him the key and when the box was opened, there was the initialed coin.

Trevor performed his "Phil Plus Outdone" routine, which he based on Phil Goldstein's "Phil." Trevor asked that someone think of a card, and he would name the card. He said the name of the card was "Jane." He showed that each card in the deck had a different name on the back and asked the audience member what card he was thinking of. Sure enough, it was the card with "Jane" written on the back. Trevor next wrote a card name on the back of his business card and placed it on the table. He asked someone in the audience shout out a girl's name. "Lois" was the response. Trevor found the card with "Lois" written on it and turned it over to show that it was the Queen of Diamonds. He then showed that "QD" was written on his business card. Trevor asked Justin if he would volunteer for a dangerous trick. Trevor placed two drops of "antiseptic" on Justin's arm. He then brought out a large folding knife and made a cut on the arm, drawing blood. With a magical gesture, he wiped off the "blood" and Justin's arm was restored.

Trevor finished his lecture with a very nice routine using "Rocky the Raccoon." The animal came alive in his hands. He placed the raccoon into a small box on a table and flipped the box open to show that the animal had disappeared. Except, one could see a telltale tail hanging from the bottom of the table. After some comedy byplay trying to hide the evidence, he tore the cloth off the tabletop to show that the Rocky had truly disappeared. We heartily recommend Trevor Duffy's lecture to any Ring that has the opportunity to book him. We were very glad that he got the chance come to Oklahoma City.

Lee Woodside

RING 49, HAMILTON, ONTARIO, CANADA – The Doug Henning Magic Wand Club

Meets 2nd Tue., 7:00p.m. (except July and August), Ryerson United Church, 265 Wilson St. E, Lancaster, ON
DOUG HUNT, President, / E-mail: stiltrecord@yahoo.ca (519) 750-4703
Web site: ring49magic.com

Ring 49's season opener was a lecture by Ryan Edwards – arguably Canada's top mentalist, and it was certainly easy to see why. Ryan gave one of the most entertaining and educational lectures I have seen in a long time. But before we get to Ryan, Scott Hood (our TVP), Derrick Finn and Victor Staniewski had recently attended Magic Live where the magic of Doug Henning (former member of Ring 49 and namesake of the club) was highlighted. Mr. Henning's sister Nancy was there and sent back a special gift: an original event poster from one of Mr. Henning's shows for one of our current members, Doug McCoy. Why specifi-

cally for Doug? Doug Henning and Doug McCoy both joined Ring 49 on the same night! A second bit of business was the introduction and first presentation of a new tradition for Ring 49, an annual President's Award. The brainchild of our current president, Doug Hunt (we have a lot of Dougs in this club), this is an award that will be presented each year for service to the Ring. Doug was honored to present it this year to our long-serving Treasurer and Secretary Victor Staniewski. Vic is passing those formal duties off to our new Secretary/Treasurer Kim Harrington, but he had literally kept the ship afloat for many years and we all appreciate and thank him for that.

Another new initiative, this time from member Magic Travis (Halyk) is the setting up of a monthly Dealer's Table to make available effects and supplies as a service to our members. Travis brought in a good range of items, and all sales will help support the club as well. Excellent initiative Travis, thanks from the group.

Finishing that, we had a great lecture. Ryan (Edwards) had a well thought out reason for specializing in Mentalism; magic equipment is too heavy and requires too much effort to set up, and the public is often desensitized to magic, so mentalism often has much more. I like performing magic, but I must admit I see both points. Ryan has had a long, varied and interesting history which I won't go into too much detail here, but includes effect production and marketing, consulting (including for TV) and of course lots of performing. One criticism he has for current mentalism is all the reliance of electronics, so he started out with an effect that was more old-school, and pure genius. He did a trick where the back of a deck of cards changes from blue to red – very strong effect. Then he explained it was entirely based on people not really caring about details. The entire club would have sworn that he spread out a blue backed deck (face up) and that it turned red. I won't divulge his method, but it was strongly based on mis-leading actions and comments (I will say that the deck was red from the beginning – how can a club full of professional magicians miss that?). We discussed how to use psychology to mislead people and influence what they believe they saw. He demonstrated fooling people without actually doing anything at all, simply by saying things and letting their mind fill in erroneous assumptions. I think I learned more about magic from this effect than from learning 100 tricks. Other effects that he offered his takes on included distributing bags for people to put objects in and then identifying who each item came from and getting several people to randomly suggest large numbers and then having them add to a predicted number – both standard effect but with very good twists. He also demonstrated skill at splitting cards and other items for making customized props.

Ryan closed with a discussion about the importance of scripting, including prop and stage management,

music, and generally treating magic as the artform that it deserves. Too many of us are focused just on doing tricks. Ryan emphasized the importance of the performance elements and of theming a performance. Well said!

Next month, we are opening the floor for members to bring in items of interest and perform short presentations for the benefit of the group. These events are invaluable as they are hugely instructive to the members, highlight new or unusual effects, and maybe most importantly allow the presenter to gain constructive feedback from a well-informed group on the effect and their presentation. Looking forward to seeing everyone then.

Rene Chouinard

RING 56, EVANSVILLE, INDIANA – The Mystic IKI Ring

Meets 2nd. Mon. of month at home of Norris Priest, Henderson, KY
MIKE EAKINS, Secretary
E-mail: TheMikeEakins@gmail.com
Website: www.ring56.com

The August Meeting of Ring 56 began with the sad news of Tom Ladshaw's passing. Tom was an encyclopedia of knowledge on the history of ventriloquism and magic, was a mentor to many, and had a magic business with hard-to-find items. Many of our Ring members knew him, and Tom was to lecture for us later this year. He will be missed.

Lewis Chaney started off the evening program with effects using Zener (ESP) cards. In a demonstration of precognition, a cut to card was predicted. Next, he had two people individually select a card and put it back in the deck. They surprisingly had selected the same symbol. Wrapping up his ESP card demo, he had put cards face down one by one, and a spectator put a card on each one without looking at the symbols. Amazingly, each pair of cards matched.

President Joseph Franklin showed us a vent figure he won in a raffle at the Vent Haven CONVENTION. Joseph performed on an evening show at the convention and was very well received.

Gary Burgdorf showed us the first part of a multi-phase card routine he is working on, which involves a selected card discovered through a series of impressive looking cuts. We are looking forward to seeing the next section of the routine. Norris Priest, our gracious host, surprised us all with a vanishing and reappearing strawberry. His necklace with a triangle design was a clever take on the classic Cubio trick. Next, he demonstrated a rare version of "Time Tunnel," where three coins, one by one, penetrate a playing card between two wooden tubes. Norris always has fun presentations from his many years of performing.

Winding up the evening program, Chris Moore performed a card revelation with two great twists and sucker ending involving a brick of cards that surprised everyone. Chris has invented quite a number of amazing effects he shares at lectures.

The Ring 56 September meeting began with

reminders of our upcoming social get togethers, annual picnic and swap meet in October, plus the possibilities of group visits to nearby magic shops and perhaps the annual I.B.M. Convention next year.

Trevor Duffy from South Africa gave us a great lecture, titled "Thinking with Intention." He shared everything from nearly self-working tricks to knuckle busting coin sleights, something for everyone. His small changes to a "Card To Wallet" routine make it more magical, and his work on "Double Your Money" taught a well thought out handling. His advice on what to do if something goes wrong was very helpful, and he emphasized that we're in the business of making people feel better. Along with other effects, Trevor also demonstrated some of the tricks and close-up pads which he sells after the lecture. We came away from the lecture with new ideas, food for thought, and of course some new trick purchases. If you book Trevor's lecture, you are in for a good time of magic.

Mike Eakins

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

Our latest club meeting was a hit, buzzing with excitement as members and guests gathered for an evening of magic and insight.

Rick "Crickit" Farewell kicked things off with a hilarious, high-energy performance packed with dad-jokes and clever magic. Highlights included balloons appearing in an empty bag, a dancing cane vanishing into the same bag, and an inflated balloon transforming into a real cane, capped off with a playful "Designated Driver Test" (Two Card Monte).

Jim Stott introduced Hal Saxon, who delivered a fresh take on the classic thumb tip. Hal tackled common fears around exposure and awkward handling, offering smooth, natural techniques that restore confidence and elevate the gimmick to miracle-making status.

From Crickit's comedy to Hal's practical wisdom, the night reminded us that even the simplest tools, when used well, can create unforgettable magic.

Timothy Pressley

RING 59, NEW HAVEN, CONNECTICUT – Frederick Eugene Powell Ring

Meets 1st Mon. each month, 7:00 p.m. at River Valley Retirement Community, 101 Oakview Drive, Trumbull, CT
CJ MAY, Secretary / E-mail: cyril.may@aya.yale.edu
Web site: www.ibmring59.org

Our September meeting once again benefited from the small and large items in Jay Reidy's collection. Unlike previous months in which he often shared the large, beautiful hand-crafted wooden props from Mel Babcock, this month he shared several smaller routines with props. The first was a set of props he made

guided by David Ginn's *Live Kid Biz 2* book for the routine "Money Elimination." Another was "Caterfly," a version of Wild Card using cards depicting butterflies and caterpillars. We are looking forward to hosting Jay Scott Berry for his Excelsior Lecture on Monday September 15th! Please join in the fun whether you have the eldritch magic of Merlin or have yet to learn a single trick. We typically meet the first Monday of each month at 7 p.m. at the River Valley Retirement Community in Trumbull, CT. Reduce-Reuse-Recycle.

CJ May

RING 60, AUSTIN, TEXAS – Carl Moore Ring

Meets 1st Tue., 7:00, at Hero's Night Out in Cedar Park.

TRICIA HEIL DAVIS, President

Web site: www.ibmring60.org

After the Board Meeting, we began the evening's I.B.M. Ring 60 meeting promptly at 7:00 beginning with reports by Bertyl Fredstom, Kent Cummins, and Scott Wells from recent conventions including F.I.S.M., Abbott's Get Together, MAGIC Live, and the T.A.O.M. Since we did not have any meeting in August, there was much to report. Kent also gave us an update on the Texas Magic Center and a preview of what we can expect at our October meeting at the Fantastic Magic Center which will be turned into a haunted house for our regular meeting night. We also announced information on the upcoming September 27 picnic for our club.

Burt Rosenbluth gave his monthly, scholarly look at our history of mystery. Typically, Burt features a talk about a single magician from our past. Since this month's theme was Comedy Magic, he did a deeper dive into researching the differences between comedy magic and magic comedy. Although he cited names as examples, his talk went into what comedy is, what makes us laugh, why is magic inherently funny, and when/where it should be used. He admitted that this was perhaps the most difficult research he has done for his talks, and it was obvious that he spent a lot of time and effort on making it relevant, interesting, educational, and entertaining. It was an insightful talk that was greatly appreciated and talked about after the meeting.

Gary Yorke was our host for the topic this evening and spoke from the stage after handing out some "comedy notes" to the group. He talked about improvisational comedy and how it relates to what we do, as magicians, and must do as we listen and respond to our audiences. He gave us to key points to remember when performing plus some tips when trying to improvise on stage. For example, it is important when interacting with another person on stage that you help them build on their premise and not cut off someone's ideas by imposing your own. And a key component when given a premise and replying to your partner is to say (or think) "Yes, and..." He also talked about comedy clubs and the differences between comedy and improvisation.

Next, we went to the center of the room where we faced off in two long lines facing each other. Gary asked us to try some of the improv tactics he gave us as we played a few games. First, we were to take a concept, say something about it to the person standing next to us, then that person would build on it as he passed an idea on to the next person and so on around the circle. We did a few of these exercises, then paired off with another from across the aisle as we interacted with each other after we were given a concept to do on the spot, such as "you are a watermelon salesman on Mars."

These were both thoughtful and helpful exercises that many could see needed some further development and help. This is not the strong suit for some, but everyone learned the importance of why we should be able to better interact with our audiences.

Before we closed the meeting, everyone was asked if they had anything they wanted to share or perform. Rob Tarry came on stage and performed an original idea for a "Torn and Restored Newspaper" ending with a full glass of beer as a kicker. Lee Roberson did a great act where he translated from Thai to English. He lives in Thailand most of the time, visits us one or twice a year, and is a longtime friend of the Ring. Several other members including Brooks Griffith joined the open mic stage with well-presented and creative offerings and performances.

We closed on time, exchanged some ideas and chatted for a bit longer before calling it an evening with the promise to see everyone at the picnic later this month.

Scott Wells

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 a week later than usual on Tuesday, August 19, 2025, at Danny's Cafe in Rossford, OH. Four members (George Magill, Martin Jarrett, Patrick Przysiecki, Doug Ferguson) were in attendance. Before the meeting, Patrick had been doing strolling magic at the restaurant. After the business portion of the meeting, the magic began again with Martin performing an "ACAAN-themed" trick by Dani DaOrtiz. George showed us his take on Johnny New York's version of Harry Lorayne's "Really" card trick. Next, Doug presented a different Harry Lorayne effect called "The Australian Sixes." George then performed "Wildly Yours" from Michael Kaminskas, followed by a card penetration through a folded dollar bill.

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 August 24th, 2025 meeting was called to order by Ring President Rick Anderson. In attendance were

Tony Smith, Mike Losk, John Villareal, David Peltó, Tim Flynn, Tammy Summers, and Andy Roy. Mike Losk opened with “The Matrix,” done with two cards and four French postage stamps, even making one disappear under a card in Tony’s hand! This was ordered specially from France; other versions often use coins.

John Villareal regaled us with his stories from Magic Live in Vegas earlier in August. He went by road trip through Nevada instead of flying, no small feat in the middle of summer! He bought a lot at the dealer’s table, found some interesting tricks in the used magic sales, and went to stage shows by David Copperfield (who made a giant UFO, car, and dinosaur appear), Penn & Teller, and Mac King. Both after the shows and at the convention, John got to meet Copperfield, King, and David Blaine, and Stephen Bargaťe. Also at the convention were focus sessions with Rick Merrill and Piff the Magic Dragon. One piece of news John learned from the International President of the I.B.M. is that the organization is allowing a three-year buffer on renewing lapsed membership, largely due to the disruption in the magic scene by the Covid pandemic.

Mike Losk followed with his second trick of the afternoon, a Tenyo Celestial Bell. Tim Flynn did a walk-around show and some stand-up earlier in the weekend for a political convention but was cut off in the middle of the last trick, highlighting the importance of allowing performers to finish. David Peltó did an ESP trick, in which a deck was divided into three piles, and someone guesses three different values of cards. David correctly predicted the top of each pile. For any members who missed it the month before, Mike Losk showed his double-card shuffler again. A discussion followed of the presentation around the trick; Tim had a suggestion relating it to his mother not being able to shuffle cards because her left arm was paralyzed, and Rene Lavand, the one-armed magician.

Tim Flynn demonstrated a Gem Wand that he made, based on “The Amazing jumping Arrow,” framed with the Dai Vernon quote about magic performance “How do you go into it? How do you come out of it?” and Steve Dobson’s emphasis on not overcomplicating it. The Gem Wand is somewhat unique, in that the magician can see it from the audience’s viewpoint.

Rick Anderson showed a card prediction trick developed by his nephew based on “Paddle Movement,” in which someone picks a card, and another card has already been illustrated that matches it. John Villareal brought out a card deck and a large hex nut. He produced a rope from the empty card box, threaded the nut over the rope, tied a knot over his hand with the nut in his fist, and then made the nut appear under the card box! He learned this version of “Ring on String” from Giovanni Lavera.

Tony Smith brought a couple items from his collection, a cardboard disappearing box with a dragon

design and a door on the top and the side, and UFO dice, one of which always turns up as six when shaken. Rick noted an earlier version based on the *My Favorite Martian* show. Andy Roy and John discussed doing balloon animal shows; Andy estimates that he’s made thousands of balloon animals over the years. Andy showed a few items and tricks, including sponges, coins, casino chips, Quiver with “Scotch and Soda,” Flaming Wallet, Invisible Deck on his phone, and a wallet with joke pictures of a clown family and small pictures of cards for card tricks. Tim Flynn followed with an appearing business card effect where he brought up the picture of the card on his phone, then pulled the actual card out, a demonstration of “Hopping Halves” and the “Silent Assistant” (with a discussion of different materials of chips), and a couple practices of “Jazz Aces” with a twist, in which cards that have large black or red dots were transposed between decks, both face down and face up. He also showed his magic wallet, filled with cards instead of money, a three-on-one effect, and a “Mat Trap” learned from Steve Dobson. Tim is planning to write a book about his life and magic, which we shall all be eager to read!

Mike Losk closed us out with “You Won’t Believe Your Eyes,” which he has been practicing for fifty years! Blank cards were turned into regular ones, alternating between face up and face down, and then the regular turned back into blank. Finally, a question was submitted to our Facebook page about resources for learning mentalism. While none of us has much experience in that field, the works of Max Maven were suggested. And with that, a very fruitful and densely packed meeting was a wrap! *Tony Smith*

RING 74, SYRACUSE, NEW YORK – Harris A. Solomon Ring

Zoom meetings on the 2nd Tue at 7:00 p.m. In-person meetings on 3rd Tue at The Spaghetti Warehouse in Syracuse, please contact:

KEN FREHM, President / E-mail: kfhrehm@gmail.com

JOEY HOFFMAN, Secretary / E-mail: joeydemonmagic@gmail.com

We had seven members for this month’s in-person meeting. Changing meeting locations to the Spaghetti Warehouse has been a very welcome change. If you haven’t been in a while, come check it out in October!

TJ had a deck filled with cards with different casinos on the back, along with a single poker chip left in the card box. The cards were shuffled, and he began dealing cards face down until Tom told him when to stop. The card was moved aside and left face down. TJ explained that our casino had been chosen and now we must select a card. Again, cards were dealt until TJ was told to stop on the 3 of Hearts. TJ then emptied the card box revealing a poker chip from our chosen casino on one side, and the selected card on the other.

Matthew Dowd had two jokers face up on the table and instructed TJ to select a card. One joker was placed at the top and the other on the bottom. The selected card was placed into the middle of the deck.

Matt gave the deck a few cuts and spread them out. There was now a card sandwiched between the two jokers, TJ's chosen card.

Bruce Pudry shared a "Cups and Balls" routine using a single larger bowl. An empty bowl was placed down, and three balls magically appeared underneath. He then took each ball one by one and made them disappear!

I had Matt select a card and keep it face down. After doing a magical gesture over it, the angel on the back started to vanish. It then reappeared next to the other angel on the other side of the card. Ken Frehm shared a routine with a story about the Queen of the Card Sharks. He shuffled the cards and explained that he could cut to a four of a kind. He cut the cards revealing an ace, and placed it face down. He did this three more times each time cutting to an ace. When the cards were turned over, they were queens! There is no in-person meeting for September. Instead, we will be having our annual BBQ at Clay Central Park, Sunday, Sept. 7th. Our Zoom meeting will still be on the second Tuesday as usual. The meeting starts at 7, so try to sign on or get there a little before. Interested? Email kfrehm@gmail.com and a link will be sent to. We welcome all!

Joey Hoffman

RING 81, SARASOTA, FLORIDA – Inez Kitchen Blackstone

Meets 1st Thu., 6:00 p.m. "Social Gathering," 7:00 p.m. start time.
Trinity United Methodist Church in Haley Hall, 4150 South Shade Ave., Sarasota, FL

STAR NEWMAN, President / (651) 491-1050

E-MAIL: prettymagicall@gmail.com / Web site: www.ibmring81.com

The "snowbirds" have not returned yet for the meeting in early September, but we had a lot of magic tonight out of our eight members and two guests. President, Star Newman, always has a fun icebreaker to get us to learn more about each other, and tonight it was: "What was the first trick to impress you?" – which led to great sharing. After several announcements about magic in the area, and approving a flea market for February, we got down to sharing magic. Our "rope master," Nick Benevento, opened with our Teach-a-Trick segment where three white ropes were tied together end-to-end, and then a little woofle dust caused the knots to vanish leaving one long rope. Nick carefully explained the effect that he told us could be found in Mark Wilson's great book. The theme for the evening was "Story Tricks," and Bob Banta first told a story about the Battle of the Alamo and the origin of the Yellow Rose of Texas, then shared a three-phase monte trick with three jumbo blank cards and one ace... which turned to three aces and one blank.

Gary Roberts shared how Arturo was an incredible influence on Gary's magic, and he then performed Joshua Jay's version of "ACAA" with the desired card being pulled out of a book on the named number's page. Tom Vorjohan shared two new effects he picked up at Magic Live; first, Paul Vigil's handling and routine for "Fast & Loose," and then the one and

only card effect that Astor's Magic was selling. Benevento also had to share a story before our first-time guest, Ed Delcastillo, shared his story that goes with "Crazy Man's Handcuffs."

S.A.M. Assembly 244 President, Frank Velasco, may be releasing the trick he shared with a fun casino story involving poker, roulette, craps and slots. This will be a great seller we all agreed!

Since we got done with formal performances a bit early, Bob Banta shared a Cameron Francis effect with "This One And This One," and Hal Ackenstein performed his every-day-carry and the fun story about his wife and some expensive shoes that he paid for with his version of the "Hundy 500," and then Tom Vorjohan did the poetic story for the "Cups and Balls" that was far from Shakespeare, and we finished with Gary Roberts beautiful story that he tells with his version of the "Gypsy Thread." Lots and lots of magic and some great stories among our friends tonight.

Tom Vorjohan

RING 84, MELBOURNE, VICTORIA, AUSTRALIA – Charles Waller Ring

Meets 1st Mon. 7:30 p.m. (except January), at the Welsh Church, 320

La Trobe Street, Melbourne

AIDAN THOMPSON, President/Secretary

E-mail: aidan.thompson@fultonhogan.com.au

Our August meeting commenced with reflections on magic around Melbourne and of note, our July meeting being held at the opening Gala Show of the Melbourne Magic Festival. Members who attended agreed it was a wonderful night and that we must make it an annual event. Peter Hanway read out a summary of the evening and said he was happy to share his notes with Ring members.

Harmony for the meeting was Card Magic and Graham Etherington opened with a mind reading effect in which he determined a card thought of.

Wal Parker followed with his handling of "The Lazy Magician" as described by Barry Govan in his second book of card tricks.

Kym Brockhoff presented a complex effect using his iPhone. I am still in awe as how he did it!

Thanks again to Peter Hanway for contributing to harmony and sharing his very detailed description of the Gala Show.

Chris Haller

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 August I.B.M. Neil Foster Ring 89 meeting is now in the books! John Sherwood, Colleen, Phil (Le Grand Wysard Phillip), Kevin Rosewood, Eric Sullivan (Trazdel), and Dave were all in attendance!

Eric kicked off the meeting, and we quickly began talking through all of the events coming up. John started the discussion around what the Ring magic show will look like, the table-side magic at Maria's

Uncorked, and the rest of the magic shows offered at the museum. We plan to meet at the museum at 7:00 on Oct. 11 before heading to Maria's Uncorked. The current plan for Oct. 18th is to offer one show at 3:00 p.m. at the Great Escape Stage Company.

After some discussion, the museum magic show on Oct. 11th will be a Magic Potluck. This means that everyone is welcome to bring a trick or two to perform, as a way to promote the magic show on Oct. 18th. Now for the magic. The night was kicked off by Eric. Eric shared his father's effect, "Silky Sullivan's Surprise". It is a fabulous effect with a kicker ending with "I" sponge. John S. was next to take the stage. John shared his thoughts and personal adaptations to the "Hoy Book Test." He put on a wonderful performance and shared a great analysis of the classic effect.

Dave was next to take the stage. Dave shared his evolution of the Hot Rod. Starting with the one we are all familiar with to a giant Hot Rod fit for a stage! Dave shared his story of finding the hot rod effect and how he came to find each of the hot rods he performs with. The September I.B.M. Neil Foster Ring 89 meeting was all about planning! John Sherwood, Phil (Le Grand Wysard Phillip), Kevin Rosewood, Eric Sullivan (Trazdel), John, and Rachel were all in attendance! Eric kicked off the meeting. John then started sharing the details of the upcoming Ring 89 show on October 18th at the Great Escape Stage Company. After some discussion, a name for the show was decided: "The Magic Cabin". The current plan is to meet at the rear of the theater at 11:00 a.m. to give us time to set up and rehearse. We also covered other upcoming events, including the museum's Saturday magic shows and our walk-around performance at Maria's Uncorked on October 11th. We will meet at the museum at 7:00 p.m. Saturday, October 11th, is also our magic blowout. Our Ring will be performing the Saturday magic show at 2:00 p.m. for the museum. Anyone and everyone are invited to bring a trick or two to share. Please arrive at or before 1:00 p.m. at the American Museum of Magic in Marshall, Michigan, if you want to perform. John Sherwood kicked off the magic portion of the meeting. John shared an idea utilizing business cards with a unique marking system. This could be used for a mentalism routine. John Sherwood also shared some thoughts about how to roll a coin across your knuckles. The next meeting will take place on October 13th at 7:00 p.m. at the American Museum of Magic in Marshall, Michigan. The theme is Spooky Magic. 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

President Dave Dunlap opened our September meeting. There will be a club luncheon on September

27 at Whole Hog Café. We are trying to schedule these luncheons every few months. Our topic for the evening was Tenyo Magic. Because the members who brought their Tenyo tricks had not performed them recently, there were problems remembering how they worked.

V.P. Charlie Schroeder brought a small, flat box that held one quarter. After placing an ordinary quarter in the box, he stuck a key through the middle of the coin. This was impressive because both sides of the box could be shown to the audience. Tom Karas had several Tenyo effects. He poked a pen through a hole in a plastic sheet, then moved the pen around dragging the hole with it. In another trick a spectator selected a charge from a packet; laying out an array of the cards, they formed a modernistic style Japanese picture that revealed the name of the card chosen. Tom also had a Gravity Box. When the small box is placed on a smooth surface, the spectator cannot lift it up. His last effect was "Mr. Danger". An outline figure was placed in a "coffin," a thin plastic box just large enough to hold the outline figure. Then swords were pushed through the box in places to penetrate the outline figure. Finally, the cutout figure was removed from the thin box and was found to be unharmed.

Dave Dunlap showed the Tenyo Prison Box with three compartments, much like a daily pill container. Each compartment had a bolt passing through it. A spectator's ring was impaled on the bolt in one of the compartments. Dave briefly covered the box with a handkerchief and the ring moved from one box to another in a manner similar to the Monkey Bar trick. Finally, it moved from one end to the middle compartment. Secretary Bill Fienning described operation of a plastic Tenyo card box that he has. He could not bring it to the meeting because he could not find it in his disorganized piles of extra magic. Treasurer Tom Plunkett mentioned that in addition to the plastic Tenyo products, they also make tricks in wood or metal. These are sold only in Japan and are not exported. They are rarely seen here in the U.S. *Bill Fienning*

RING 92, VANCOUVER, BRITISH COLUMBIA, CANADA – The Vancouver Magic Circle (Charles Howard Ring)

Meets 4th Thurs. except July, Aug. and Dec., 7:00 pm, Sunrise Community Hall, 1950 Windermere St., Vancouver, B.C.

SIMON CASSEGRAIN, President

E-mail: simon.cassegrain@gmail.com / Web site: www.ibmring92.com

The Vancouver Magic Circle held its annual Dennis Chan Picnic on Saturday August 23, at King George Park in Richmond, BC. Thanks to Roy Hopwood and Charles Gauthier for arriving early to set up and secure a picnic table at the park. Also, thanks to Club President Simon Cassegrain and Shannon Linning for picking up water, ice and snacks. It was a beautiful warm day that twelve members and five guests showed up for. Past International President Shawn Farquhar invited his friend, comedy magician Matt Disero from Toronto, who happened to be in town on

his way to his cruise ship gig. The day also landed on three birthdays, Charles Gauthier, Yoosik Oum, and Matt Disero. Scott Barker picked up a birthday cake from Costco and Shawn brought napkins, plates and forks, thanks to both. Some magic jamming took place with Jonathan Santiago demonstrating his "Finger Flip" and "Tiny Plunger" routines in addition to Charles Gauthier, Roy Hopwood, and Julius Palme who worked on their rope routines. Henry Tom also demonstrated some new rope moves for the group. The club also had its annual card throw and balloon toss competitions. The wind won at the card toss as the breeze made it very difficult to compete, and once again Simon and Shannon won at the balloon toss, for the third consecutive year in a row. Sounds like a dynasty in the making. Thanks to Charles for filling up all the balloons.

The day ended with the free magic show in the park. Charles, Shawn, Simon, and Scott handed out flyers advertising the show to all the families in the park. Thanks gentleman! Simon was the emcee for the event and first was Scott Barker doing his fifteen minutes for his Wand Holder's Degree, opening with his "Cups and Balls" routine, followed by a card prediction and closing with his Dean's Box routine. Curtis Wiens was next doing Pop Haydn's four rings "Linking Rings" routine. Charles Gauthier then took the stage doing his "Rope and Ring" routine, followed by Yoosik Oum who performed a jumbo size "Three Card Monte" routine followed by his Rubik's Cube magic. Closing out the show was Roy Hopwood with his Silly Billy wand and his "Egg Bag" routine. Well done Everyone!

A great day and special thanks to President Simon Cassegrain for organizing the picnic and Jeremy, Roy Hopwood's son for arranging Roy's Uber ride to the park and Simon for giving him a ride home. Our event photographers, Shawn Farquhar and Henry Tom, took some great pictures of the day's festivities, thank you! And another thank you to Simon and Charles for helping me carry all my stuff to and from my car.

Scott Barker

RING 93, DUBUQUE, IOWA – Tri-State Magic Club

3rd Sun., 2:00pm, Adam's Dance Connection, 900 Jackson, Dubuque, Iowa

JIM MCCREA, President, (309) 235-6215

E-mail: jrmfpc@gmail.com

It was another busy month for Ring 93, the Tri-State Magic Club. At our regular monthly meeting we were honored to host two guests, Marie and Lou, two non-magicians, so we went straight into performance mode before they had a chance to run away!

Jim McCrea kicked things off with a simplified version of a trick he had purchased two days earlier, followed by a trick he has been performing for some forty years. The new trick was "NOT.ESP" by Jake Keane. Jim started by talking about the ESP experiments conducted at Duke University in the 1930s.

After calling Lou up to help him, he turned his back and drew one of those ESP symbols on the Notes app of his phone. After placing the phone down, he asked Lou to try to read his mind to see which symbol he had chosen. Her guess proved to be exactly right.

When Lou returned to her seat, Jim asked Marie to assist him. She was to imagine an analogue clock in her mind and select one hour on that clock without saying a word. Jim then showed a deck of miniature cards that he claimed had shrunk in the rain. (Actually, they were a gift from his magic mentor, Bob Brown.) He used those cards to recreate the clock Marie had only imagined. He was able to pinpoint the hour she had selected, so he turned over the card that had fallen into that position. That card was the Ace of Clubs, matching his prediction that she would not select a red card. When the response in the room to his powers of prognostication proved to be underwhelming, Jim showed that she has actually somehow found the only black card in that deck.

Phyllis Fishnick displayed a small five-inch square piece of paper, a quarter and a fountain pen were the props used. The quarter was placed in the paper folding it securely; tapped, paper torn, and quarter disappear. With the pen, she tapped her hand, pulled off the lid of the pen and the quarter fell out from the lid. Next, she brought three feather flowers in a lovely vase from home. Showcasing how lovely her flowers were, however, with the wind and rain the blossoms fell. Knowing how important it is to deadhead spent flowers and keep the garden clean, she picked the blossoms up and dispensed them into a black bag. With a magic word and wiggle of fingers, walla! The bag turned colorful, and the flowers vanished. Phyllis grasped the flower stems by colorful changed bag, and the three flowers reappear. Just like magic!

Mark Pepelea performed "Out in Force" by Jim Steinmeyer. This is a variation of his Nine Card Problem that he recently published. Later, Mark presented a trick using "Proizvolo's Identity." This was written up in the July issue of *The Linking Ring*.

Adam Kieffer performed a modified version of Paul Gertner's "Unshuffled," by request and a rope trick using a Chevalo knot. With two new guests, Walking Magic Bob again called on a few of his old classic favorites. He performed his version of "Professor's Nightmare," "Crazy Man's Handcuffs" and his three-coin trick with Australian pennies.

Chris Westemeier started with a demonstration of "Frozen in Time" by Henry Evans and Dr. Bona. Chris Finished with a Rainbow Deck. Three cards are selected from a blue backed deck of cards. Chris located them only looking at the backs of the cards. He said that this is because the cards are marked, showing that the deck is actually made of different backed cards and the selected cards were the only blue backed cards.

Jim McCrea, sensing that our guests could stand, er

appreciate, a few more tricks, returned with a performance of the sad tale of his failed business selling maps to the stars' home in Galena, Illinois, using a locking \$2.75 coin set. He followed that with his version of Patrick Martin's "Clones," a long-time favorite of Jim's.

Later in the month Ring 93 (Dubuque, Iowa) and Ring 31 (Madison, Wisconsin) met in Dodgeville, for the annual BBQ hosted by Mark and Lisa Pepelea. All the food was great, but it was a tough decision between Mark's BBQ pork and Jessica Kieffer's pecan bars. Magicians from both clubs performed and shared ideas with each other. Thanks again to Mark and Lisa for hosting this event.

Chris Westemeier started his set with his "Wonder Rope" routine. Chris finished with his own version of "Oil and Water." Wayne Peterson from Ring 31 performed David Charvet's "Jumbo Cards Across."

Walking Magic Bob performed "Sweet Prediction" by Ted Bogusta. A signed quarter vanished from a small wooden box held by a spectator, only to reappear in a sealed bottle of M&Ms. Not only was the quarter in the bottle, but it was also magically attached to a small bulldog clip.

Bob Beardsley

RING 94, HAGERSTOWN, MARYLAND – The King Ring

Meets 4th Weds. each month, 7:30 p.m., Williamsport Redman Tribe

#84, 16129 Lappans Rd., Williamsport, MD

Web site: www.kingmagicring.com

CHARLES JAMES, President / E-mail: khandu1@aol.com

Our first meeting was outside in a super nice pavilion. Why outside? It was our annual picnic. There was lots of great chicken and all the extras.

Our magical emcee for the evening was Jim Greer. Jim didn't just intro the acts, but interjected much magic, also. His first offering was teaching us how to tie a square knot. The end result was that the loop of the rope ends up square shaped.

Jim firstly introduced coin-magician, Joe Cole. Joe's sleight of hand had us reeling and his jokes had us laughing. Half dollars suddenly appeared, multiplied, and changed many, many times into Chinese coins and back again. Finally, Joe takes out a silk and coins change and penetrate and grow. After the coin penetrated the silk, the silk penetrated the coin. The audience remains stunned to this day.

Jim returned with the famous "Jumping Silk" trick. Three clear glasses on a platform were displayed. The glass on the right-end had a blue silk inside. A trip around the back and the blue silk "magically" jumped to the glass on the left. The crowd got a bit rowdy at this point. So, Jim caused the silk to visibly jump to the center glass. Next to amaze us was Charlie James with a trick he got from his mentor, Dave Hagan. He showed a red silk inside a clear cylinder, which was covered. Then he displayed a working candle, which was covered. A few magic words later and the red silk was gone! It must have gone to where the candle was. The cover was removed and... it's just the candle, no

silk. However, the candle was no longer a candle, but a tube of candle-colored liquid which was poured out. Charlie promised to read the directions more carefully.

Master of Ceremonies Jim returned to treat us to Bob McAllister's "Three Frog Monte." Apparently, only the male frogs squeak.

Jim asked Jerry Mullenix to be our next presenter. Jerry regaled us with the story of a recent magic set purchase. The set cost just three dollars. Inside was a trick with paper money. One of the bills someone used was their own five-dollar bill. Winner! Now to the Mullenix magic. Jerry shared a BBQ themed trick where the BBQ box was shown to be empty. A silk was placed inside - hanging out. Suddenly, fire erupted from the box. When the fire was extinguished the Top Hat silk was removed unharmed. "That's Top Hat Steak," says Jerry.

John Swomley finished up the night with a jumbo three-dice trick where the total was comically revealed from five unseen dice surfaces. Then came John's final routine; reading hard-to-believe funny signs from real life, e.g., "Ears Pierced Half Off," "For Bathrooms, Use Stairs."

John Swomley

RING 102, SYDNEY, AUSTRALIA – The Maurice Rooklyn Ring

Meets 3rd Tues. of month at 7:30 p.m. at Northside Chatswood

Salvation Army Church Hall Cnr. Bertram and Johnson Street Chatswood.

JACK SHARP, President / email: jack@sharpmagic.com.au

The host for our August meeting was John Kanawati with the topic "Be Natural," but before the entertainment commenced our president, Jack Sharp reminded us of our convention coming in October, he welcomed new members Eugene and Raquel and advised that our September meeting was going to be Organised Chaos.

John commenced the meeting by explaining that he had come across the term "Be Natural" in Steve Walker's lecture notes where Steve had referred to Dai Vernon's philosophy. He then showed four red backed cards; he turned one face up it was the King of Hearts which he placed on the bottom of the spread-out cards. With a shake it moved up, one place at a time. By the time it arrived on top, that is at the face of the packet, John had produced an egg. The egg production was John's misdirection for the final step of his presentation of Sean Ridgeway's "Going Up". John then introduced Anthony Dillon who performed an effect from Alakazam Magic Limited where he predicted the spectator's choice from a selection of horror movie postcards. John asked him about his presentation and Anthony said that he tries to be himself and to speak in his natural voice.

Barry Abkin was our next presenter. He had a spectator cut the cards into three piles. The top cards of each pile totaled fifteen. The fifteenth card in the pack was shown to be the Queen of Hearts. A prediction

pack was shown to have the Queen of Hearts reversed in the centre. When asked, Barry explained that the best way to present this effect without suspicion was, "just to be natural".

Peter Rodgers then attempted to explain Vernon's meaning of his term "Be Natural." Up until the mid 1950s Dai Vernon had built up a reputation as a great close-up performer in Canada and the U.S.A. He was happy to perform and lecture, but very little of his effects and methods had been explained in print. In 1955 Harry Stanley, owner of London's Unique Magic Studio arranged for Vernon to travel to the United Kingdom on a lecture tour. He also arranged for Lewis Ganson, the editor of the UK's leading magic magazine, *The Gen* published by The Unique Magic Studios, to meet Vernon. It started the ball rolling for the writing and publication of *The Dai Vernon Book of Magic*. This was the beginning of one of magic's great revolution's with further books on close-up and card magic and the magic of famous associates of Vernon to follow.

The Dai Vernon Book of Magic, written by Ganson, is now considered to be one of the great classics of modern magic. In the second chapter "The Vernon Touch", Vernon's concept of "Be Natural" is explained. The performer should be himself; he shouldn't perform the same manner as another performer but use moves that are natural to himself. Vernon recommended performers to make the secret move fit like a glove. Vernon uses the French Drop to vanish the small balls in his "Cups and Balls" routine, but instead of performing the move as depicted and illustrated in the early works of magic, he has studied how he would take a ball from one hand to the other and that's how he performed the French Drop.

Peter now has a large collection of magic books, but he still considers the Dai Vernon book that he first acquired for Christmas 1962 his favourite book.

John Rotenstein had just returned from FISM held in Turin, Italy and he gave a run-down of his impressions. He mainly attended the competition performances but made sure that he saw some lectures such as that of Danny DaOrtiz. He had picked up many giveaways which he offered to the members of our Ring. John then performed a mathematical mental effect using chosen prime numbers. Host John Kanawati then introduced Phuoc Can Hua who performs at all our meetings. Tonight, with a music background, he showed a Chinese style cylinder filled with rice which changed to water before multiple ribbon fountains were produced. To answer the question, how long to pack the ribbon he showed us his loading techniques. At the request of the audience, Peter Rodgers then gave a brief outline of his attendance at the S.A.M., I.B.M. and Magic Live conventions that he had recently attended in the U.S.A.

To conclude our evening our president, Jack Sharp returned to perform a dress rehearsal of Woody

Aragon's "Love Ritual." Jack is working on the routine using pictures of famous and infamous world political leaders such as Donald Trump, Kim Jong-Un and Liz Truss to use at a performance he has coming up in the United Kingdom in a few weeks. The routine got a great reaction, especially for our members who had not seen the original Love Ritual effect.

The meeting concluded with our usual lite supper and much discussion. *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

Ring 112's July meeting was highlighted by Dan Stapleton's lecture. It was the first outside lecture hosted by the club in several years.

July's entry in our mini-lecture series was presented by Jeffrey Williams on the topic of restaurant magic, "Secrets of Table-Hopping Success." Then came our performance time. Jim Driscoll performed a routine using a version of Aronson's Mem Deck work; Barry Savage did a John Bannon packet trick ("9 Aces") with a very funny script and a color change with a royal flush finish; and Adam Ryan started with a John Bannon "Cut to the Aces" routine which looked absolutely impossible followed by a four ace/four king routine and ending with some Michael Weber dice magic with dice. We closed out the evening with three "Works in Progress" performances by Tommy Johns who showed a new spin on the Duck/Bunny optical illusion; Michael Frisbee with a card trick; and Jim Driscoll with a gambling routine with casino cards and a win/lose casino chip.

For Ring 112's August meeting we had a great roundtable discussion about defining and developing character led by Tom Raidy. That was followed by our performance/sharing portion of the meeting. Our theme was "mentalism" and Jeffrey Williams led off demonstrating a clever and really fooling Jim Steinmeyer's "Inversion Table" that he recently acquired. Tommy Johns performed a hilarious three-way prediction routine, followed by Roger Smith who shared a trick taught at Dan Stapleton's lecture that uses an old, classic mathematical principle. Daniel Lee Martin did a fascinating prediction using only a few small bits of paper, Jim Driscoll followed with another routine from Dan Stapleton's lecture using ESP symbols, and Barry Savage did a card routine from John Bannon's "Dear Mister Fantasy" that even fooled those familiar with the effect. Michael Frisbee closed out the evening with a fun, and puzzling routine that used two decks of cards and a Magic 8 Ball on his website. *Jim Driscoll*

Sign up 1!

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 Ring members discussed the upcoming Meatballs and Magic charity event for local first responders. The performances began with Richard Micucci. He presented a five-card packet trick where a coin is placed on one of the cards and the card's value is counted to a card that reveals a message on the back, WIN or LOSE. That card's value is counted to reveal another card with a message, BETTER LUCK NEXT TIME. Guest Robert Francis performed Bob Solari's "Angel Coins," a transposition illusion with a coin box and coffee cup. Carl Morano followed with a performance of the basic routine for Gabriel Werlen's "The Devil's Cups." A billet with a written prediction is placed under one of three small silver cups with a die on top of each. After Carl turned his back, he instructed the spectator to switch the cups twice and remove the three dice, Carl turned around and was able to divine which cup contained the billet that was unfolded to predict the cup's position. Next, Allen Thompson performed his "Win A Dead Pet" routine where a spectator wins a dead balloon animal. He also demonstrated his Drop Model Production Box with a disembodied hand as a tribute to the Addams Family's Thing. Allen also performed a "Scotch and Soda" routine with his M-box from TCC Magic. Eddie Conrad was downright giddy over his recent purchase of Meir Yedid's "Wow Book Test 6" and gave a brief demonstration. He also performed Bruce Kalver's classic "Incredible Shrinking Head" illusion! John Henderson performed a card routine with a Chinese wallet and multiple outs inspired by Phil Goldstein's "Currency Exchange." Bill Schmeelk performed Steve Beam's "Mortality," a card found at a number that indicates the spectator's life expectancy. Jay Paul followed up with one of his baffling card routines where a selected card is found after a dizzying series of shuffles and dealing down into two piles. Robert Francis took us on a tour of one of his favorite card decks, the Night Flight Deck. Robert performed Aldo Colombini's cunningly clever "Culling the Cards" where a portion of cards are cut off the deck allowing the magician to instantly know exactly how many cards were lifted! Robert also performed his favorite "Three Card Monte" routine and provided us with a demonstration of some of his favorite card controls. For the evening's finale, Bill Schmeelk performed "World's Greatest Magician," another Steve Beam routine where a selected card is revealed by dealing cards in the shape of an arrow on the table pointing toward himself as the 'greatest magician!'

Carl Morano

RING 115, SINGAPORE – The Great Wong Ring

Meets 15th of each month, 7:00 pm, Function Room 2, #03-01, National Library Building, 100 Victoria Street, Singapore 188064. Website: ibm-ring115.org

JOHN TEO, President / Tel: +62504422, 97509017

10M Braddell Hill #01-49, Singapore 57931

Themed "Science & Tech Magic", tonight's meeting was hosted by JK Tan, a.k.a. The Mad Scientist, and his assistant, Joseph Then, a.k.a. Magic Joe. It attracted an attendance of twenty-six. JK Tan, in his Mad Scientist persona, kicked off the meeting with a series of interesting magic demonstrations to illustrate the various principles of science. To demonstrate static electricity, he made paper ballerinas and paper snakes dance, suspended a form cup in mid-air, and "printed" the word SCIENCE in black toner ink. JK Tan made a ball bearing move inside a straw with small magnets placed at each end of the straw and triggered a bulb to light by inserting a metal rod into a coil of wires to demonstrate electrical induction. He "caused" water from a teapot to become different colour by using different colour balls inside the teapot. With a partially blown balloon inside a glass bottle, JK Tan demonstrated that air occupies space. Joseph Then, in his role as Magic Joe, magically caused an isolated and unconnected bulb to light whenever someone told the truth. He then invited a volunteer to erase what the volunteer had secretly written on his mobile phone and then made a correct prediction of the erased content!

Takuma Kobayashi from Japan took his induction test. He performed card manipulations, making fans of cards appear and vanish, and eventually transforming them into giant cards. Four volunteers each secretly selected a card with a favourite dish and attached it to a big paperclip. The clips with the cards were then shuffled and strung up with a long string with both ends held by Takuma and one of the four volunteers. Takuma then correctly predicted that volunteer's selected card, as his card was the only one left hanging on the string while the others fell off.

Thomas Yeo placed nine paper plates on the table, in the form of a triangle, with each plate holding some "monster eyes." The number of "balls" totaled thirteen on each side of the triangle. After adding some more "eyes," he moved some "balls" around, and caused each side to again total thirteen. This was repeated a number of times. Although more and more "balls" were added to the triangle, he still caused each side to total thirteen balls.

Lucas Lau had a volunteer spell to his chosen card and magically found the other three mates to his card in the process. The volunteer chose another card. Lucas "found" the wrong card, but had it transformed into the correct card. This card was again lost in the deck, and Lucas found the card in-between his

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

lips! Two volunteers chose two different cards. Lucas found each card, but they belonged to the other volunteer. He magically transformed them so that the correct card went to the correct volunteer.

Erica Seah told a touching story of a colour-blind friend who did not let her visual impairment hamper her enjoyment of the world she lived in. She got a volunteer to shuffle four identical cards with printed picture outlines, and four identical Sharpies with different coloured inks. Four volunteers randomly picked a Sharpie and a card each and proceeded to choose a picture to colour over. Erica then displayed a card given to her by that friend. It consisted of four different coloured pictures. Amazingly, each of the pictures on her card matched a volunteer's selected picture and colour, a red sun, green car, black house and a blue tree!

James Pang demonstrated "Dean's Box" where two separate colour ropes magically linked with each other inside the box. He then caused a ring to magically penetrate the linked ropes and then vanish altogether. James added another effect to the "Dean's Box". Two chosen cards vanished from a deck of cards when placed inside the Box, and reappeared inside the empty card case.

Tommy Kian showed how technology could enhance magic performances with the performance of "Leviosa Phone". His mobile phone, placed on the floor, mysteriously flipped over, and the flashlight turned on upon command. Finally, the phone floated up into Tommy's waiting hand. He cloned a picture on a volunteer's phone gallery on his own phone, created multiple copies of the picture before restoring it back to just one. Tommy had a volunteer name a popular tourist spot in Singapore and proceeded to spray some liquid on a sketchpad and the image of a mentioned tourist attraction emerged! John Teo presented two effects. In Tenyo's "Anakarakuri", he used a contraption comprised of cardboard with heart cut-outs to predict the Eight of Hearts, a volunteer's first chosen card. He appeared to have difficulties finding the second chosen card, the Queen of Hearts, as it was not possible for this simple heart cut-out cards to show a picture card. However, he finally did it and then it quickly disappeared as it was all an illusion. In "Gravity Clips" he clipped eight different movie posters on a length of rope. He revealed a secretly chosen movie poster and magically caused all the other seven movie posters to fall to the floor.

Following the last performance, five lucky members walked away with prizes in a lucky draw. After a short break, a sales and auction of magic items was held with all sales proceeds going to our late member, Ashish's family.

Low Hwee Lang (Ms)

RING 116, WINDSOR, ONTARIO, CANADA – Windsor Magic Circle

Meets 2nd Wed. of the month at Windsor Family Credit Union.

ELIZABETH PROSSER, Secretary

prosserelizabeth@yahoo.com

Attendance: Tim Traynor (stepping in this month

for President Bill Dileva), Melissa Arditti, Tim Bailey, Wilfred Gardner, Craig Hinds, Colm Cenz, Johnny Ould, and Chris Philpott.

Business from Execs: Condolences to the families of magicians Tom White and Lyall Cousins. Librarian Tim Traynor is continuing to work with Colm to ensure the quality of the collection of magic videos are up to par for all paid WMC members to stream. If you need the link, please contact Tim directly. To any members who haven't submitted photos with a description for the upcoming Windsor Magic Circle display at the Chimczuk Museum, please contact Elizabeth or Bill by September 1, 2025. Johnny Ould has a Uline catalogue for anyone wishing to purchase items. Many can be used for promo material, packaging for magic tricks, etc. Magic Chat and Open Magic: Chris Philpott attended FISM (International Federation of Magic Societies) in Italy which is considered the "Olympics of Magic". It is a full week of fun, as magicians from around the world compete in various categories, showcasing their skills and artistry before a jury and live audience. They have between five and ten minutes per act. Chris was a guest lecturer with the topic of "Acting for Magicians". Chris performed one of his awesome effects tonight at the meeting called "Tossed Out Book Test". It uses five classics of literature, *War of the Worlds*, *Frankenstein*, *Peter Pan*, *The Hound of the Baskervilles* and *Heart of Darkness*.

Johnny performed "A Card Trick Without Cards." Craig performed Bill Abbott's "Smart Ass 2.0." Tim Bailey performed "Bankshaw Deck," "Magicians Dream" and "BIP Book 2.0" by Scott Creasey. Wilfred performed "Slop Shuffle" and "Futuristic Box" (an app by Mikael Montier that utilizes digital magic effects). Tim Traynor performed Alex Elmsley's, "Dazzle" packet trick. This one can be angle sensitive, so feedback from members suggested to slightly tilt the cards when performing. Thursday, September 11, 2025. Attendance: Melissa Arditti, Tim Bailey, Helmut (Colm), Wilfred Gardner, Derek Jordan, Jay Scott.

Business from execs: Windsor Museum Project, Saturday, October 25th, 2025. Close-up adult magic performances are set between 1-4 p.m. If you'd like to perform, please contact Melissa ASAP. Reminder of Windsor Magic Circle members visiting London Magicians Guild on Wednesday, September 17, 2025 in London, Ontario - if anyone is interested in still going, please contact Bill Dileva.

Guest speaker: Derek Jordan, Freemason. The Invisible Lodge: Magic & Masonry Connection between Windsor's Magic Circle and the Windsor Masonic Temple. The Invisible Lodge International was founded by well-known illusionist Sir Felix Korim in 1953, describing itself as "the honorary association of Masonic Magicians at work under the jurisdiction of the known and unknown world." Applying to be a Freemason: proof that they are either a magician or an enthusiast of magic (professional,

semi-professional or amateur in the magic or related arts such as ventriloquism, fire eating, clowning, and hypnosis). Also, must show relationship and ties through performance, authorship, collections, or membership in a recognized organization. At its core, membership in The Invisible Lodge requires a reverence for the mystery, symbolism, and secrecy of the craft. Ceremonies performed are similar to those of other Masonic groups except that they incorporate illusions. During Invisible Lodge gatherings, members exchange tips, try out new material, and deliver performances to entertain each other. They are dressed in tuxedos with top hats and have certain signs, symbols, and passwords known only to each other.

To learn more about becoming a freemason, you can contact Derek Jordan.

Open floor to magic (mentalism and card tricks): Wilfred – “Jack The Bounty Hunter,” “Love Ritual/Spell Check,” “Slop Shuffle,” coin transposition trick; Tim Bailey – “3 Outs,” “Free Will,” Dai Vernon’s “Five Card Mental Force,” “Mathematical Morty,” “Elmsley’s Queen,” “Brain Wave,” and “The Crystal Cube.”

Book recommendation for magicians: *The Royal Road to Card Magic*, by Frederick Braue and Jean Hugar. Eric Bedard

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

Our September meeting featured a great variety of activities. Jerry Jackson started us off with a routine in which he had a spectator choose one of several cards from a group of jumbo cards depicting a variety of cocktails. When they were clipped to a string and the string was tightened, all but the selected card fell to the floor.

We then moved on to the announced theme of the meeting, magic involving money. Keith Leff opened this segment with a routine involving multiple transpositions of various bills, which he first performed and then explained. Jerry Jackson’s routine also involved transposition of bills of different denominations. Shaun Rivera told a story involving a bill and two coins, illustrated by a transposition and a vanish. Brad Lynn had a coin jump from one hand to the other while both of his wrists were held by a pair of spectators. Past International President David Sandy then gave a sort of history lesson, talking about the coin magic of T. Nelson Downs, who in his time was a rival of Houdini’s. David then phoned John Cox, who discussed his book in which he edited Houdini’s diaries.

Our next activity was our quarterly competition to determine who will be eligible to compete in our annual magician of the year contest, tentatively sched-

uled for January. Two contestants auditioned. Gene Kean talked about his trip to China, which led into a series of effects with jumbo Chinese coins. Tyler Korso, whose travels have kept him from attending our meetings recently, performed a number of card routines, including one where he and the spectator/assistant each chose a card from a pile that had been given to them, and a selected card mysteriously jumped from Korso’s stack to that of the assistant. In the voting, Tyler was selected to advance to the annual contest, while Gene was invited to try again in December.

Finally, we came to the “Share the Magic” (open) segment of the meeting. Bonita Yoder started with a ventriloquism act in which she discussed vent techniques with her dummy. Stu Lewis performed Simon Aronson’s “Shufflebored,” a prediction routine during which spectators shuffle the cards face up and face down, and the magician is able to predict how many cards of each color will be face up and face down. Korso returned to show us how he could take a shuffled deck and improvise explanations for the relationships among the cards chosen by the spectator. He showed us that with enough practice, he could find enough “coincidences” to convince the spectators that he indeed had psychic powers.

Dennis Burks then reviewed the book on Houdini (discussed above) and brought us up to date on his project to have a plaque dedicated in downtown Kansas City in remembrance of Houdini’s first-ever performance of the upside-down strait-jacket escape.

Finally, Tom Burgoon showed us one of his favorite magic books, *Dunninger’s Complete Encyclopedia of Magic*, and got some laughs by pointing out that some of the routines illustrated there were clearly impossible to perform as shown. Stu Lewis

RING 130, JACKSONVILLE, FLORIDA – First Coast Magic – Bob Hutchings Ring

Meets 3rd Tue at Hampton Inn, 4681 Lenoir Ave., S. Jacksonville, FL.
Meetings/Lectures at 7:30 (subject to change).
DR. DAVE COLL, Secretary, Secretary (904) 254-2460
E-mail: info@IBMRing130.com / Web site: www.IBMRing130.com

On September 10, First Coast Magicians, gathered for a special lecture presented by international magician and creator Gustavo Raley of Argentina. Gustavo’s reputation as both a skilled performer and an innovator in magic preceded him, and his lecture more than lived up to expectations.

The evening began with a series of performances in which Gustavo showcased some of his signature creations. Not only were gimmicks explained, but also the “whys” behind the use of a certain prop – as in, why use this object instead of that object? This was illustrated by displaying the Phantom Tube. After a brief explanation he showed a redesigned version he created with the same concept, only with a Pringles can. Beyond the tricks themselves, Gustavo provided insight into the creative process that drives his work.

He emphasized that magic is not just about learning sleights or reproducing existing effects but about developing new ideas, themes, and presentations that fit each magician's unique personality. He even guided the group through a hands-on exercise on creativity, encouraging attendees to explore how everyday objects and simple principles can inspire fresh routines. Here's a quick example: write two columns on paper. One is a list of five magic props; the other is a list of five non-magic objects. Now, find relationships between the two lists. This segment was not only instructive but also energizing, reminding members that the art of magic thrives on curiosity and imagination. It definitely yielded some creative results and sparked a few ideas.

By the close of the evening, attendees left with not only practical tricks to study but also a deeper appreciation for the creative spirit that sustains our art. Ring 130 extends heartfelt thanks to Gustavo Raley for sharing his time, wisdom, and passion for magic.

If you're in the Jacksonville area, stop by and say hi. First Coast Magicians meet on the third Thursday of the month, with another non-IBM dinner gathering on the first Thursday. Contact Chris at info@ibm-ring130.com for further details. *Chris Sharp*

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 1

Chris Manos gave his lecture, "Magical Things I Really Do Too!" The lecture featured a collection of his most successful and favorite magical effects, accumulated over his career. The content was designed to be practical for the working performer, focusing on commercial magic that is accessible to magicians of all skill levels, as it does not require difficult sleight of hand. During the lecture, Manos presented routines and patter for close-up, stand-up, comedy, mentalism, and kids' magic, all of which had been tested and approved by audiences. He also shared personal anecdotes, including stories about inventing the binary box, which frustrated engineers. We are fortunate to have him in our club. *A.J. Perea*

RING 150, FT. LAUDERDALE, FLORIDA – Dr. Mark Horowitz Ring

Meets 4th Thur. in Tamarac, FL 7:30pm
JOHN PETRUZZI, Secretary (954) 721-3054
E-mail: johnlpetruzzi@hotmail.com

On Wednesday, August 15th, Ring 150 conducted its monthly meeting. We got down to some magic after a brief business romp and a spontaneous report on the recent Magic Live Convention. Eight of our members attended. I.B.M.'s Convention was last month.

The theme was a Teach-In. Mark Horowitz taught a new handling of the paddle move using the space cre-

ated where your shirt and a button meet. What happens is that you insert the paddle into that space then undercover of the shirt do the paddle move and then pull the paddle back out. It's a simple move but looks magical when done smoothly.

Dale Ledbetter taught some mentalism using regular size and jumbo size playing cards. The regular pack was setup in the Si Stebbins stack. "Any Card at Any Number" type of thing was taught. My brain still hurts.

Michael Easler who has a fascination with four-ace tricks taught how to put the four aces into different parts of the deck and then magically make them appear one at a time while cutting and shuffling the cards. It was very impressive. Thank God he took time to prepare instructions for us to take home so they would never be to be seen again.

Next Meeting: After a short business thing, we got down to some magic. Gary Rock did some classic sponge ball routines with a finale production of a giant (four-inch diameter) sponge ball.

Mark Horowitz performed and taught the "Nut Off the Rope" effect using a clever way of secretly removing the nut. A way we did not think of.

Michael Easler performed the "Fast and Loose" chain escape wherein a spectator places a finger into a space designed by the chain and when the chain is pulled, their finger will either be caught or freed from the chain. Of course, some tomfoolery is done by the magician.

Billy Byron poured three different color liquids into an opaque container, sloshed them around and then magically retrieved two of the liquids unmixed into two clear glasses, the third liquid was then poured out of the container into a third clear glass. The container was then shown empty with no gimmicks. Bill also performed "The Linking Ropes" using three ropes with no magnets. The ropes were tied into three separate loops and then linked together. Both effects were pretty good, if I do say so myself.

Ring 150 meets once a month at 7 p.m. at The Coconut Creek Community Center in Coconut Creek, Florida. *Billy Byron*

RING 153, BILLINGS, MONTANA – Billings Magic Society

Meets 2nd Tue., 7:00 pm, at Reflections, 1140 Sixteenth Street West, Suite 13, Billings, MT.
BRENT CROMLEY, President / E-mail: brent@cromley.net
(406) 208-4147

With the Montana Fair in progress, a couple of our members were busy with that, resulting in our core group of Tony Shandy, Debbie Sherman and Brent Cromley being the only members at our August meeting. But old timers Tony and Brent had a great discussion of the progress of magic in the Billings area, and in the entire state. Right now, rapidly growing Bozeman, Montana, seems to have a greater number of practicing magicians than Billings, still the largest city in the state.

Brent was originally a member of a Ring that existed in Great Falls, joining I.B.M. in 1959. He recalled some of his mentors there, including Miles White, Bill Haney, and Bruce Curnutt. That was about the year that Great Falls hosted a Northwest I.B.M. convention. And then, of course, it was time for magic. Brent started off with a couple card tricks, first showing an adaptation of Juan Tamariz's "Neither Blind Nor Stupid." Instead of Brent determining which two cards had been chosen, he enlisted the services of "The Great Tonini" to go through the deck and determine which were the chosen cards. Brent followed that with one of his favorite tricks, Harry Lorayne's "On Hand Vibration," a rather startling effect that can be done with a shuffled deck.

Tony, as usual, had prepared an elaborate tale to spin as a prologue to the card trick, Al Baker's "The Deck That Divides Itself." Tony told some of the history and stories surrounding James Butler ("Wild Bill") Hickock. Hickock, of course, is well known to those of us in this area of the country, having worked as a wagon master in Montana and having spent considerable time in Deadwood, a town now in South Dakota but previously contained within the Montana Territory. It was a tossup regarding which was more entertaining, the card trick or the story.

Fall is coming quickly, one of the most enjoyable seasons of the year in Montana, featuring warm days and cool evenings, with many beautiful parks and recreation areas to visit. If you happen by our place, give us a shout and we'll try to meet up with you for some great magic.

We had a little better turnout for our September meeting, with Kent Messmer having concluded a very busy summer of entertaining at regional fairs and other gatherings. He described the difficulty in obtaining the good help he needs for setting up and assisting with his shows. As it turns out, one of his best summer employees was the granddaughter of Debbie Sherman who regularly attends our meetings. Having seen our discussion last month about Prynce Wheeler and his connections with Montana, Kent brought an old catalog of largely escape equipment from the company Wheeler-Tanner. It was in near mint condition, and it was fun to browse through all the equipment available, many items which were priced at less than ten dollars.

Tony Shandy brought up the subject of the series he's been watching on the Sci-Fi channel titled, *Houdini's Last Secrets*. In it, George Hardeen, the living great-nephew of Harry Houdini, enlists the help of a team of experts including professional magician Lee Terbosic, to investigate his great-uncle Harry Houdini's illusions to see how they could have been done. The team, including several magicians, recreate several of Houdini's most famous illusions including "Bullet Catch," "Buried Alive," and "Water Torture Cell." This led to a discussion of various methods of

performing the famous bullet catch trick. Kent at one time used one variation in his act and was able to compare it with other methods being used.

Then it was time to perform some magic. Tony has been regularly performing for the children in his extended family and is always looking for new ideas. Tonight, he brought a simple coin vanish that was about as clean a vanish as can be imagined. He followed that with an illusion involving balancing a twenty-dollar bill on the tip of his finger.

Brent Cromley brought one old and one new card trick. Even though he had performed it the month before for Tony and Debbie Sherman, he wanted to use Kent to practice "Australian Chaos," an excellent trick from Dani DaOrtiz's *Borrowed Deck Project*. Brent followed that with a new one he's added to his repertoire, "Prediction," a trick he learned from Liam Montier's video. It usually proves that a spectator is predictable, even though they may try to avoid it.

Kent concluded the evening's magic with a little pocket trick that he's owned for years. A beautifully machined silver tube allowed him to discern which of five different cylinders had been placed into the tube by Tony. It was interesting to compare the quality of that article with some of the cheaper products that sometimes seem to appear today on the market.

Once again, we were pleased to end our meeting with some delicious treats courtesy of Debbie. This month we dined on huge chocolate chip cookies.

We've entered our fall season, a beautiful time of the year here in the Big Sky State. If you happen to be visiting the area sometime, be sure to give us a call and we'll try to arrange a meetup. *Brent Cromley*

RING 160, AUCKLAND, NEW ZEALAND – Kiwi Magic, the Tony Wilson Ring

Meets 3rd Wed. 8:00 pm at Surrey Hotel, Grey Lynn, Central Auckland,
New Zealand / Web page www.ibmring160.com
STEFAN SAGEMAN, President / Email: stefan.sageman@yahoo.com.

I.B.M. Ring 160 had its usual bimonthly meeting on Wednesday, August 20th at 7.30 p.m. at the Surrey Hotel in central Auckland. Despite the cold, wintry evening, six members arrived early to enjoy a drink and dinner before the meeting.

Stefan Sageman, our president, opened the evening by congratulating Alan Watson, GMM, on being honored with the prestigious International Milbourne Christopher Lifetime Achievement Award, recognizing his outstanding contributions to the art of magic. Stefan then asked Terry van Pein, our treasurer, to give us an update about the next New Zealand Magic Convention which will be held in Queenstown in October 2026. Terry told us that three headliners have been booked so far, but their names will not be released until bookings open in about two months. Queenstown is New Zealand's tourist paradise, and we're hoping this convention will attract more than the usual number of overseas magicians.

For the first time in many years, every member at

the meeting performed a trick. Stefan Sageman started the performances with a mysterious card effect he called "Light from Heaven" in which the freely chosen card was revealed by a flash of light (Firefly) when it was dealt onto the table.

Terry von Pein performed two effects. The first involved the tin man, scarecrow and cowardly lion from *The Wizard of Oz*. Terry told a charming story while we closed our eyes and followed his instructions. Amazingly, we all ended up picking the cowardly lion. It was wonderful to witness such entertaining prop less mentalism. He then performed a version of Die Box, which was well received.

Chris McConaughy performed a highly commercial, well-honed card revelation from his professional repertoire.

Bill Boyle performed his version of a solid deck. The deck of cards, in the card box, was handed to everyone in turn, and no one was able to remove the cards from the box.

Colin Pritchard performed a five-card choice effect using a beautifully made leather wallet to hold the cards. As always, he presented the effect with entertaining patter.

Richard Webster GMM performed Lewis Jones' "Twins" using a borrowed deck, as someone recently told him he had to be using a "special" deck when performing this trick.

Stefan Sageman, our president, would enjoy hearing from any professional magicians who'd like to lecture while they're in our part of the world. Our next meeting is on Wednesday, October 15th, and any visiting magicians are welcome to attend. *Richard Webster*

RING 167, DES MOINES, IOWA – Justo Hijo Magic Club of Des Moines, Iowa

3rd Mon., 7:00pm at F&O's Restaurant, 4050 Merle Hay Rd.,
Des Moines, IA 50310

STEVE DALY (Hinrichs), President / E-mail: Tinyb1999@yahoo.com

Our August meeting was the club's second free magic lecture of the year featuring Wes Schields from Champaign, IL! Wes worked for more than three decades managing Dallas Magic & Costume – one of the largest stores in the Midwest and he knows magic! Wes doesn't lecture much, which is sad, since the man has more real-world working knowledge in his pinkie finger than most people have in both hands. We had a full house with twenty club members including a new club member who joined on the spot! (I did not get his name, I will for sure have it for the next Ring report, my apologies) and a visiting club member from the Omaha Magic Society (Tim Bagley), who drove four hours round trip to enjoy this lecture with us. Thank you, Tim! President Steve Hinrichs made a few announcements about the club's third free lecture coming September 29th as well as the announcement of the departure of longtime club member Alan Koslow who is moving to Albany, NY with his wife after more than thirty years with the club in Des

Moines. We will miss "Doc's" antics for sure! Wes Schield presented a fast-paced lecture with common magic props we all have in our magic toolboxes at home. Some of these included: A touching story that took place in his 20s while doing a simple "Cups and Balls" trick with a wine glass that he then elaborated on further that brought the entire trick to a whole new level; some unique handlings on coin boxes; a very fast "Coin Matrix;" showing us handlings that really helped us a lot. (He also shared a very nice coin trick that complemented the coin matrix!) Wes called our youngest member Viggo (who is just ten years old but has the "chops" of a thirty-year-old already!), up to help with a coin box trick, and it truly was fooling. Wes then showed us all sorts of false cuts and shuffles with a deck of cards including a nice "Triumph" trick. Real "Foolers" that would fool anyone. This was followed by a cool prediction trick and a three phased color changing deck. Like I said, this was a fast-paced lecture!

Club member Walter volunteered to assist Wes as Wes demonstrated a fun card trick that made us all laugh. Other card tricks Wes shared were, Lee Asher's "Twist," a unique "ACAAN" move he came up with at a very young age, a fun way to find someone's card using a borrowed deck (that one involved a secret sprinkle of salt), some Bobo coin magic tricks, and he closed with an "Invisible Cups and Balls"! It was a lot of magic squeezed into ninety-minutes of non-stop information overload! And we loved it! Thank you, Wes for coming to Des Moines, Iowa and the Justo Hijo Magic Club to share your magic with us – it was great! We are a fun magic club with members ranging in age from 10 to 80. Everyone is welcome! Our September meeting was attended by a room of eager magicians. Vice President Lucas McCannon opened the meeting with reminders about our upcoming November Magic Auction and the fact the club members all have lots of "Justo Hijo Magic Auction Bucks" to spend at this year's auction! President Steve Hinrichs informed members our club is hosting the Tri State Magic Party for 2026 on Saturday May 16th. It will be held at club member Bruce Anderson's church, Covenant Presbyterian Church on Ashworth Road. This One-day exclusive magic party is for club members of the Kansas City Magic Club I.B.M. Ring 129 and the Omaha Magic Society. The "business" part of the meeting is limited to no more than ten minutes, then it's magic time! This month we had ten club members perform for us starting with Barb Funke, our resident ventriloquist who wanted to show us she can do more than just "throw her voice" – she vanished a sponge dog in a zipper change bag, followed by a riveting triple rope cutting and restored act!

The club's Secretary Marcus Stevens followed with a unique version of computer cards as a mentalism trick with the help of Viggo selecting a random number. Marcus guessed "88" within seconds!

Russ Samson confused us next with a trick he has had fun performing for his grandchild. A mentalism piece performed on *Fool Us* and taught to P and T within thirty seconds! It sure fooled all of us! We have two club members who carpool a four-hour drive round trip to attend our monthly meetings. Zeon told us about his being a two-time cancer survivor and how he is riding his bicycle to raise funds for a grant for Children's Cancer Research. He then segued into the fact he is now retired and brought out his "Do Nothing Machine" – pulling colorful pom poms up and down, left and right. It was quite a sight! Viggo jumped up next and asked Walter to join him (Walter is from China and although he is in college and in his 20s, his reactions to magic are much like those of a much younger person on Christmas morning, always a delight to see Walter's reactions to the magic tricks!) Viggo performed a funny "Invisible Card" routine.

Bruce Anderson, a retired schoolteacher, stepped up next with a large polka dotted top hat – from this he produced not one – but two rabbits! Then suddenly, "pulled a hat from the rabbit!" The surprise came when a skunk made a sudden appearance. Bruce is quite a "stinker" with his comedy magic!

Zeon's carpooling pal Jack Ackerman has truly become the club's unofficial "teacher" of magic. Jack loves share the magic and his vast knowledge of the tricks. At this meeting, he shared a few including a fun "spell a number" clock trick (a timely fooler!), a straw that spins on the top of a saltshaker (great for improvised magic at a restaurant) and his take on "Starkle" which he calls "The Land of Wishes and Dreams" (wonderful for weddings!). Club members Russ, Barb, Zeon, and Viggo jumped at the chance to film Jack's instructional presentation.

Mikayla Oz, one of Iowa's most popular and hardest working professional magicians, debuted one of her newest tricks for her speaking engagements called "Your Next Trick". It filled the stage with volunteers and was baffling!

Vice President Lucas McCannon presented his "Urgent Card Trick" with the help of Viggo and a stopwatch. Funny and fast, Lucas is his own brand of comedy magic.

Closing out the evening's magical fun was President Steve Hinrichs vanishing a signed quarter by Viggo, twice (once from a box, the second time from a cup) only to be found wrapped up in several layers of papers!

Steve Daley

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 called the meeting to order. He made an urgent reminder that all magic and club business was to be sent to the club

email: IBM170SAM99@gmail.com. We had twenty-two in the meeting with one guest, Paul Ciupek, who goes by "Q." Dan Stapleton was announced as a fifty-year member of The International Brotherhood of Magician and wears the Merlin Shield Excalibur pin and displays the rare certificate. Mike Matson announced that he will again be doing the Longwood Florida Haunted Mansion Tour, this Halloween season. Dan Stapleton brought and displayed a gigantic four-sheet poster of the early 20th century American world-touring illusionist, Charles Carter. It was quite striking with the vibrant colors. The Ring show began with Dan Stapleton doing a clever prediction. Everyone was given a table knife, fork, and spoon. Dan turned his back and had them stand and let them freely place them in any order on their seats. He then gave directions to move them in whatever order they choice and retain one. When they turned around, everyone has their spoon and Dan was holding a giant silver serving spoon. He created the effect for audience participation at banquet shows.

Dr. Ken Schreiber presented a cleverly themed "Find the Lady" effect with three photos of him with his favorite magicians which were mounted in picture frames. Regardless of how he shuffled the frames, they stayed in the same order. He had a great ending where the center frame transformed into a mirror, and he said for everyone to look into the mirror and see his favorite magicians! Mark Fitzgerald called up Bob Swadling to assist and had Bob select a card and Mark spelled the card out by dealing the deck on each letter and Bob's card was the last card. He then did a great "Linking Rings" routine, with five rings to the poetry of Edgar Allen Poe. It was quite impressive, and his handling was extraordinary.

Paul Thomey had kings and aces change places in a card box. He followed with a well-done version of Paul Harris' three cards effect. Closing out the show was Steve Nelson with some card and mentalism wizardry. He had a deck of cards shuffled and quickly memorized all fifty-two cards and divided them into two piles watched over by a spectator. He was able to name the card that each spectator was holding!

Dennis Phillips

RING 172, TUCSON, ARIZONA – The Joe DuPerre Ring

Meets 2nd Tue. 6:30 p.m., Holy Way Presbyterian Church 4040 S.

Bilbray Ave., Tucson, AZ 85746

STEPHEN LEVINE, President

E-mail: StephenLevine63@gmail.com

There were seven attendees of our August 2025 meeting, including Frank P., Curtis M., David S., John S., Dan M., Steve E., and Mitch. The meeting began with attendees catching up and debriefing after the recent annual *Stars of Magic* stage show produced by the local S.A.M. Assembly, for which these attendees were also a part. Other topics included showing off and sessioning over recent Magic Live acquisitions, talking and demonstrating various classics of magic

(for example, John doing “Hopping Halves” with updated, spectator friendly patter), and sessioning over various card effects. The Magic Live conference was discussed, with questions asked by some who have never attended answered by recent attendees, as well as a discussion on the new close-up magic venue in Mesa and performance schedules there. The group discussed growing and advertising the Ring and not only how to make the Ring meetings more useful and appealing to attendees but advertising those expectations to magicians in the area to help ensure we are attracting folks who would like to attend.

Frank Prochaska

RING 175, TAMPA, FLORIDA – Warren Hamilton Ring

Meets 2nd Tue., 7:00 pm, Tampa Gardens Sr. Living, 16702 N. Dale Mabry, Tampa, FL 33618 / Website: <https://tampamagicclub.com>
TOM VORJOHAN, President
(865): 254-9254 / E-mail: TomVorjohan@gmail.com

It is September, and over two dozen members and guests came together to enjoy the lecture of the creative magician from Argentina: Gustavo Raley. He opened strong with his Rubik’s Cube from a magazine and the instant solving of the cube. It is a very visual opener that has served him well.

The theme for the lecture – Gustavo’s first in a series put together by Scott Wells for the next month and more – followed his desire to show how he creates magic and “makes magic props more normal.” It was a fun journey as he walked us through his three-phase technique to take classic plots and make them more relevant and topical, which got many of us thinking.

He proved his talent for creating as he did a version of “Five Card Repeat” using colored tea bags and a big money climax, a huge Dice Bomb with a Rubik’s Cube, a quarter that penetrated a Tic Tac box, a straw that could suck a chosen card out of a deck, and his multi-use big seller: Super Can. He also shared one of his latest products to go to market, the talking balloon with a moving mouth (like a ventriloquist’s dummy) called “Toon Balloon.” Gustavo had good sales after the lecture, and we thoroughly encourage other Rings to consider having him at your meeting on his next tour.

And before I forget, we opened the meeting with some general announcements and then presented former president, Melissa Spanola, with her 25-year Order of Merlin certificate. We believe Melissa and our treasurer Ken are one of only a few husband-and-wife duos who have each attained Order of Merlin as full members. Congratulations! *Tom Vorjohan*

RING 185, HONOLULU, HAWAII – Curtis Kam

Meets 4th Thu (except Nov. & Dec.), 7:00 p.m., at Kalihi Palama Library, 1325 Kalihi St., Honolulu, HI 96819
LAUREN TANAKA, Secretary
E-mail: laureentanaka@gmail.com / www.hawaiimagickclub.com

Thirteen members attended our August meeting. Willy Chen, President, performed and explained a “Cube & Drink” routine from Henry Harrius’ Perfect Water Glass. Willy showed us how to produce the cup

filled with fruit punch from his back pocket. Kelvin Chun shared “A Baffling Prediction” which left us baffled. Kent Lee performed “Super Extra” by Rizki Nanda. Where did that extra card come from? Jared Lum moved to the head of the room to provide us all the best view of “Ring on a Spoon” from the booklet, *Tricks with the Jardine Ellis Ring* by Goutam Guha. Vice President Bradley Choy had us paying close attention to “This-n-That.” We were pretty sure This was That. Glen Bailey shared a key card trick using two fingers as divining rods to find the selection. And the best of all, Bob Festa, Sergeant-at-Arms, makes delicious, hot, mouthwatering Real Boston Style Pizza from Bob’s Pizzeria appear at every meeting! Happy members all around.

Twenty-two members are still talking about Tom Dobrowski’s lecture on August 16, 2025 at the Aina Haina Public Library from 11:00 a.m. - 2:00 p.m. Tom amazed everyone with tricks that we can all use anywhere. His lecture notes sold out along with the tricks he brought to sell. People were standing to get a closer look at his tricks. It was a fabulous day for a magician from Chicago. There is talk of Tom’s next Honolulu lecture in summer of 2026. Planning a vacation to Hawaii?

The 11th Annual Hawaii Magic Festival is in the works for December 27, 2025, Saturday, at Kaimuki High School Auditorium in Honolulu, HI.

Laureen Tanaka

RING 192, SACRAMENTO, CALIFORNIA – Victor Saint Leon Ring

Meets 2nd Weds., 7:00 p.m., at the Mission Oaks Community Center, 4701 Gibbon’s Dr., Carmichael.
JEFFREY TINKER, Secretary / E-mail: jtinker53@yahoo.com
Web site: www.magic1.org/ibm1922

September brought our members together for Packs Flat- Plays Big. Kirby Romine opened with a “Card in Balloon” (the rig came apart so it could pack flat). David Wright made coins appear from a purse frame and passed them through a portable hole on the table. They vanished from there and went back into the imaginary purse. Scot Smith did a little Color Psychology and Pepe Puglisi played a heads or tails guessing game among all the members, and the winner got a nice prize, but the kicker was, he described the winner before he was announced. Gary Berard performed “Mind Bender” and Richard Aylward used the whole deck for a card stab, stopping at the chosen card. Dale Lorzo donned a pharaoh’s head piece and then used an Egyptian temple screen to produce several comical silks displaying body types he held in front of himself like those picture set-ups at an amusement park, and finally a Warner Brothers “That’s All, Folks” silk with his head in the center. Sean Kline strung large beads on a cord, had Scot Smith make a fist around them, then removed the cord through Scot’s hand, leaving the beads behind. Richard Goldner showed us a math-based card trick that works

every time, even with different cards or counts. Vikram spoke of tattoos and had several volunteers draw a small tattoo on a card. The cards were mixed up and each volunteer was matched to his card except one, and unseen, he duplicated the tattoo the last volunteer held. Rick Hill demonstrated his “What’s Next Card,” in the original box! Ric Ewing was the only performer with a big prop that did not pack flat. He introduced us to Tiki the Mind Reading Monkey, a cute hand puppet that did a couple of predictions. Asking a volunteer to name an animal, (giraffe) he pulled a bunny out of the bag and took a bow. When it was pointed out he produced a bunny, he explained that the bunny’s name was Giraffe. He also found a selected letter card, but it wasn’t in the deck. Instead, the letter was displayed on a large silk he produced from the bag. It sounds kind of dry on the page, but in person, it was a charming act, and you’d almost believe Tiki was real.

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

Joshua Jay lectured at the home of Len and Thalia. Thirty-seven members of the I.B.M. and the S.A.M. and guests from all over Utah attended and had a great time. Josh is very personable and friendly. Tricks shown and explained included: “Time Travel / Reverse Logic;” “The Particle System” and four of the tricks that can be done with it; “Triad Coins;” “Charming Coins;” “Out of Sight” (using a unique blindfold); and “Six Impossible Things.” He concluded with a slide show titled “Magic as I See it.” It had fifty-two pictures of people around the world he had performed a magic trick for, some for the first time in their life, with a short description of each person and his interaction with them. He also shared how the project had impacted him personally. Magic was for sale as well as the opportunity to record Josh doing the tricks, and to visit with him. Advice: Linear tricks work best for close-up with a few people, but not on stage. Instead, use fewer tricks and surprise. Fewer young magicians are entering the field; it is so important to mentor.

Mont Dutson

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

Trevor Duffy Lecture September 2, 2025: Trevor was born in Rhodesia (now Zimbabwe) and still lives in Africa (South Africa), Johannesburg to be exact. Trevor after being in the U.S.A., started driving on the right side on the third day here. “Thinking with Intention” and “The Law of Reciprocation” were two

parts of his program that everyone attending will add to their magic. Trevor added bits of magic to his tricks to make them seem like real magic. Or maybe he was using real magic to make a deck appear and disappear. Pear was another great trick.

September’s Meeting: Eric Hunt’s Magic in a Box, September 4, 2025: Eric and Christy Hunt arrived with several dusty boxes of Eric’s late father’s magic. Eric’s father was Mac K. Hunt. Mac had presented his magic shows in German and English. Eric needed help in finding the value and homes for all the magic. Members went online checking for prices. Many items were auctioned at Ring 194; more set aside to sell online. Three hours of opening tricks.

Officers present were V.P. Brett Boyer, Treas. Dean Carter, and Secretary Patrick Brunson. Others were Jack Baldwin, Bill Warren, Gavin Albright, Bill Mullins, Michael Clark, and Jared Cassidy. A few members showed and taught card tricks.

Patrick Brunson

RING 199, RALEIGH, NORTH CAROLINA – Lee & Snavelly Ring

Meets 1st Sat. of month, United Church, 820 E. Williams St., Apex. NC

DAN HARLAN, Secretary

E-mail: contact@danharlanmagic.com

Website: www.raleighmagicclub.org

Try to remember the kind of September
When Harlan was young and had a bunny.
Try to remember the kind of September
When the fleshless remains were funny.
Try to remember the kind of September
When a new member named Chloe Glaser
Found a chosen card in just the right place, er,
Then money, money...
If you remember where Paul Syros predicted
All three outcomes of all three wallets.
Try to remember the kind of September
When Paul Kokkelenberg released two blocks
And then Sean MacBain opened another Four
King pizzeria.
Using just four cards, Marcus Auclair fooled us
Before Gale Molovinsky was mugged.
Just back from FISM, it’s Michael Bloemeke
Who clearly remembers (that clever fellow)
All the selections, cards thought of and numbers.
So mellow, mellow, mellow.
Fantastic.

Dan Harlan

RING 200, NORTH BRUNSWICK, NEW JERSEY – Harry Blackstone, Sr. Ring

Meets 3rd Tue. each month. 7 p.m., Clara Barton First Aid Squad located at 1079 Amboy Ave., Edison, NJ 09937

CARLOS A. NEGRON JR., Secretary E-mail: IBMRing200@gmail.com

Website: www.ibmring200.com

Business Meeting Highlights: The meeting commenced with the usual business segment. A key discussion centered on the ethics of product reviews, specifically whether it is appropriate to reveal the methods behind magic products during reviews. After a thorough conversation, the group unanimously

agreed that full disclosure is acceptable if it helps fellow magicians make informed purchasing decisions. It was determined that, within our membership, sharing methods serves an educational and professional purpose and is suitable in this context.

Announcements: Updates were provided about upcoming club events and recent gatherings, including a member recap from Magic Live. Bob Bolomey introduced a new "Magic Showcase," scheduled for Monday evenings and Sunday afternoons, allowing members to perform for lay audiences in a casual café environment. This initiative aims to give magicians an opportunity to perfect routines and gain live performance experience, which is more valuable than only performing for fellow magicians. Performances and Theme: After a short break, members volunteered to perform and teach effects aligning with this month's theme: "That's Impossible... A Night All About Vanishing Objects That Reappear in Impossible Places."

Conrad Cologne (President) performed a complex effect involving a signed, borrowed bill vanishing from a series of envelopes, only to astonishingly reappear inside the body of a marker used earlier in the routine. Conrad's presentation was, as always, original and engaging.

Mitch Geier presented the "Easiest Card to Wallet." A card selected at random vanished from the deck and ultimately appeared inside nested envelopes in a bag retrieved from the audience. The method was taught to those present.

Ethan showcased an effect where a borrowed ring vanished with a silk and reappeared in a set of nested wallets.

Bobby B performed a creative routine with paper cups, a magic wand, and a Diet Coke can, repeatedly making the beverage vanish and reappear, concluding with a restored, refillable can of Diet Coke.

Guru paid tribute to Norm Rosen by making a ring vanish and unexpectedly reappear on a volunteer's finger. Additionally, demonstrated a "Dark Eyes" routine where chosen aces were found inside unmarked envelopes from his pocket.

Product Reviews: Two products were reviewed for the benefit of our members. "The Gift" by Angelo Carbone received a thumbs down. "Bottle Pocket" by Gentleman's Magic received a thumbs up.

he meeting concluded with informal discussion groups, where members shared ideas, performed, and supported each other's development. Mitch's Dad joke of the month, what was Beethoven doing in his grave? Decomposing.

Mitch Geier

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

Doug Ferguson opened the August 31 meeting at 7:00 p.m. at Mike's home. Fr. Steve Blum gave the

treasurer's report for June and July. Our banquet this year is on October 26 at The Main Events room in Findlay. Gene and Chris reported on the Magic Get-Together in Colon.

Gene Craft began magic with a birthday and Zodiac prediction. Doug Ferguson performed a card effect in which he was able to produce all four aces. Roberta Howard displayed a treasure map that showed where "X" marks the spot. With a quote from the Bible and a story about the treasure inside everyone, Fr. Steve found an "X" on his hand. Chris Topel had Gene choose a random card, the Jack of Hearts. Chris counted down eleven cards (equals Jack) and found the selected card. Fr. Steve Blum lectured on a unique card-find. He shuffled the deck, dealt out fifteen cards, had Mike select one card. Fr. Steve then found Mike's selected card.

Mike Grubbs performed the show. He began with a card-find. He then matched cards in an ESP deck, performed "Oil and Water" and concluded with "Rainbow Deck." Eddy Grubbs was also present.

Gene Craft

RING 216, SAN JOSE, CALIFORNIA

Meets 2nd Wed each month at the Yu Ai-Kai Cultural Center, 588 N.

Fourth St., San Jose, CA

DAVID MARTINEZ, President

E-mail: president@ring216.org / Web site: www.ring216.org

Ring 216 President Cal Tong opened the July meeting by welcoming some members who had not been here in a while and some returning visitors and some new faces. There were twenty-some people in attendance, who were each given a raffle ticket. In between the evening's performances, the people whose raffle numbers were called chose a magic item from among those generously donated by members. By the end of the evening, everyone had won a prize.

Fourteen performers had volunteered this evening. Yitian Liang started it off by solving a Rubik's Cube without touching it. Mike Bailes performed the "Cups and Balls." David Martinez tried out a new time travel routine in which a card is found even before it is selected. Alex Wu performed a series of difficult card effects done with one hand, including a production of a selected card from a zippered wallet that fooled many of those present. Tom drew a six-by-six magic square using a spectator's numbers. Gary Goldberg demonstrated how to find three needles in a haystack, using a deck of cards.

Fred Rasmussen slyly showed his Houdini side with taped and chained thumbs doing inexplicable things. Jim Blaishek gave a treat to magic collectors with his routine employing a card fan to top hat transformation and a Mel Babcock die box. Harold workshopped a new effect that combined mind reading of a card by a spectator with a cash prediction of a selected number. Michael Nguyen visiting from the Oakland Magic Circle closed out the night with his manipulation act of "Miser's Dream," silks, billiard balls and

card fan productions. After the performances and the raffle there was free socializing and sessioning.

I.B.M. Ring 216 of Silicon Valley meets the second Wednesday of every month. We welcome all visiting magicians.

Gary Goldberg

RING 234, CHARLESTON, SOUTH CAROLINA - The Low Country Conjurors

Meets 1st Sun. of each month, 3:00 pm, Commonhouse Ale Works,
North Charleston, SC

GEORGE YOUNTS, Secretary / Email: george_younts@charleston.k12.sc.us

George showed up and grabbed one of the long high tables, did some clean up and was soon joined by Wes then Central and finally President Zach. Common House was not very busy on a rainy Sunday afternoon. Here is what was talked about, shown, work shopped, taught and/or shared: George at the Abbott's Get Together; Wes in Vegas and Central's C&R Rope; Takahashi Tomoyuki's "Fading Coin;" Gogo's "Matrix;" "Twisting the Aces" with Color Change; "Professor's Nightmare;" David Williamson's "Ring and Rope;" "Anniversary Hearts" by Nicholas Lawrence; "Psychic Cents;" "Duplicity" (un-gimmicked version of "Twisted Sisters"); Four of a Kind Production; Lock and Linking Ring; Jay Sankey's "Holy Moly;" Rubber band card reveal; coaching with the IT ties; Bannon's "Triumph" and a version using its method with twelve cards. We really don't need a theme. Just bring stuff and all enjoys. There is talk about a club show in the spring for Piccolo Spoleto. All should check out Howard Blackwell's show at the Music Hall August 30th and a few of us are going to Magic at the Beach just up the road in Dirty Myrtle in September. Next meeting is September 28th... same Bat time and same Bat channel. Sim Sala Bim Everyone!

George Younts

RING 236, CHAMPAIGN, ILLINOIS - Don & Dorothy Schultz Ring

Meets 3rd Wed., 7:00pm, (except Nov. and Dec.) at The Salvation Army,
502 N. Prospect, Champaign, IL 61820 (and Zoom).

KEN BARHAM, Secretary / E-mail: Kebram@aol.com

2318 Winchester Dr., Champaign, IL 61821 / (217) 841-5616

First up, CIMA is hosting a lecture at the home of Chris Bontjes in Danville, IL at 7:00 p.m. The presenter is Trevor Duffy, and the cost is 25 dollars. Hope to see you all there.

Starting with the next meeting, Wed. September 17th, 2025, we will be meeting at the Salvation Army building at 2212 N. Market St. in Champaign, IL, at 7:00 p.m. We will continue to meet at Manzella's Italian Patio on First St. in Champaign before the meeting. They open at 5:00 p.m. The August meeting opened with discussion of the various online clubs and meetings offered through the national organizations. Chris Bontjes gave a review of the new "Cardtoon" and passed around a hard-shell packet card holder that will hold/protect several tricks at the same time. Bill Pierce brought up Justin Willman, *Magic Love* on Netflix. This is a really fun show if you haven't seen it. Rob "The Professor" Higgins gave a good review

of his new Savant Deck and it's many uses. Ken Barham opened the magic with an appearing/disappearing coin, jumbo Color Changing Knife, "Quarter through Hand to Jumbo Quarter," and "Card Warp." Chis Bontjes performed "Color Monte," a business card prediction, "Joker Sandwich," and "Technicolor Marked Cards." Rob Higgins took the stage again with "Applause." Andy Anderson performed his Mental Blocks and showed off a toolbox his wife bought for him to carry props in. It has a lot of room and several drawers. Hesham Hassan showed us his one-coin routine and Rob Higgins closed us out with three routines using his Savant Deck. As usual, there was a lot of discussion about a myriad of topics after the meeting. The next meeting is Wed., 9/17 at 7:00 p.m. at the Salvation Army at 2212 N. Market St. in Champaign, IL. The topic will be "something you are working on." As usual, anything you want to bring is ok with us.

Ken Barham

RING 244, LONG ISLAND, NEW YORK - Frank Garcia/Zach Mandel Ring

Meets 1st Wed., 7:45 pm, Good Shepherd Lutheran Church 99 Central
Park Road, Plainview, NY

BILL KRUPSKAS, Secretary / E-Mail: Magic122@optonline.net

Web site: www.Ring244.org

We've been missing from these pages for a while. We're not gone, just got a little lazy. Our September meeting was a small but enthusiastic group. The theme for the month was gadgets, gizmos and gaffs.

First up was Dave Levitan who performed a nice routine with a mouse a la Rocky Raccoon and a snake basket. Magic Al Garber followed with a bit using a gimmicked bell, cards and sponge balls - actually clown noses. A spectator freely selects a clown nose and inside is a piece of a selected card. Jeff Miller demonstrated an item he picked up a Magic Live. He shows a playing card and boom, it's a hundred-dollar bill. Bill Krupskas followed performing a routine using the 52-1 Deck and a diary trick. Cool.

Mike Maione demonstrated a book test of his own creation using five books where he divines words and parts of sentences really cool! Gary Levenson performed an item called "Flixs." Bob Lusthaus then performed "Mr. Lucky's Trick" named after our late member. He followed with Nick Trost's "Maxi Twisto." Kevin Rhodehose then performed a time prediction effect using Houdini's pocket watch. Bruce Schneider demonstrated an effect using ESP Cards and the classic Ostin Clip. And last but certainly not least Bob Austin performed Michael O'Brien's "Final Destination." A really great meeting! *Bill Krupskas*

RING 254, HIGHLAND, CALIFORNIA - the Karrell Fox/Paul Shartel Ring

Meets 2nd Tue. each month, 7:30 to 9:30, Highland Senior Cntr. 3102 E.
Highland Ave., Highland, CA

STEPHEN HEALTON, Secretary / (951) 570-7266

E-mail: healtonecell@gmail.com

It's time for your monthly dose of wonder! Settle in

and discover how Ring 254 is bringing magic to events, big and small. In our Pre-Meeting, our resident expert, Chazz, guided our club through the sleights and misdirection in our pre-meeting teaching. Four aces and using jokers in the trick. Then Chazz told the story about how he performed at the grand openings for Planet Hollywood. Then got invited to perform at a party Bruce Willis was throwing. He almost did not get in because he was using his stage name with the bouncer and not the name on his driver's license. After he got in, Bruce Willis gave Chazz a hug and introduced him to his wife Demi Moore because it was her birthday party. Chazz performed longer than he was asked to, and Bruce had one of his guys bring Chazz an envelope of money, but it felt a lot bigger, with a lot more money than what he expected to get paid, and it was.

The meeting started. The upcoming show for the Senior Center on Tuesday September 16 for the senior center was discussed. The center will have a spaghetti dinner and then the club will entertain after. It was discussed the club could supply stage support, such as sound and lights. We then went into who would perform on stage and who would be doing strolling magic.

The order was hammered out. Steve is going to be the emcee and verbally introduce the show, do some jokes, then Peter and misdirection Dave Whitmore, then Steve is going to do something, and then Julia, and then Chazz will close the show. Our next month's meeting in September will be our swap meet. October's meeting will deal with Halloween, and November's will have a guest speaker, Jeff Hobson with a Q&A. Steve then brought up that his brother-in-law, Eric Reamer, is coming out from Colorado to lecture at LAFCM. He has performed internationally, has had a radio and TV show, and will be lecturing on marketing yourself as a magician.

It was then time for performing magic. Our magician Dave Witmore took the spotlight with his performance of this classic "Cups and Balls" effect. The Amazing Wit gave some history on Cups and Balls. Arguably the oldest trick in magic in fifteen hundred years. There were lithographs of magicians doing cups and balls. That meant people were performing cups and balls a long time ago.

Then Justin performed, he has been perfecting the trick for a while, and at the meeting it was time to share! Justin did a card trick where he pretended to come up with the wrong cards, jacks, several times then changed the jack into the correct card. The meeting moved into the theme of the night, Grab Bag. All the members were divided into six groups, given one bag each with an array of items. Each group was given fifteen minutes to come up with a story and magic trick about the items.

Another night of magic and fun. Thanks to all for attending and also to each performer. *Steve Heaton*

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.Ring 258.com

We opened this month's meeting with some good news, Jill Morgenstein is back, all healed up! And Andy Rohweder received his Order of Merlin pin. A good portion of the meeting was taken up discussing a new "meeting place." Perkins has not worked out. Hurricane Docksides wants a \$100 private room fee. We're trying to negotiate that away. We have all members looking for a possible location where we can meet monthly and offer a magic show in payment.

The management of the mall where we used to meet, has changed again. We might be able to return there. To be investigated. The after meeting magical entertainment on the theme of "No Rope, No String, THREAD!" was short but sweet with only four performers. V.P. Andy Rohweder performed and explained the "Hypnotized Quarter." David Ginsburg turned a flower into a red silk, then the silk vanished. Greg Solomon did "Gozinta Box," "Invisible Thread," "Rainbow Deck Variation," and "Scrapple Snap." Secretary Roger Reid passed two fifteen-foot ropes through the body of President David Lyons. Each of these effects were made possible with the use of "thread". *Roger Reid*

RING 265, LONDON, ONTARIO, CANADA – London Magicians Guild

Meets 2nd Wed., Labatt's Engineering Bldg. unless otherwise notified.

MARK HOGAN, Secretary

June's meeting (the last one before our summer break) was all about Transitions. We had already discussed openers, closers, etc. but how do we tie our effects together into a show that is more than just a bunch of tricks?

Mark Hogan talked about Dan Harlan's show outline that he provides in his booklet *More Than Meets The Eye*. Using the "Series of Three Principle", Dan provides a framework for categorizing effects based on the function the effect captures within the framework. He also talked about Paul Harris's concept of "ringing a bell" between tricks, to slow down and allow the spectators sufficient time to experience the mystery of what they've witnessed.

Peter Mennie discussed his building of a show based substantially on music. He taught us how music can be used to show when effects are over (and applause can happen), building excitement, etc. He also talked about the various challenges he has faced performing at weddings.

Andrew Olmstead talked about his recent street magic experiences and how he used transitions to gather and keep his audiences. In addition, he showed off his new Miser's Dream bucket and performed his "Card to Pocket" routine he developed from the *Stars of Magic* and David Williamson's versions. We started

talking about Steve Seguin's masterpiece "Chairs", and with Steve with us tonight, it was a perfect opportunity to try it out! While it all collapsed halfway through the performance, it was fun to show the newer guys a truly terrific closing effect!

"Shrinkflation" was on the mind of Sam General, who took a Jay Sankey effect and made a selected card disappear only to end inside a chocolate bar wrapper! Mark Hogan talked about using a single effect as a means to transition through a show. He demonstrated this with Mark Elsdon's "Limelight", a three-phase effect where a spectator finds seven different selections!

Peter Skells performed his variation of Paul Curry's "Out of This World", and Peter Mennie demonstrated a terrific "Bank Night" variation where spectators mixed and chose bags using coloured clips but left Peter with the winning prize. The coolest part is that the method was actually created using ChatGPT! What a way to start the summer! See you all in September!

Mark Hogan

RING 266, TYLER, TEXAS – East Texas Court of Magic

1st Mon of the month, 7:00 pm, at Church of Living Hope on Hwy 69-North in Tyler, Tx.

JENE CARROLL, President

Ring 266 had its August meeting at its usual location. Our largely non performative Secretary/Treasurer, Paul Budd actually performed a decent rendition of "Mental Epic," the classic mentalism routine. Mike Corry also wowed those present with a noteworthy "Chop Cup" routine. Several other members and visitors performed as well, but this reporter did a poor job of documenting that part of the meeting!

We were also thrilled to welcome Jim Cox back into the fold. Jim recently moved back to Tyler, after being an awesome set builder in the Dallas area for a few years. Good things are happening in Tyler, try to visit us soon!

Paul M. Budd

RING 273, CANBERRA, AUSTRALIA - Oliver Ring

Meets 3rd Thur., 7:30pm at the Burns Club

PETER FOSTER, Secretary

Email: pfooster@pcug.au

Good meeting this month, although there were just the four of us: Richard Hunt, Chris Donohue, Phil

Bevan and me. Richard started with a quick card trick where a spectator cut the deck, then took the next two cards to create a selection (one represented the value, the other the suit). The spectator then dealt the cards face down into a pile, without the magician looking, until the magician suddenly said stop. And there was the created card. This was "Creation" by Cameron Francis.

We were recently treated to a visit from Chris Congreave, so Phil did some stuff from his lecture. The first was a sandwich effect. In the lecture we were shown an ultra-clean handling that used some gimmicks. Phil did the version from the book instead. This

was also very clean but used sleights instead of gimmicks.

The second trick was called "Stop It!!!" A spectator's card was lost in the deck, then the spectator created a random number. The spectator dealt down to that number, the card at that number had STOP written on the back, and it was the selection. As a kicker, the rest of the deck was all blank cards. Finally, Phil did a fun poker type deal, using ten cards. The spectator took five of them, leaving the others for the magician. The spectator then looked at their cards to find they had a royal flush. This would be great, if they were playing poker. But then the magician showed his cards, they were actually playing Cluedo (Clue), and he had Bill Clinton, in the White House, with a cigar. A very amusing outcome. This was "Cloak" by Chris Congreave (he also has a Monopoly version, which is a bit more family friendly).

Phil then showed us one he had had for many years. It was a glass on top of a stand. It was covered by a red silk, then a white silk was shown and vanished. The glass was uncovered, and inside it was the white silk. Very colourful and visual, and excellent for lay audiences. Phil then shared some of his experiences at the recent FISM. He showed us a "Ring on Rope" routine he had picked up, which used a chunky nut instead of a ring. For the finale, the nut was threaded on to the string and placed in a spectator's closed fist. The thread penetrated, leaving the nut behind. But then the spectator looked at the nut, it was now solid, with no hole. Quite a kicker.

Chris then did his version, using a ring and ribbon. Phil followed up with a version using a rubber band. This ended with a very convincing link, the band needing to be broken to remove the ring. This was by Barry Govan. Phil then got us back to the cards with a "Triumph-type effect. A card was selected and inserted face up into the face down spread. Then the cards were mixed face up and face down and clearly shown to be mixed. With no moves the deck was spread, all cards were now face down, except for the selection. This used a Cheek-to-Cheek deck.

The theme for the meeting was Wayne Dobson, in memory of his recent passing, so I now did a trick of his called "Missing Think." A small packet of cards was given to a spectator, who selected one, returned it, and mixed the cards. The magician then took the cards, removed one, and put it in his pocket. The spectator dealt the cards face up. Their card was indeed not there, so the magician removed the card from his pocket. Again, the spectator mixed the cards and dealt them face up, and again the card disappeared. This time a spectator removed the card from the magician's pocket. A fun trick.

Phil showed another card to pocket routine, this one using four cards. A spectator selected one, and it was shown to have a different colour back. Several phases followed, with the card repeatedly going to the pocket.

This was called something like “No Palm Cards To Pocket” by Gary Jones.

Chris then did a packet trick, where red twos changed to black threes. This uses a Flushtation Count, so Phil showed a nice alternative, the Rumba Count. Phil then took us away from close-up with a stage effect, a Blendo Bag. A spectator selected a card, which was lost in the deck. The deck was placed in a small bag. The magician said that the card would appear on the bag. A shake and the bag expanded, to a display of all fifty-two cards. A gag. But then the other side was shown, it was just a very large single card, the selection.

I then got back to the small stuff with a double ACAAN. A spectator named a card and a number, then the magician also named a card and a number. We then mimed taking our cards out of the deck and placing them at the other person’s number. The spectator then counted down to the numbers, to find that our cards were indeed at the other person’s number. An interesting effect using a memorised deck. Richard followed with a four-ace trick. The aces were on the table, then each was covered by three cards. A spectator selected a pile. The other piles were shown to be indifferent cards, with the aces all together in the selected pile. This was “McDobson’s Aces” by Wayne Dobson.

Phil finished with another four-ace trick, one of the first he had ever learned. This used a simple move, which flew by all of us. Next meeting is on 18 September. The theme is Routines. That is, a series of effects that build logically. For extra credit, have it finish with some sort of callback to the first effect.

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

Greetings! Here is Ring 280’s report for August and September 2025. In August, in lieu of our regular meeting, our Ring held a magic prop auction. Some closets were cleared of clutter while others were filled with treasures. In September, we were pleased to receive a lecture from our past president, Chris Canfield, who recounted the steps he took to prepare a paid magic theatrical stage show for the public.

Members attending this evening’s lecture: Roger Bertola, Luke Boehret, Chris Canfield, Glenn Crites, Evelyn Ehler, Everett Gomez, Brian Hoffman, David Norman, Clem Patafio, Tim silver, Jeff Weaker and Mark Wray. Welcome magic enthusiast and prospective member, Gerry Surma. And a special welcome to “The Cardfather” Tony Picasso.

Chris Canfield works in technology and is a magician. In his tech field, he has helped invent groundbreaking cyber security solutions. As an award-win-

ning magician, Chris is a professional performer who has appeared at the Magic Castle and Chicago Magic Lounge, and he has been featured on the hit television show, *Penn and Teller: Fool Us* (Season 9, 2022). This evening, Chris walked us through how he created a magical theatrical stage show. Chris went from nothing but an idea to an evening with two performances titled: “*The Games We Play*.” Most of our Ring members were in the audience, but we were the minority. Most of the seats were filled by the public. Chris’ show was a resounding success.

Chris shared his journey in creating his show. He explained about the tools and resources he used to tell a theatrical story about growing up in his parent’s game store. He defined “a magical theatrical show as a performance that presents an idea or a concept using theatrical devices and uses magic in some form to forward that idea.”

With Chris’ permission, here is a partial outline of his lecture notes. Research: learning deeply about your subject matter will consciously and subconsciously inform your work. Books and Podcasts are valuable resources. Writing the Show: Scriptwriting is telling your story. There are no short cuts – it takes time, lots of time. It should describe every moment and every word of the performance. There are books and videos explaining scripting techniques and even professionals to be hired. Notes: Record all your ideas or you will forget. Time: Determine the length of your show before you begin writing. It will allow you to form your choice of venue, how many shows you can perform and the material you will be able to share. Chris found that seventy minutes is the optimal show length as it does not require an intermission nor does the audiences’ attention begin to wane. Effects: Try to be as original as possible using original effects or highly altered existing effects. Choose effects that can be performed proficiently. Chris spent seventy days in a row practicing one card effect in his show. Have an out for anticipated problems including problematic volunteers. Choose the type and number of effects that forward your story. Testing the Effects: Rehearse by using a small test audience to discover outs needed and gauge the overall impact of an effect and shape your script. Consultants: Use someone who knows magic and will tell you the truth. They can help you think through better methods, add subtle touches and give honest feedback on your story and overall structure.

Venue: Location, seating capacity and cost. Some venues offer discounts on self-produced performances. Other considerations, does the venue provide lighting and sound technicians? Also, do not forget about insurance.

Chris also discussed Set Design, Wardrobe, and Marketing. He emphasized that putting on a theatrical performance is not a one-person show. Although there may only be one performer (you) on stage, getting you there takes a team. Chris explained how he networked

and how he utilized the talents of friends and hired professionals. Some team members will assist in the early stages while others will assist during the performance.

This was a valuable and fascinating glimpse into the working professional's approach to creating and staging a theatrical performance. Chris held our rapt attention for close to an hour and a half. Thank you, Chris, for sharing your most valuable experiences and insights. 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: Mike and Linda Fuller, John and Rhonda Donahue, Ronald and Angie Livingston, Danny Watson, Jimmy Roach, Evan Dupree, Bill and Sallie Sirmons with their guests, Jonathan and Jeannette Gelber, and Tony Zelonis.

After dinner at some of the finest BBQ in middle Georgia we began our August meeting with Danny Watson's riddle board with six on the average every month to challenge our brains. Once in a while he has to give us hints to how to solve them.

A discussion was brought up by Evan Dupree on the subject last month for a club show somewhere in the spring of 2026. Research is under way to find a good place and time for the event. Stay tuned. Now on to the magic with our theme for this month being, Magnetic Magic. First up was Ron Livingston who had a set of magic turtles and with the help of Linda Fuller who chose one of the turtles and hid the rest his assistant for the night, a magic doll he called Moxie, who was able to find the turtle picked by Linda.

Jimmy Roach was up next with what looked like a large vegetable can with no top and bottom which he showed that you could see clear through and with a wave of the hand produced a couple of silks from the can. Looked good Jimmy.

Next up was Tony Zelonis with his money roller. He placed a dollar bill in the bottom of the roller and rolled the handle over the dollar, and it changed to a twenty-dollar bill. Looked good Tony.

Evan Dupree was up next with an old classic of magic, the Pom Pom Prayer Stick. With two pom poms on either side with a string attached between two pom poms no matter which one he pulled a different colored pom pom would rise or lower, and just when you think there's a string attached between the two ends, he separates the tube and low and behold, there's no string and he puts the two back together and they still rise and lower at his command. Good stuff Evan.

John Donahue was up next with an effect called "Domino" where he has a metal plate in the shape of a domino and on it are six magnetic dots. With his

assistant Angie Livingston, she was to slide the dots around and create a domino to her liking to which she came up with a two and a four. John's prediction came true when he flipped over the domino to reveal that on the back side of the domino was the two and the four. Looked good. He followed up with a version he called the "Chinese Washing Line" where he tied a silk with three knots in it at the middle of a rope. He hung the rope vertically and along with a few puns along the way removed a hole from his pocket, placed it on the rope, slid the silk up to the hole pulling the knot tied silk off the rope and untying the three knots in the silk placed there at the beginning. Looked great.

Here comes Mike Fuller with another classic the nickel to dime trick where he placed a penny under a small box and upon uncovering revealing that the penny was gone and in its place was a dime. Nice, a great favorite. He then followed up with an effect where there's a mummy in a sarcophagus, it is shown and then taken out and Sallie Sirmons was challenged to put him back in, but the mummy keeps trying to jump out so Mike shows that it's easy and places the mummy back in. Nice, haven't seen that one in a long time.

Danny Watson is up next with a version of splitting the deck as he shows us a full-size deck of cards and with just a snap he has to decks of cards in his hand half the size of the original deck, Wow, a shocker. He followed that up with "Grandma's Necklace" and with the help of Bill Sirmon. Nice. He then followed up with a favorite of mine and with the help of our guest for this evening Jonathan and Jeannette Gilber placed a coin on Danny's closed fist and all of a sudden, a tiny hand came out and snatched the penny up. Sure shocked our guest. Great time.

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

Our lecturer, David Regal, has enjoyed a long and distinguished career as a magician, author, and magic creator. He entertained and enlightened our club with numerous magic effects using both ordinary objects as well as gimmicks of his own design and manufacture.

David opened with his variation of an old Adam's Magic classic trick called the "Chinese Egg Bag" originally consisting of a bamboo mat and a wooden egg with a monofilament loop attached. Regal greatly enhanced the effect by replacing the egg with a full glass of beer freely shown without a gimmick. On flip side of the bamboo mat a sign read: "No Beer Here." The full glass of beer was intermittently savored by David as it mysteriously appeared and disappeared. Clever use of a pair of magnets and a thumb loop was revealed as the key to this entertaining opener. In "Hotel 52," an engaging fanciful story of a dancing deck of cards utilized a series of Magician's Choice to

finally arrive at the Queen of Hearts being selected. A deck always in full view was revealed to have only that one card as the remaining box was crushed in Dave's hand. Regal reflected on the importance of "moving to procedure" in presenting choices and noted frequently observed weaknesses in other's presentation of this effect where the spectator feels cheated of actual choice. In "Change for a \$," Dave's version of Three Card Monte, the final reveal are three number five cards, none of which had hitherto been revealed. Regal's secret was using five cards total and a couple pieces of double-sided tape.

Regal's expanded version of "Whispering Queens" which he calls "Kings & The Magician," two chosen cards seemingly jump in and out of his top pocket, either to the table or within a packet of kings held in Dave's hand. Fundamentally this was based on classic Elmsley Count effects.

Dave's "There" magic is a signed coin transposition. A doubly marked (both front and back) coin placed under a napkin and covered by a glass was transported to another similar setup by a blown kiss from a woman to her friend on the opposite side of the table.

The classic length changing arch illusion was made more engaging by using four arches and adding the words "long" and "short" on each set of two. A story of architectural history acted as an amusing backdrop to the repeated length changing illusion. From one of his books, a variation of a rare Ed Marlow "Cutting to the Aces" trick was next. In one of Dave's Magic Castle shows half of the audience is in on the magic as the newly "magical" spectator is able to reveal a random card chosen by another. The chosen card ends up actually pinned to Regal's tie tipping off that "magic" person. A special jeweler's pin is used and available from David.

Regal demonstrated a method of using a stack of business cards and a rubber band for a "peek wallet" effect named "Design Duplicity."

Dave then presented a novel variation of the "Copper/Silver/Brass Transposition." This was followed by a signed card to empty wine bottle routine whose construction is described in Regal's *Black Book*.

The show and lecture concluded with a variety of uses for a great looking prop, the see through Crystal Billet Box available in two sizes.

Many card and coin trick performances from Regal's many Magic Castle shows were performed and explained. These all had detailed instruction available within one or the other of Dave's two large books of magic (*The Red Book* and *The Black Book*) or a gimmick sold at davidregal.com. 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

We had our officer's meeting before the club meeting. We discussed reviving some old activities, a

Magician of the Year Contest, Raffle Items, and Trick of the Month. Provisional President Larry Taylor officially welcomed all eleven of us. First, we welcomed guest Bill Bagwell. We checked in on what other local Rings had planned. Ring 5 (Dayton) is having a booth at the Popcorn Festival Sept 6 and 7. October 10 there will be a magic show at Xenia Community Theater. November 3 Joshua Jay will be lecturing at Ring 5 in Dayton. Larry Payne and Bill West signed up for the next two months Trick of the Month. Larry Payne donated a "Pick A Trick" deck of cards to the club. Our Christmas Party is coming. Dave Davis volunteered to be the entertainment, and we all quickly agreed. Larry Taylor passed out some Ring business cards that he had designed and printed. We spread the warning about the I.B.M. scam circulating. Ron Frank is having an Open House Sept 13 to sell "about seventy percent" of his magic items. We know that he has only high-quality items. We raffled off two sets of items donated by Larry Taylor: (1) DVD *Gerry's Lucky Seven* and an Okito Box was won by Bill Bagwell and (2) a Chop Cup with marshmallow loads was won by Dave Davis. The raffle brought in \$26 for our treasury. Then we took a short break for refreshments brought by June and Larry Taylor. Thank you, June and Larry. Time for magic! Visitor Bill Bagwell is a joke teller/storyteller. We started by sharing some of our favorite jokes/stories. Then, Ron Frank set out four mint boxes. He had volunteer Larry Payne select, open, and eat a mint, while Ron's back was turned. Ron identified which mint had been selected. He then successfully did the same with two more volunteers. The effect is called "Ghost Move". Next, Larry Payne did his version of "Flaming Arrow" using volunteer Bill West and the "archery skills" of June Taylor. As a comparison, Dave Davis followed with his version of "Flaming Arrow". Both versions were highly entertaining. Larry Taylor followed by performing the "Nifty Coin Trick" then showing us how he set up the slide inside the bag and disks. Dave Davis performed "The 100-Sided Dice" effect. Bill West showed us Michael Ammar's "The Xeroxed Deck". Dave Davis performed two more for us, (1) Rick Lax's "Money Comes and Goes" and (2) "Safari Cards". Some final business before we adjourned – "Entertainment Coupon Books" will be available at the next meeting. 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 attl's Magic & Joke Shop, 6:00pm, 124

South Business 65, Branson, MO

DR. CHRISTOPHER BECK, President

E-mail: beckibmring325@gmail.com

Attendees: Jim Holmes, Thom Taylor, Gary and Mary Geise, Yak Williams, Landon, Bo and Helena Greenway, and Jeffrey Pyzocha. Everyone was

reminded of the October 4, 6 p.m. at It's Magic is the Gustavo Rayley lecture. Jeffrey Pyzocha presented his oversized linking rings, linking hula hoops using four twenty-two-inch colored semi-soft hula hoops he demonstrated various linking rings effects he has developed. He referenced Dick Zimmerman and also said Jeff McBride has done the routine using eight hoops and a black light effect for show. Asking Landon Greenway for assistance he went through an extensive routine cutting the rope in half, discovering he didn't have two equal halves and cutting again multiple times to the amusement of the audience. Then pulled the rope ends apart to show one complete rope.

Jim began the performance portion of the meeting telling about Tim Star of Sweden, inventor of the "Digit Spinner" using a playing card, credit card, business card or similar and demonstrating the moves. Landon Greenway was up next with an effect using three coins and a button. He went through the motions and finally declared the effect made "No Sense".

Yak Williams displayed a Houdini Pedestal routine showing how the Houdini figure escaped from the tube where he started. This represented the historic Houdini water escape effect.

Gary Geise borrowed a deck of cards from Yak, having inadvertently missed grabbing his "pre-set" deck from home. After laying the cards out, Gary had Landon Greenway move the piles of cards and cut them however he wanted. When finished all four aces were in the final pile. Jeffrey Pyzocha next shared a card effect called "Spectator Cuts to the Aces." He referenced John Scarne and Bill Malone as magicians who used the effect. Yak Williams assisted by cutting the deck in half. The first ace was found in the center. Again, cutting in half, the second ace was found. Next, after mixing the cards again, and twelve cards were counted off and shuffled. The last two aces were found.

Thom Taylor, a.k.a. Nicholas Nickleby Instikoff next took the stage. Again, touting his Penetrating Oil, he placed a tube on Landon Greenway's finger. Landon selected one of several tubes of Life Savers that were placed into the tube. With Helena Greenway's magic wand assistance, the lid was removed. The end of the Life Savers was pulled, and a multicolored silk appeared. The performance portion of the evening finished, Jeffrey Pyzocha held an impromptu class on the square knots and his rope teaching segment for several who wanted to work a bit more on perfecting the techniques. Several people headed out to Steak N' Shake.

Attendees at the August meeting were Jim Holms, Thom Taylor, Gary and Mary Geise, Anthony Mullins, Yak Williams, Landon, Bo and Helena Greenway and Seth Ream. Seth is scheduled to perform September 5th at Carthage Stone Throw Theater at 8 p.m. Tickets can be purchased at his Facebook page SethDreams.

Enter the code "magic" for a twenty-five percent discount. He continues at Dig Town as well. Landon Greenway was up first after he "borrowed" a deck of cards from Yak. He began by assigning various dollar values to several cards. With Seth's assistance the deck was shuffled, separated into two equal piles. The J Hearts was selected and returned to the deck. The two decks were merged and the selected card displayed on the top.

Gary Geise, reprising his role as "Predictor" had Seth select a card from the pro-offered deck. He selected the 10 Spades. Opening the envelope, Terry Troll displayed the selected card. Yak Williams displayed the Blue Astro Box, which, when both sides of the box were opened, a yellow ball displayed on one side and an empty clear cup on the other. Both sides were replaced. "Magic, Magic" was pronounced. When the doors were opened, the ball had travelled into the cup. Yak also indicated Jim had managed to prank him since the last meeting. Jim had received twirlers from his magic friend in Sweden. Jim insisted Yak had agreed to purchase five sets of the twirlers for the shop at \$25 each for a total of \$125. Yak insisted he had NOT agreed to this, and it was too expensive for him to offer. After a bit of back and forth, Jim let Yak off the hook indicating he was just joshing him. Yak then produced a Geni Tube. "Magic, Magic" produced a peacock silk from the tube. Thom Taylor, a.k.a. Nicholas Nickleby Instikoff and his penetrating oil were up next. His money trick started with a tri-fold dollar bill and two paper clips. Then the ends of the bill were pulled apart to reveal the bill. Seth Ream, began by asking how many stones David picked up in the Bible story about Goliath? He then inserted one gold and several silver coins to represent the "stones" in the story into a small bag. Without looking, Landon, Anthony, Gary and Yak each grabbed a "stone/coin" from the bag. They kept them concealed in their hand. Using a bookmark The Dead Fed Said he searched/checked each person's hand to locate the gold coin. Yak was selected and displayed the gold coin. Seth then fanned out several copies of the bookmark. Landon selected one from the fan. On the back was a Post-it note "you will pick this one." Jim Holmes finished the evening out demonstrating a Starr Holder he had recently acquired from a fellow magician Tim Starr. He said it was a great gimmick to use when producing multiple fans of cards. Designed to clip to your pants, several can be strategically located, each holding about a half-deck of cards. Simply reach down and pull the cards out, fanning them as the hand reaches up to display the cards. Depending on how many holders were locked and loaded, multiple fans of cards can be displayed.

The meeting adjourned, several people visited for a while in the shop then most went to Steak and Shake for munchies and more visiting. *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 / (843) 650-0767

Hello everyone. The September Ring report is brought to you by President Paul McTaggart. Enjoy! Wonders month was kicked off with our salute to our hosts and local magic suppliers, Broadway Magic and Trickmaster Magic. For this theme the members were to perform demonstrations and effects or things from the magic dealers. We started the meeting by announcing the events for the month of Wonders. Tonight was Broadway Thursday. On Saturday, Michael Bairefoot performed at the Asher Theater. The next week is the Magic at the Beach Convention followed by Coffee Talk with Charles Bach where we will have a magic moment with the convention producer. The next week Ring 334 will celebrate International Escapology Day, and we will wrap up Wonders Month with a special collection lecture by Gene Voshell.

V.P. Bryan Wilson was first up and shared his version of the Svengali pitch. Next, our president performed the Flower Box Production as Rabbit McTaggart. Jonathan Cox performed a series of card wonders. Charles Graham brought back an oldie but goodie, a violin piece that he bought from Broadway Magic years ago. Charles also performed the latest Trickmaster Magic version of "Needle thru Balloon." Gene Voshell entertained us with one of his collectables, a Cigarette Die Box. Finishing up the evening was Ray Hardee with "Driver's License Roulette."

After the meeting members socialized over crock pot spaghetti and garlic bread.

If you are in Myrtle Beach the first Thursday of the month, please join us. Dale Rabon

RING 359, MURRIETA, CALIFORNIA – The Jeff McBride Ring

Meets 2nd Thur., at 7:00 pm at 40215 Sierra Maria Rd., Murrieta, CA.
92562 and Via Zoom.
KARL JOHNSON, President
Email: karl.johnson@gwcmi.com / (818) 632-6324

On September 11th, Ring 359, the Jeff McBride Ring, held its monthly Zoom meeting. This Ring does not currently have a home, and so the meetings are held on Zoom. Territorial Vice President for Southern California, Cliff Gerstman, was on hand to facilitate this small, but fun magic Zoom meeting.

Val wanted to know about how to perform "Any Card at Any Number," and this led to a discussion about the different methods and different ways of setting up a deck to perform the effect.

Ryan showed us a normal length normal looking magic wand that allowed him to articulate it into very strange gravity defying positions. There were neither magnets nor thread involved which made it a bit of a

head scratcher. It was a beautiful piece of work, and he was soon hit with suggestions as to how to improve on some of the effects he was doing.

Cliff showed off some photos of how he attaches a Harbor Freight toolkit suitcase to a stool to make his Busking Kit. Cliff credited Dan Harlan's video series, *Packs Small Plays Big* with guiding him in how to put a forty-minute escape magic show into a small kit.

Mike finished up by showing a video of his performing the Kaleidoscope effect. He set the performance to music of his own design, and it worked very well.

Please join us at 7:30 on the second Thursday of the month. Always the same Zoom link: <https://zoom.us/j/3137070153?pwd=eW95aXkyRnZhdTdWdjVXTmJQaUzMUT09>
Cliff Gerstman

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

President Fletcher Roberts called the meeting to order at the Cedar Rock Country Club. Following the welcome and Sue Ellen Brookshire's treasurer's report, a discussion ensued regarding the possibility of doing a magic show at Joe Mazzola's magic venue (PT Marvels Magic Theater) in October in lieu of our regular meeting. Fletcher asked that anyone wishing to participate should let him know as soon as possible. Fletcher will contact a couple of his other magician friends to see if they may be available to assist.

Fletcher reported that he had concluded his street magic in Gatlinburg, TN, but will be there on weekends this fall performing once again. He shared several interesting experiences related to his work. As always, adaptation and quick thinking are critical to a successful trick particularly regarding street magic.

The *Watauga Democrat* newspaper contacted Fletcher regarding an article about our Ring and its role in helping support him in becoming a full-time magician. They asked additional questions and requested more pictures which Fletcher sent. No time was given as to when the article may be published. It is a goal to add members to our Ring as a result of the publicity.

Several of our Ring members attended the funeral service for our dear magic friend, Dot McLaury, on August 16. Bruce and family were very appreciative of the concern and support Ring members have provided to them during this difficult time. Dot was one of the truly gracious ladies of magic!

Gerry and Cara Hayes attended Abbott's Magic Get Together in Colin, MI, recently and were very positive about the event and the magicians who helped make it a great success. Lance Burton, Terry Evanswood and others provided excellent performances/lectures.

Cato Holler reported that he and Susan attended the South Dakota Caving Convention in Marshall, MI, and encouraged us to consider visiting the excellent

magic museum there. He was going to bring back some Amish popcorn for Ring members, but it was no longer available!

The magic portion of our meeting began with Fletcher showing a flip book that operates on the same principle as the Magic Coloring Book. He is exploring ways to expand its usage beyond just having a hand mysteriously take away either a pen, phone or key. It was noted that these items can be “put back” by reversing the process. Several ideas for its expanded use/modification were explored. Next Nelson Brookshire shared a psychic bubble trick. After a card was randomly selected by Susan Holler, Nelson blew bubbles from a children’s bubble bottle. One of the bubbles looked promising to him, so he snatched it from the air. When he opened his hand, the bubble was found to have solidified and remarkably a miniature of the selected card inside. A nice trick with possibilities in the right hands (or left hands)!

Cato Holler shared a “Spikers Illusion” prop which is used to perform the dangerous trick. Usually, the spike is placed under one of four bags. The bags are mixed, and the magician randomly selects a bag to crush with his hand with the hope that the spike isn’t under it. Cato did not perform this trick, nor did he encourage anyone else to do it partly because if a mistake is made, the spike will impale the performer’s hand. It was noted that the spike did not have blood on it meaning that either Cato had performed the trick successfully or had decided that discretion is the better part of valor! Cato noted that some well-known magicians have been seriously injured performing this trick! Maybe the “Bullet Catch” is safer!

Gerry Hayes concluded the session by performing “Mugged” by Rich Marotta. This involved a mask type Devil’s Hank. A watch, wallet and ring were dropped into the mask. Upon turning the mask upside down, it was found to be empty. The watch, wallet and ring were then found to be back in their positions prior to the trick. Gerry then discussed several variations of the effect that have been used over the years. Nicely done effect and as always Gerry expanded our knowledge of the history of the trick.

The meeting was then adjourned followed by refreshments and the usual informal interactions.

Nelson Brookshire

RING 398, APPLETON/GREEN BAY, WISCONSIN – Dr. Lynn Miner Ring

Meets last Tue. except Dec., 6:30 p.m., email for location.

RICK MOREIN, Secretary

E-mail: rmorain497@gmail.com

The beginning of our August Ring meeting included a quick overview of board activities, and then Monty Witt kicked us off with a very well received front-table demonstration – sharing a “simple” sponge ball routine, including some rarely shared sleights that are unique to Monty.

The theme for the night was “Back to Basics,” cov-

ering the classics of magic. Our President Daryl Rogers started with his beautiful rendition of a three-ring “Linking Rings” routine. Dr Lynn Miner shared his “Egg Bag” routine, with some very clever patter and an unusual kicker. He also provided some tips on the construction of his Egg Bag.

Monty then returned with a very fun multi-phase routine with silks and a thumb-tip. Next on the list was Vice President Rick Morein and he demonstrated his Epic Mental board. It’s a well-crafted prop manufactured by Abbott’s and the effect is definitely a classic. Marv Roth stepped up to share his “Enchanted Ribbon,” a penetration effect with some classic Marv rhyming patter! After that, Tal Kuhn brought out his copper/silver coins and performed a moving routine leveraging the simplicity of the gimmicks.

Next up, our Secretary Kevin Koehne shared the always amazing “Daryl’s Rope Routine” with some original patter. The ever-dynamic Otis Day then performed a very cool variation of “Mental Photography.”

Next, stepping into the spotlight was our newest member Eric Lardnois, performing a “Ring-on-String” routine taught to him by Monty. Our final performance of the evening was by Mike Desotell, sharing the classic Tenyo trick “Crystal Pyramid”

Closing out the meeting was Daryl at our back-table discussing the famous quote “A magician is an actor playing the part of the magician” from Jean Eugene Robert Houdin. Houdin made the point that a magician is not a juggler showing off a skill, but a performer with a specific persona delivering a performance like that of an actor. Daryl encouraged us to investigate local university classes and other opportunities for expanding our skills beyond the technical.

Kevin Koehne

RING 401, BARCELONA, SPAIN

2nd Thur., 7:00 p.m. to 10:30 p.m. C/Santa elulalia 21, Pipa club, Barcelona, Spain

HECTOR VERIKAS (a.k.a. Brando), President

Hello I.B.M. magic friends. Among the activities organized by I.B.M. Barcelona Ring 401, our partners Brando, Silvana, Mc Guay, and Churrimongui performed close-up magic at the Lleialtat Santsenca association’s fellowship dinner, receiving critical acclaim from attendees.

Likewise, Mc Guay performed his show in Bonet i Muixi Square during the Sants neighborhood festivities in Barcelona.

We were present at the National Magic Congress in Terrassa with a table displaying our activities. We would also like to highlight our partner Gonza Martini’s first prize at the National Congress of Magic in Related Arts for his soap bubble act. We also hosted a BIZ conference from Romania.

On September 18th, our partner Micky Conesa will host a close-up magic conference, and on September 25th, we will hold our magic auction with Magic

Andreu. And, of course, we continue working on the 2nd International Convention of I.B.M. Barcelona Ring 401 on November 7, 8, and 9, 2025, to make it a magical and beneficial experience for all attendees.

As of today, we already have more than seventy registrations! A list of activities includes: three days of magic, five magic galas, six conferences, what happens in room 401, your minute of glory, dealers fair, magic auction, dealer show, and la oreja mágica space. A magical hug and may it be magic! *Brando*

NEW APPLICATIONS AND REINSTATEMENTS

SEND DUES, CHANGE OF ADDRESS, AND
APPLICATIONS TO:

I.B.M. HEADQUARTERS
13 POINT WEST BLVD.,
ST. CHARLES, MO 63301

NOVEMBER 2025 27 NEW MEMBERS

CWIK, BILL, Bella Vista, AR
OUZER, JOSH, Bentonville, AR
HASSEN, KEN, Gilbert, AZ
BRENNAN, ZACHARY, Los Angeles, CA
HANKINS, VIRGINIA, Simi Valley, CA
HIJII, SERINA, Huntington Beach, CA
HIJII, VAL, Huntington Beach, CA
LICHT, RANDY, Roseville, CA
PRIDANONDA, PETE, La Mirada, CA
TERRAZINO, MICHAEL, West Covina, CA
VALAKAMATTOM MANI, "SUNU" JOSEPH, Orange, CA
ZIEGLER, PHILLIP, San Rafael, CA
DEL CASTILLO, EDWARD, Sarasota, FL
RELKIN, JAY, Naples, FL
VO, JAMES, Lawrenceville, GA
EDGE, DONALD, Wheaton, MD
VIGEANT, JOHN, Charlotte, NC
ELMHORST, TOM, Albuquerque, NM
AXELL, KENT, Las Vegas, NV
TREFFINGER, TIMOTHY, Las Vegas, NV
CORNELL, MARITA, Fairborn, OH
GELEHRTER, MICHAEL, Harrisburg, PA
CARROLL, JASON, Gallatin, TN
BUI, BRIAN, Herndon, VA
CHISHOM, THEADORE, Breslau, Canada
KOLTER, SVEN-RENE, Berlin, Germany
LESTER, MARTIN, Sidcup, Kent, United Kingdom

5 REINSTATEMENTS

WEATHERLY, DAVID, Sautee, GA
MCKINNEY, CHARLES, Cincinnati, OH
KROHN, TODD, Milwaukee, WI
MACHNY, ELIZABETH, Saint-Laurent, Canada
FLETCHER, MANDY, Lanarkshire, Glasgow,
United Kingdom

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I certify that the statements made by me above are correct and complete.

Samuel Patrick Smith, Executive Editor & Business Manager

Juan Jose Pablo Jesorum was born in Panama on December 2, 1889. By 1913, he had been working on Maurice Raymond's *The Great Raymond Show* for several years. He was first hired as a Spanish interpreter for Raymond and his troupe during their travels through Spanish-speaking countries. Eventually, Juan Pablo took an interest in magic and became part of Raymond's show. At first, he tried to disguise himself as an Arabian magician, but the persona didn't suit him. When he donned Chinese robes, he knew he had found the right stage personality.

By 1914, Juan Pablo was performing under the stage name Li Ho Chang. The public was fascinated with Asia at the time, and magicians who used Asian names often had bigger audiences because of people's curiosity. He met magician Carl Rosini in New York, where Carl gave him several effects and beautiful Oriental scenery to use on stage. In 1921, Juan Pablo took a break from performing as Li Ho Chang in Mexico to visit California. When he returned to his tour, he added a few new illusions to his show including Noah's Ark, The Boxes of Buddha, Sawing A Woman in Two, and the Instantaneous Appearance. The last illusion would allow the performer to appear from nowhere on a fully lighted stage.

In 1927, magician and illusionist Grover George (1877-1958) was performing at the Santa Helena Theatre in Sao Paulo, Brazil when he learned that a young Panamanian performer, posing as a Chinese magician, was touring the region and receiving very good reviews. The performer? Li Ho Chang.

In 1928, Juan Pablo produced the first Spanish movie with sound. Unfortunately, when he attempted to sell the movie to theaters in South America, the theater venues did not yet have sound capabilities. He returned to the United States in 1932 and performed for a few nights at the Riviera Theatre in Knoxville, Tennessee, in early November. The theater was packed since the people of Knoxville had rarely seen a show like that. The Li Ho Chang show had colorful stage settings and sequined drapes, and the master magician kept the show going with his delightful presentation. His performance included effects like Aerial Fishing, Pigeon Catch, Duck Pan, Floating Ball, Rope Tie, Shooting Ribbon Through Girl, and the Thumb Tie. The Li Ho Chang show was booked at the Savannah Theater in Savannah, Georgia and the Olympia Theater in Miami, Florida. He kept audiences "spellbound" according to a reporter who was in the audience at one of the performances. The reporter admitted he thought he would be reviewing a typical, run-of-the-mill magician who pulled rabbits out of hats and other small tricks, but this wasn't the case at all. The reporter praised the superlative showman, who he called the "Oriental Thurston" because of his excellent stage presence and innate ability. The hour-long show included a Strait Jacket Escape, productions of ducks and doves, a Floating Ball, a Floating Table, and more.

Before the year was over, the show was booked at the Keith's Georgia Theater in Atlanta, Georgia. It started the new year by traveling to Nashville, Tennessee to open at Belmont Theatre, where he presented a number of smaller effects as well as the Flash Appearance, a decapitation illusion, a production of a girl from a very small box, a production of a huge bowl of water, Shooting Through a Girl, and Asrah.

Juan Pablo noticed that everyone – managers, reporters, and fans – had shortened his stage name from Li Ho Chang to simply Chang. Reviews praised "Chang," not his full persona. In 1935, he made it official: the master performer would be known only as "Chang" from then on. He went on to perform at the Teatro Avenidato in Buenos Aires for six months, returning in 1936 and 1937. He also traveled to Australia and New Zealand. In 1939, he performed in



South Africa near Port Elizabeth while working for South African Consolidated Theatres Ltd. in Johannesburg. During the 1930s, Chang worked with brothers Ernest Roca and Joan Alfons Roca to combine Chang's magic show with the Rocas' combination act of comedy, magic, and music. Under the name The Fak-Hongs, the brothers Roca traveled together presenting shows that included The Halved Women, Levitation, The Bullet Catch, and more. During that time several posters were created to promote their performances. Today, these colorful, decorative posters adorn the walls of collectors and art enthusiasts all over the world.

The 1940s was no exception for Chang, his troupe, and his wonderful show. He toured Rangoon, India, then sailed to Venezuela to continue spreading his vibrant and colorful evening show. He received excellent reviews and much praise from fellow magicians. Even the famed performer Fu Manchu, aka David Bamberg, said that Chang was making more money than any other magician at the time. When you witnessed the Chang show, you were not only seeing magic that filled your mind with wonder, you were also enjoying the genuine Chinese backdrops and the assistants dressed in sequined and colorful costumes. And then there was Chang, the master illusionist and magician. Throughout the show, he changed robes and hats, each of brilliant colors. Chang also transported two full evening shows with him during his tours.

In the mid-forties, he tried to book engagements in the United States but encountered several challenges, including cost. Producing his full evening extravaganza in South America and Europe cost a fraction of what it would be to present a show in America. In 1947, Chang and his entire show sailed to Spain for a two-month booking at the Coliseo in Lisbon and a three-month engagement in Madrid. As 1949 ended, Chang had performed his glorious show in Colombia, Ecuador, Bolivia, Chile, Caracas, and Venezuela, where he performed for two months.

In the latter half of 1950, Chang presented his public show at the Alameda Theater in San Antonio, Texas for the Texas Association of Magicians' Fifth Annual Convention. Included in the performance was his old-time friend and fellow performer Harry Otto. Harry and Chang had previously worked together in Mexico City in 1917, when Chang was still performing as Li Ho Chang and Harry Otto was performing as a juggler. It was a nice reunion and the audience enjoyed it, too. When Chang came out, the audience knew they were in for a grand show. The show was cut by one hour due to constraints, but it didn't matter to the audience: they were witnessing an elaborate, colorful, and amazing performance. During the performance, Chang changed his Chinese robes twelve times, each one more colorful than the other. He spoke in both English and Spanish. His performance was a highlight for everyone in attendance.

As the 1950s continued, Chang appeared in Costa Rica, in Cali, Columbia, and at the Teatro Municipal in Lima, Peru. He opened for a month in Rio de Janeiro at the Teatro Carlos Gomes and in mid-September he began a tour of the big cities of Brazil. In 1953, Chang performed at the Abbott Magic Get-Together along with Suzy Wandas, Neil Foster, juggler Bill Talent, and the always master of audience pleasure Dorney was on hand to emcee. The 1950s was a busy decade for Chang and his ever-successful show. Highlights include opening at the



Chang in Madrid.



Strand Theatre in Brooklyn, New York, where his show was combined with a Spanish movie as a second feature. The show also traveled to West Africa, Venezuela, and Buenos Aires, receiving excellent reviews at each venue. Sometime in the mid-1950s, Chang's show was reduced. The articles still mentioned he was presenting a well-rounded show, but there had been a change. The illusions were not the same, and some of the scenery wasn't a part of the tour. It's possible he was balancing business expenses with practicality.

Along with the beautiful backdrops and wonderful decorative scenery, Chang found ways to present popular contemporary illusions with his own twist and flare. One such illusion was his unique version of the decapitation, where he persuades a willing "subject" from the audience onto the stage. The volunteer was hypnotized, placed on a table, and then with a quick slice of a very large blade, his head was lopped off. The head was placed on a table and after a few special words spoken by Chang, the head started to regain life, opening its eyes and miraculously exchanging words with Chang. They spoke back and forth with dialogue right out of a well-rehearsed comedy team like Abbott and Costello or Ackroyd and Belushi. Eventually, Chang would find a way to bring the head and body back together, and the volunteer received ample applause on his way back to his seat.

The 1960s were even more profitable for Chang because he had set up a new venture in Mexico and called "Circo Magico Chino," which translates to "Chinese Magic Circus." The show was smaller, but it still ran well over an hour to two hours depending on the attendance. He traveled to Bogotá, Columbia to perform at the Teatro California. At the seventh annual production of *It's Magic* at the Wilshire Ebell Theatre, the magicians in attendance were in for a surprise. Milt Larsen and Oliver Berlinger had chosen Chang – billed in the production as "Chang, Latin America's greatest magician" – as their closing act. Originally, Peter Reveen was booked to close but there was a scheduling conflict, so Milt arranged for Chang to travel to California for the performance.

There were a few caveats for Chang to be able to perform on such short notice. First,

Chang's complete illusion show was still in Mexico and it could not be brought across the border. Also, his assistants were not able to gain entry to the United States. Chang was able to hand carry a few trunks with him across the border. They included some tricks, his wardrobe, and some of his assistant's costumes, totaling more than one hundred and fifty pounds. Unfortunately, the audience would not see the show Chang had created and presented around the world. As luck would have it, the Larsen brothers (and family) were great friends with Dante's family and they were able to obtain several smaller effects and even the Crushing of a Girl illusion. John Daniel added a few effects for Chang to use, as well. Chang was enlisted with able assistants like Bob Fenton, Bob "Torchy" Towner, Bev Bergeron, Chris Carter, Gina Tracones, Rita Damico, and Glenda Vosburgh, and successfully performed his portion of the evening's show. He made a number of costume changes throughout the performance. The audience thoroughly enjoyed the entire show.

In 1965, Chang gave a lecture at the Magic Castle in Hollywood, California. Before he left to continue his tour, he agreed to create a five-hour audio biography to be donated to the library. This recording remains an untranscribed treasure, likely containing stories that have never appeared in print. While he was in Southern California, he also performed at the famed Million Dollar Theater in Los Angeles for a week. He gave lectures at magic clubs in Vancouver, British Columbia, and Dallas, Texas, before returning to Mexico to continue his tent show and other bookings.

In 1963, Chang once again performed in Madrid, Spain. The Spanish Society of Magicians honored Chang by giving him a medal as an honorary member of their club. In June of 1964, Chang, Richiardi, Jr., Rene Septembre and Co., and Tonny van Dommelen from Holland were among the performers at the "Festival of Magic" at the Korakuen Ice Palace in Tokyo, Japan. Chang presented his version of the Floating Ball and several other effects that were well received by the audience. The show also performed in Singapore and in Malaysia at the Sky Theater. Chang's tour almost never stopped during the 1960s, and included performances and lectures at various magic conventions.

In 1966, after many years of touring, packing, and unpacking, Juan Pablo had to allow his doctors to do their own "magic" by giving him a new aorta. The operation was a success and he recuperated in New York City for a few months. In the late 1960s, Chang appeared at the Trinidad Theatre for two weeks. The show still included beautiful scenery and Chang retained his stage presence, although his show was now only a half hour long. In 1968, Chang presented a full evening show, mostly in Spanish, at the Boulevard Theatre in the Bronx in New York.

Chang moved to Miami, Florida in the early 1970s. He occasionally stopped by the local magic club and was known to entertain on cruise ships sailing out of Florida. From Florida, Chang moved to Merida, Yucatán, where he passed away on April 27, 1972.

Dai Vernon let readers in on a little secret when he mentioned Chang in one of his articles. Dai was told Chang was keenly aware of what he needed to do to bring in patrons. He would stand in the lobby on opening night in full regalia, and every time a woman came along, he would step up, kiss her hand, and pin a rose on her. The women would tell their friends what a wonderful man this magician Chang was, and what a beautiful gown he wore. Instead of performing magic, he was catering to women's emotions. You can imagine that when their husbands asked if they wanted to see Chang's show, they looked forward to going.

Gary R. Frank



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The Linking Ring

Dawn Hofmeister
Advertising Manager
advertising@magician.org

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