

VOLUME 106 • NUMBER 8

The Linking Ring

AUGUST 2026



**I.B.M. GOLD CUPS
CONTEST FINALISTS**

OFFICIAL PUBLICATION OF THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

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What's Ahead?

With Jason Michaels



Thursday August 20th, 2026 / 8 - 9:30pm EST

Having just been sworn in as our new I.B.M. International President, Jason joins the Ring Leaders call to talk about the upcoming year and what the organization can expect from his time in office.

If you've ever listened to Jason on the I.B.M. Podcast, you know it will be informational and entertaining! Don't miss it.



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Len Vintus, Gene Gordon, and Don Rogers.

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THE LINKING RING (ISSN 0024-4023) is published monthly by the

International Brotherhood of Magicians. Office of Publication, 13 Point

West Blvd., St. Charles, MO, 63301, for members only. Annual dues,

\$81.00, includes \$20.00 for 12 issues. PERIODICALS postage paid at St.

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Secretary (see above). POSTMASTER: Send address changes to

THE LINKING RING, 13 Point West Blvd., St. Charles, MO 63301.

The Linking Ring

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COVER PHOTOS BY MICHAEL MESSING



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

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

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

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

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

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

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

If you have any questions concerning the above, please contact our International Executive Secretary, Sindie Richison at office@magician.org.

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The International Brotherhood of Magicians proudly presents a stunning new EDF hardcover reproduction of Modern Magic by Professor Hoffmann — the book that taught generations of magicians.



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From the Editor

SAMUEL PATRICK SMITH

Curiosity. Growing up, I was never a cat person. Our pets were dogs: Blackie, Dusty, Pierre, Shane, Smokey. Never did a Fluffy set foot in our house. So when my son turned nine and wanted a pet for his birthday, I imagined a loyal, playful canine joining our family. Then I heard a startling statement: “I’d rather have a cat.”

Bring a cat into our home? Yikes! It was time for deep reflection and fervent prayer. Finally, I agreed. One visit to the Humane Society, and we found a beautiful – I had to admit – tiger-striped kitten. Then the inevitable happened. My younger son turned nine, and *he* wanted a cat. So then we had two.

To my surprise, I discovered cats are like a lot of things in life: the more you know about them, the more interesting they are. I began to appreciate their innate sense of curiosity. If a new object enters the house, the cats investigate. Leave a flight bag on the floor, and Tiger turns it into a bed. Set a new book on the nightstand, and Oreo – using cat radar – hears it. She strides through the house, examines the book, and rubs her chin on the corner in approval.

When Oreo joined the family, she began a nonstop climbing career. As a kitten, she worked her way up to the top of the china cabinet. My wife objected and bought

a can of cat-repellant. She thoroughly sprayed a paper towel and placed it on the forbidden furniture. Oreo instantly investigated the strange-smelling object. Then she curled up and took a nap on it.

The continuous curiosity of cats is a quality humans can learn from. Studies have shown that people with higher levels of curiosity remain more youthful, live longer, and enjoy better brain health than their jaded counterparts. Perhaps an inquisitive state of mind is a sign of wellness, but what if it’s possible to cultivate curiosity? I believe it is. The more you know about a subject – cats, cars, cities, photography, antiques, technology, or people – the more interested you become.

There’s something indescribably satisfying about the process of discovery. The human mind – and evidently the cat mind, too – craves novelty. While we claim to seek comfort from the familiar, we actually thrive on variety.

Perhaps this is why a hobby like magic takes such a powerful grip on us. It arouses our curiosity, focuses our thinking, and blocks the less pleasant aspects of life. You can’t worry while your mind is absorbed by a topic of fascination.

Some stick-in-the-mud – perhaps to discourage investigation or innovation – coined the phrase, “Curiosity killed the cat.” In our years of cat ownership, I’ve never seen that happen. I have, however, observed curiosity enhancing the lives of cats and human beings. To be fully alive, let’s cultivate curiosity – even if it takes us to the top of the china cabinet. If curiosity ever killed a cat, surely satisfaction brought it back.



President's Page

JASON MICHAELS



As I write this month's column, I find myself coming off an incredible high from attending our annual Convention "family reunion." This year it was held in St. Louis and was very well attended.

As I walked through the halls of the hotel Convention center there was energy and excitement in the air. I could feel the buzz as people saw old friends and made new ones. In fact, I heard from several people that they thought this year's Convention was one of the friendliest ones they had attended.

I believe that one of the reasons for that friendliness is that Ring One, our St. Louis Ring, had a table front and center: meeting people, giving out a specially designed Convention deck of cards they had printed, and helping anyone who had questions.

Leading up to the Convention, Ring One had been communicating and working with our Convention Committee to help us prepare. To say that I was impressed by Ring One's hospitality and attitude of service would be an understatement. They set an incredible example for future Conventions.

Additionally, a few highlights for me included the excellent production that Convention co-chair Matt Stanley coordinated. Matt came into the role of Convention co-chair rather unexpectedly and went above and beyond to make sure that we had everything we needed to produce great magic shows, competitions, and lectures.

The JAM sessions were awesome! I absolutely loved walking up to tables of magicians "jamming" on magic. I can't think of a better way to learn magic than from sitting with another magician and sharing ideas and tricks.

My wife Jackie and I thoroughly enjoyed meeting so many people and hearing their feedback about the I.B.M. and Convention. Thank you for introducing yourself and spending a few minutes visiting. There were lots of great ideas coming in from members!

Truthfully, there were so many things that made this year's Convention a stand-out year that it is hard to list them all in this short column.

I'd like to take a moment to thank the Convention Committee. This group of volunteers works tirelessly for a year to plan and execute our Convention. There is no way that we could have pulled off this excellent Convention without these folks. To each Convention Committee member, you are all-stars!

Most Convention attendees do not attend the board meetings. With that said, I wanted to let you know that the board is busy tackling challenges and making decisions to continue moving our organization

Continued on page 15

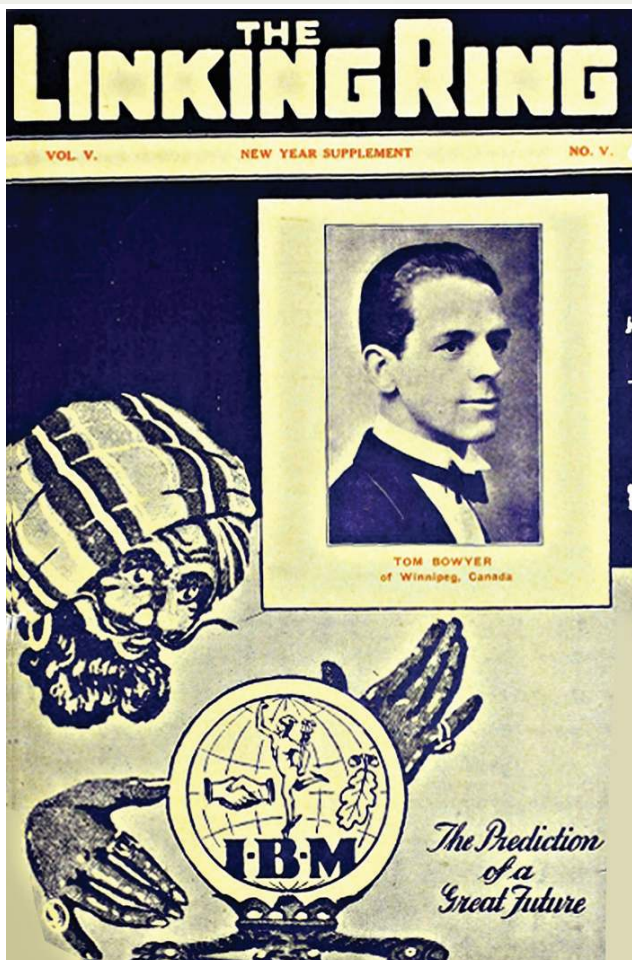


Stephen Levine (left) receives his Past International President's wand, crafted by Lupe Nielsen, as new International President Jason Michaels takes the official gavel to begin his term of office. PHOTO BY MICHAEL MESSING



Pictures from the Past

THE LINKING RING



Canadian magician Tom Bowyer became fast friends with “Slick-Trixter” Matt Martin, and the two went on to become professional magicians together, gaining experience working all sorts of shows throughout their careers. Both believed in making magic fun for themselves and their audiences alike. Tom became part of the foundation of *The Linking Ring*, working with fellow Canadian Len Vintus to prepare and publish the magazine’s early issues. His skill at sleight of hand amazed those who saw him perform, whether in Canada or on tour throughout the United States. Tom’s many contributions to magic made his early death a loss to the profession and to the friends who knew him. To learn more, turn to page 145.

President's Page – from page 13

forward. Look for some exciting new initiatives over the next year.

As we look to our 2027 Convention in Las Vegas, I couldn't be more excited! We have the incredible opportunity to partner with FISM to offer the North American Championships of Magic. That means you can compete next year at our Convention and aim to win the Gold Cups or Gold Medal, and also qualify to compete at FISM in Busan, South Korea, in 2028.

We are going to bring the magic to a city that already has a ton of live magic. How cool is that! I had several people say that there is no doubt that our Convention in Las Vegas next year will sell out.

Let me invite you to go ahead and secure your registration now! We are currently in the early-bird pricing phase when you can register for the best price available. Register now at www.magician.org/convention.

2026–2027 I.B.M. Officers



Officers for the 2026–2027 term of office were installed during the Annual Business Meeting on July 23 at 2026 I.B.M. Convention in St. Louis, Missouri. Seated, left to right: Simone Marron (International Secretary), Jeff Sobel (International Vice President), Jason Michaels (International President), Keith Fields (International President-Elect), and Charles Arkin (International Treasurer). Executive Committee members, standing, left to right: Vincent Reres, Mike Woodward, Ben Young, Johnny New York, Eric Schuster, and Matt Stanley.
PHOTO BY MICHAEL MESSING

2026 I.B.M. CONVENTION COVERAGE

Preview

PHOTOS BY MICHAEL MESSING

The 2026 I.B.M. Annual Convention in St. Louis, Missouri, was one for the books. With attendance nearing five hundred, including a dynamic lineup of lecturers and performers, the I.B.M. magic continued to expand.

Coverage of contests, lectures, and stage shows will continue in the September issue. Meanwhile, here's a handful of magic moments captured by our official photographer, Michael Messing.



Top, from Left: Carson Chambers, Mirella, Artem Shchukin. Bottom, from left: Rachel Ling Gordon, Shoko Tomita. Opposite page: Top, from left: Rod Chow, Cast of Grand Finale Show: Artem Shchukin, Jon Armstrong, Mandy Muden, Jonathan Levit. Second row, from left: James Hodge and Mark Strivings, Ari Zaret. Third row: Andi Gladwin, Johnny New York (Card Magic for Beginners) Fourth row, from left: Matt Welsby and Lisa Rial, Diogenes (DJ) Leiva and Jonathan Burns. Bottom Row: America's Got Talent Panel – Paige Thompson (moderator), Jonathan Burns, Mandy Muden, Artem Shchukin.



2026 St. Louis I.B.M.

CONTEST WINNERS

PHOTOS BY MICHAEL MESSING

International Gold Cups Close-up Contest

Adult Category

First Place: Billy Hsueh – British Columbia, Canada
People's Choice Award: Billy Hsueh – British Columbia, Canada
Award of Merit: Felice Ling – Massachusetts, USA
(The Gold Cups were not awarded.)

International Gold Medal Stage Contest

Adult Category

First Place: Shun Suzuki – New Jersey, USA
People's Choice: Shun Suzuki – New Jersey, USA
Award of Merit:
Felice Ling – Massachusetts, USA
Shun Suzuki – New Jersey, USA
(The Gold Medal was not awarded.)

Youth Category

First Place: Milo Maverick Magic – Missouri, USA
Third Place: Grayson Lockeby – Washington, USA
Award of Merit: Carson Chambers – Idaho, USA
Karrell Fox Award for Comedic Excellence: Felice Ling – Massachusetts, USA

****The recipient of First Place, Stage, in the Youth category received the Fantasma Prize Package. This year the package included rare magic memorabilia, including an item that belonged to Houdini, and a \$750 cash prize.**



International President Stephen Levine presented the contest awards. Left: Shun Suzuki, First Place, Stage, Adult category, and People's Choice Award. Right: Milo Maverick Magic, First Place Stage, Youth category.



Top, left to right: Billy Hsueh, First Place in Close-up and the People's Choice Award. Felice Ling, Second Place in Close-up.

Middle: Felice Ling, Karrell Fox Award for Comedic Excellence and Award of Merit for Stage, Adult category.

Bottom: Carson Chambers, Award of Merit, Stage Contest, Youth category. Milo Maverick Magic with Roger Dreyer, CEO of Fantasma Magic.



2026 LINKING RING Awards



Each year *The Linking Ring* presents awards for outstanding articles. All material published in *The Linking Ring* is contributed on a volunteer basis for the good of magic and the I.B.M.

We receive many excellent contributions, and it is difficult for the Linking Ring Awards Committee to narrow the winners down to a small number. In order to be published at all, the article must be outstanding, so the selection of material has already been through a rigorous process before it appears in print.

This year's recipients – for articles published between April and March 2026 – were announced by Executive Editor Samuel Smith at the Annual Business Meeting on Thursday, July 23, Marriott St. Louis Airport hotel during the 2026 I.B.M. Annual Convention.

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Roger “Skip” Way
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Garnet Garven
One-Man Parade
“Self-Working Coin Magic”
August 2025

Rolando Santos
“Houdini and Spiritualism”
October 2025

Michael Stelzer
One-Man Parade
February 2026

Ian Baxter
One-Man Parade
“Hindu Shuffle Scrapbook”
March 2026

Thomas Henry
“Meet the Foxglove Force”
“A Tale of Two Tomes” and
Other Outstanding Contributions
2025–2026

Joe Hernandez
“Did You Know?”
2023–2026

THE LINKING RING AWARD OF MERIT

Balasubramanian “Magic Balu” Chandran
“50 Golden Tips for Magicians to Earn
a Great Name and More Shows”
October 2025

Murray Cooper
“Adelaide: More than Just a Name”
November 2025

Vince Wilson
“Remembering Hiawatha Johnson Jr.
Magician, Storyteller, and Friend”
March 2026



From Our UK Correspondent

BRIAN LEAD

A while ago, an interesting magic-related automaton appeared on a TV programme we have over here called *Salvage Hunters: The Restorers*.

The automaton in question was a Victorian white-faced clown. When set in motion, the figure raised a large fan to hide its face... then when the fan was lowered again the head was seen to have vanished. A few seconds later, the lid of a box decorated to resemble a large die standing next to the clown lifted, as the missing head emerged from it.

When the procedure was reversed, the head returned to the box, the fan was raised again, and when it was put down the head had returned to its proper place, on the neck of the clown.

A clip of the automaton in action can still be viewed online, revealing the *modus operandi*. The head is connected to a broad, stretching band which allows it to tip backwards under cover of the fan, passing through virtually 180 degrees and coming to rest between the shoulder blades of the clown, facing outwards.

The figure was restored by Michael and Maria Start at their "House of Automata" in Scotland, attention also being paid to the clothing which was, understandably, much the worse for wear.

The main question posed was whether this

artifact was simply a generic clown of the Victorian era, or based upon a real, identifiable, performer. There is little doubt that the automaton was made in France, probably in the 1800s, by the celebrated artist Jean-Marie Phalibois, and destined for the drawing rooms of the elite. It had ended up in a museum sale in San Francisco.

Phalibois was famous for his monkey automata, including a monkey orchestra and a monkey schoolmaster (circa 1878), along with a delightful Couple on a Park Bench (1890), which can be viewed on YouTube. Between 1884 and 1888 he created several full-sized human figures. The dimensions of Aldow can be deduced from the first picture in the accompanying sequence.

Research by my friend and colleague Dr. Peter Winn suggests that many of the toy theatre scenes produced by the famous toy-maker Pollock were exact representations of the designs used in the professional theatre of the day. By the same token, Phalibois was known for modelling his creations on real performers such as Little Tich, with his distinctive forward-leaning movements. Using the evidence of poster images, this clown automaton was undoubtedly a representation of The Great Aldow, a European burlesque clown-magician of the late nineteenth century





Clothing restoration.

whose exact identity, dates, and origins remain unclear. Aldow was variously billed as the “Electric Clown” or the “Electrified Man”—a novelty act based upon the newly discovered

properties of electricity, which were to be exploited later by performers such as Walford Bodie. It is reported that at one point in his act his nose would light up, prefiguring Rudolf.



An Aldow poster was included in the collection of Christian Fechner, which was auctioned in June 2004. The impressive lithograph, 241 centimetres by 89 centimetres in size, was designed by Faria. The text refers to unique “Innovations Electroniques,” and also pictures Mlle. Theo, who played several instruments. Aldow’s costume is decorated with a representation of the Eiffel Tower.

It appears that Aldow was one of those clowns who could produce music from virtually any object, because here he is shown playing a stove pipe, with fire and smoke emerging from it.

A final intriguing question is whether Aldow actually performed the decapitation illusion as demonstrated. Self-decapitation illusions can be seen on several posters of the period, including one of Kellar, and a number are listed and illustrated in the seminal Albert Hopkins work on illusions and special effects. Incidentally, Hopkins includes an illustration of contemporary clowns recreating the *Decol-lation of John the Baptist* illusion from Scot’s sixteenth-century *Discoverie of Witchcraft*.

An exhibit in The Magic Circle’s Devant Room is the lifelike head of George Cooke. Made up as the traditional white-faced clown, Aldow would not have needed such a sophisticated version of Tussauds standards. Elsewhere in the room can be viewed a “Kinora” film sequence, based on the flip-book technique, showing David Devant as *The Egg-laying Man*. Produced by R. W. Paul in 1896, it employs the “black art” principle to vanish a head, so the illusion was not without precedent. Indeed, at the recent History Day at The Magic Circle, Nikolas Martens spoke about Benevol: a nineteenth-century illusionist



George Cooke head.

whose act included a macabre decapitation sequence. The inner workings of the head (brought onto the stage by a hooded axeman) allowed blood to trickle out, while it was able to blow out a candle.

Moving?

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Ring Events

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

Ring 17, The Sid Lorraine Hat & Rabbit Club (Toronto, Ontario, Canada), Hosts Steve Beam Lecture

On April 20, 2026, Ring 17 (Toronto, Ontario, Canada) hosted a lecture by Steve Beam. David Peck informed me that prior to the lecture, James Alan performed a wonderful Magic Square routine that culminated in all of the numbers adding up to Gary Wiseman's age in honor of his birthday. Sadly, I missed it, since I was dealing with a car issue. (Note to self: open the sunroof a few times during the year to ensure it works, so it doesn't get stuck when it's open.) All I had to do was not open it, and I would have arrived at the lecture half an hour early instead of twenty minutes late. I had to find a creative place to park where I could leave the roof open overnight. Rob Fishbaum, thank you for the ride home.

Apparently, Steve opened by showing everyone he had a tiny human in his bare hands, or was that two tiny humans? Whatever it was, it wasn't a card trick.

"Stebbin' Out" was the first trick I saw. It was inspired by Allan Slaight's "Sly Stebbins" and can be found in *Semi-Automatic Card Tricks*, Volume 2. In this, two cards were selected and tabled face down. After asking the deck four questions and dealing four piles, the cards provided clues as to the identity of the first card. Upon turning the piles over, four more clues were revealed, giving the identity of the second card. I now do this trick for myself over and over (and I laugh and laugh ...).

"Progressive Mating Season" was one of my favorites. Someone cuts the deck in half and names a number from one to twenty-six.

Holding half the deck in each hand, cards are dealt simultaneously from each pile, and the cards landing on the named number are mates. The piles are picked up, and the first and last cards of each pile visibly change so that they are now mates. Finally, the packets are tapped together, and when dealt, it is seen that all the cards are now paired with their mates.

"Final Score" was next. Someone cuts to two cards from a shuffled deck. The value of one of the cards is used to do some quick math, which produces another number that the volunteer keeps in mind. When the two piles of cards are flipped over, the face cards reveal the number they are thinking of. Amazing.

Next, Steve showed us a pocket watch, adjusted the time, and set it down so no one could see the face. The cards were cut into three piles, and the cards cut matched the time on the watch. This is called, appropriately, "Cutting Time."

"A Shovel Full of Spades" involved a prediction and a volunteer cutting the deck into three piles, then summing the value of the top card of each pile. The value, however, was much higher than thirteen, and when Steve turned the prediction around, it showed 22 spades. The Fifteen of Hearts gag card by Clayton Rawson was Steve's inspiration for this trick.

In "Four-Gone Conclusion," a card is selected and the magician states they are going to make it disappear from the deck, but first they have to remove the Joker. The deck is



(l to r): A Packed Lecture. • Steve Beam - Card Guy. • Steve Beam presents a card revelation to an amazed volunteer. • Steve Beam performs his routine "Stebbin' Out," inspired by Allan Slaight's "Sly Stebbins." • Ari Soroka and Steve Beam share a moment, with a special grind card technique on display. • James Alan entertains the audience, likely with his celebrated Magic Square routine performed before the lecture. • Steve Beam performs "Five Spot," his impromptu version of Multiple Impact, finding five chosen cards. • A packed room gathers for the Steve Beam lecture at Ring 17 (Toronto, Ontario, Canada), The Sid Lorraine Hat & Rabbit Club. (Photos by Nicole Lee)

spread and the selection is gone. People are now suspicious of the "Joker" that was removed earlier. However, upon turning over the Joker, there is a cartoon speech bubble coming from his mouth saying "look in card case." Upon checking inside the case, the selected card is found.

"The Stalker" is something that Steve created with Ron Wohl after seeing a trick performed for them by Dave Solomon. It starts with the same premise as Three-Card Monte, following the queen. The volunteer cuts the pack into four piles, and the queen is moved from one to the other while face down. She is then easily found, but the kicker is that a king is now atop each of the piles.

Next was "More Than Just a Snappy Dresser," which Steve describes as a palate cleanser, something to use in between heavier mysteries. A card is selected and vanishes from the deck. A face-up Joker is seen holding one card, back outward. When the Joker is turned over, not only do we now view the

Joker from behind, but we see that he is in fact holding the selected card.

In "One-Handed Gloviczki," Steve uses a flourish explained in Lewis Ganson's *Routined Manipulation Finale*. Mary Kinson's "Fan See Card" is a startling way to reveal four selected cards. Apparently this move was described incorrectly in the book, the directions making it almost impossible to perform. Steve's tip: remove the cards from right to left instead of left to right. To give you an idea of what happens, the cards are woven into each other and a two-tiered fan is made. One hand removes the top layer of cards in one swift motion, and the selected cards are the only ones that remain. For more details, consult *Semi-Automatic Card Tricks*, Volume 9, or Steve's notes entitled "52."

Last but not least was "Five Spot," Steve's impromptu version of Multiple Impact. Five people each choose a card, and the magician finds them all.

I had the pleasure of attending Steve's

workshop the previous Saturday. It was three hours that felt like five minutes. I was also lucky to catch a dueling pasteboards session with Steve and Mike Close at Browser's Den the day after. Again, I was there a few hours, and it felt like mere minutes. Man, these guys are good. (Next time you see Mike, ask him to show you the Marlo switch.)



Participants gather around the table for Steve Beam's three-hour workshop at Ring 17. (Photo by David Peck)

Steve is a funny guy with a passion for card tricks. I've worked my way through one of his sets of notes (*Card Tricks that Kilt*) and am about to launch into the next set (*Card Tricks After Hours*). For those of you who have learned everything in the first twelve volumes, I believe volume 13 of *Semi-Automatic Card Tricks* is in the works. Enjoy.

To learn more from Steve, and I highly recommend that you do, please visit www.stevebeam.com. *David Sutherland*



Steve Beam at Browser's Den during the informal card session the day after the lecture. (Photo by David Peck)



Steve & Mike Close at the Browser's Den: Steve Beam and Mike Close engage in a dueling pasteboards session at Browser's Den (Photo by David Peck)

Ring 44 (Boston, Massachusetts) Hosts Tony Cabral Lecture

Boston magician Tony Cabral was the featured lecturer for Ring 44 (Boston, Massachusetts) in April. A student of the late Darwin Ortiz, Tony has spent the past twenty-five years specializing in sleight-of-hand card cheating. He has entertained audiences in and around Boston and has also been a featured performer at the Chicago Magic Lounge.

Tony opened his lecture with "Four the Hard Way," a fun, character-driven opening

routine used to produce four Aces. It utilizes complex gambling sleights to make the same card (the spectator's selection) appear repeatedly before finally transforming into the four Aces. Tony followed this with "Daley's Last Fandango," a multi-phase version of the classic "Dr. Daley's Last Trick." While the original is a quick transposition, Tony's version includes a Gemini Count, second and center deals (to lead the spectators down the "garden path"), and a diminishing-lift sequence.



Tony Cabral lectures as Matt Sargo (left) and Alex Saxon (right) pay close attention.

Combined, they made this classic of magic truly amazing. Tony's final two effects were "A Process of Elimination," which utilizes a stacked deck and is a real fooler, and "One for LePaul," where two selections end up in the deck surrounded by cards of the opposite color.

After the lecture and explanations, there was a lively discussion on various card sleights that were utilized, including false shuffles and cuts, second deals, and memo-rized stacks. Tony also provided a QR code to purchase his lecture notes. *Jeff Smith*

Ring 50 (Washington, D.C.) Celebrates Capital Conjurers' Youth Show and an Evening of TED-Style Talks

The June meeting for Ring 50 kicked off with the Capital Conjurers End-of-School-Year Show, produced by Youth Activities Director Drew Owen. The show featured eight young conjurers who shared what they learned this year.

Aurelia Lucko performed a Magic Domino routine. She used a playing card as

a school attendance record that constantly changed. Dima Dudinski amazed the crowd with the Zig-Zag Card. Robert Chang-Dwyer found order from chaos with twelve cards and revealed the four Aces. Thomas Gelinas performed "Chinese Chow," a trick inspired by an Apollo Robbins teach-in. Hugh Presler, using a Hawaiian vacation



Capital Conjurers. First row, left to right: Aurelia Lucko, Robert Chang-Dwyer, Arya Chang-Dwyer. Second row: George Hildebidle, Dima Dudinski, Thomas Gelinas, Hugh Presler, Maxim Louis, Dane Curren. Third row: Charlie Presler, Kareena Schiller, Youth Activities Director Drew Owen.

theme, showed a deck of cards wrapped in a rubber band that changed order quickly. Maxim Louis took the stage to show us his mastery of the Cups and Balls. Kareena Schiller explained that she dislikes cutting people into three pieces; instead, she used a playing card. Dane Curren ended the youth show with his original routine of a genie in a lamp that reveals a chosen card via a blinking light bulb in a glass.

Drew Owen presented each conjuror with a special certificate and magic wand to note their years of participation.

Newly elected President Mitch Praver opened the meeting by thanking Drew Owen and the Capital Conjurors. Praver asked members to each bring a “hidden gem” trick from a magic book on their shelf to the July meeting to share with other Ring members. Ring 50 plans to roast and toast former I.B.M. president and Ring 50 member Bob Patterson to celebrate his ninetieth-birthday milestone. Magi-Whirl will keep members busy in September. Praver mentioned future meeting plans, including a lecture in October by Ken Trombly for the hundredth anniversary of Houdini’s passing, a special lecture in November, and the Annual Holiday Show in December.

Praver took a special moment to recognize Kirsten Sorensen, the sister of former Ring 50 member Matt Hiller. She spoke eloquently about her late brother’s love of magic. Matt was also a member of SAM Assembly 23 in Washington, DC, where he served a term as president. Kirsten and her husband, Bruce, and their son, Trevor, wanted Matt’s collection of magic books and magic tricks to be donated to where they would be most appreciated. Prior to the meeting, Matt’s collection went on sale, with all proceeds going to the Ring. The Sorensen family also graciously made a donation in Matt’s name to help the Capital Conjurors.

The meeting program featured TED-style talks from eight members that amazed, informed, challenged, and moved members with deep emotion.

Dane Curren spoke on “Magic Through the Eyes of a Young Conjuror.” He used photos and videos to show his journey and

how he learns from mistakes.

Jason Goldberg shared the power and rewards of volunteering for hospital patients and museum patrons. “There are causes that need your power,” he said. He covered practical aspects of volunteering, including finding venues and auditioning, the challenges of recognizing and addressing patients’ emotional needs, and the importance of listening and meaningful connection. “Each time I’m in the hospital, I’m renewed with faith in humanity,” he said.

Chuck Jones gave a talk entitled “Hocus Focus: The Invisible Trick That Steals Your Time,” in which he contrasted the importance of improving as a magician with his experience of unproductive activities that derail him. “Good magic is created when the magician thinks deeply about the audience experience. We need to protect that time to develop and get better. Proactive thinking helps us deal with moments of crisis in our performance.”

Kit Karlson spoke on “How Being a Jazz Musician Made My Magic Stronger.” He wowed us all with a jazz tune on the piano to parallel how his practice to become an expert pianist can be applied to learning magic. “Practice what you love, be consistent, and enjoy the process.” He challenged fellow magi to consider the benefits of distributed, deliberate, and short periods of practice, such as five- to ten-minute segments repeated up to three times a day, six days a week, then assessing progress after two weeks.

Lars Klores presented “Orson the Magnificent.” He walked us through Orson Welles’s love of magic and his influence on his work as a film director. He shared stories of Welles’s early magic training with Harry Houdini and his performances in vaudeville shows. Lars discussed Welles’s Mercury Wonder Show during World War II and his appearances on *I Love Lucy* and *The Tonight Show*. He concluded with Welles’s last project, *The Magic Show*, and his enduring love for magic.

William O’Connell presented “In Stores Soon: Where Magic Products Come From, and How to Publish Yours.” He received the 2025 Award for Magic Trick of the Year

from Penguin Magic for his invention of the Materializer Wallet. William shared his process and experiences creating magic products for commercial distribution. He walked us through making the pitch, product development, and negotiations, to the miracle of distribution. William advised aspiring creators to maintain perspective, be persistent, and learn from the experience, even if the product doesn't succeed.

Magic show producer Charlie Ross gave a talk entitled "How I Created Magic Mic," in which he shared his experiences running a monthly program. He discussed the challenges of finding venues and promoting the show, including the use of Eventbrite, local

publications, and social media. Charlie emphasized the skills needed for event marketing, graphic design, video editing, and email marketing to succeed in producing magic shows. "It's fun to use this venue to perform effects that are still in progress, because taking those risks pushes us to new heights."

The emotional peak of the night came from Vee Sovann with his talk, "Magic Saved My Life." Vee shared how magic saved his life while he served a prison sentence. Through books and the support of the magic community, he found hope. Today, he is a credit card company executive. It was a perfect example of how magic can truly transform a life.

Gerald Curren

Ring 58 (Knoxville, Tennessee) Spends an Evening with Terry Evanswood

On May 6, 2026, Ring 58 (Knoxville, Tennessee) spent an amazing three hours with Terry Evanswood in the Evanswood Magic Theatre in Pigeon Forge, Tennessee. He promised a behind-the-scenes look at his show, real-world performance insights, live demonstrations, and more. Terry delivered all that and much more.

First, a little about Terry. He received a scholarship to attend the Chavez College of Magic and was the youngest illusionist, at the time, to perform at the Magic Castle.

Terry began the lecture with his journey from turning professional at age ten and culminating in thirty years of performing. When he was a child, his family enjoyed yearly vacations in Pigeon Forge to have fun at Silver Dollar City (rebranded as Dollywood in 1986). Every year, Terry desperately wanted his father to stop at the Magic World attraction, but he kept going to their original destination. Despite that, Terry's parents were very supportive of what seemed like an impossible dream for a kid. When Terry was nine years old, Santa left a magic set under the tree, and one year later Terry began to perform professionally. Terry's mother sewed his costumes and printed flyers to promote his shows. His father made a sub trunk when Terry was thirteen years old, which he still uses in his show today. Additionally, his father would drive Terry to gigs and to see his first professional magician, Harry Blackstone Jr. Terry met Harry, and they became friends, working several shows together, including an appearance on WGN-TV. When Terry got



Terry Evanswood promotional poster.

his driver's license, he drove straight to Magic World from the Chicago suburbs the next day, but was crushed to see that it had permanently closed.

He paid his dues locally at first, doing birthday parties and special events. Eventually, his magic shows took Terry around the country to theaters around the world and included extended stays on cruise ships. After years of life on the road, Terry wanted a permanent home at one venue, preferably an evening show, since he is not a morning person. Terry said that he couldn't think of a better place than the one he loved as a kid. "If you're going to have a dream job, it might as well be in your dream location." That dream location was Pigeon Forge, Tennessee.

Terry knocked on many doors in Pigeon Forge looking for an opportunity for his magic show, but was turned down over and over. Finally, Eagle Mountain agreed to hire Terry for a morning show called Magic in the Morning. The boss insisted that Terry work with a star from their evening show, a comedy magician named Barry Mitchell. Despite Terry's initial reluctance to work with a comedian, he and Barry hit it off fabulously. After two years at Eagle Mountain, Terry convinced the Country Tonite venue to give him a morning show, since their theater was unused at that time. Starting out, Terry often performed to audiences as small as twelve people in the 1,400-seat theater. Despite that, he and his team performed with passion and gave their all as if every seat were filled.

He enthralled us with a story about a close call he had there while performing "The Blades of Death," resulting in a trip to the emergency room. No, Terry was not sliced open by the oversized buzz saw. He disappeared safely and reappeared in the audience. Terry jumped up on the arms of a vacant chair, throwing his arms in the air with a big smile on his face. The smile quickly changed to one of shock as the loose arms on the chair gave way under his weight. Terry sliced his leg open, which bled profusely and required thirty stitches. Future I.B.M. president Ken Scott was one of the people who carried Terry out to the van that took him to the hos-

pital. Ken later disposed of the photo he took of Terry's lacerated leg, deeming it too gross.

Terry honed his magical skills at Country Tonite for the next eight years, then moved to a new venue owned by David Fee. David is a member of Ring 58 and is a local entertainment entrepreneur. He was co-owner of the Comedy Barn, the Hatfield and McCoy Dinner Feud, as well as the Smoky Mountain Opry. David renovated the Opry venue for a new show called "Magic Beyond Belief." Terry had input on the renovation and designed the stage to meet his needs. He created an amazing two-hour show, which he performed twice a day, seven days a week, for three years. He did take the month of January off during the slow tourist season, though.

Terry says that magicians can only influence an audience by what they say, what they hear, and what they see. Like many magicians, Terry still gets "butterflies" prior to every performance. He often finds the music he wants to perform to first, then finds the trick that fits. Don McLean's song "Vincent" (also known as "Starry Starry Night") is an example of that. Terry crafted his card-production sleight-of-hand routine to fit the music. I consider it the highlight of his show, since it takes years of practice to look so good. Terry thinks of his mother every time he performs to that song. Terry's magic is often more than just tricks. He makes an emotional connection to twenty people who are represented to him by twenty cards in the deck and is reminded of them when their cards turn up. One example is the Two of Spades. Terry associates that card with his father, and it's always the end card in a card trick.

Over the years, Terry learned that anything that can go wrong with a magic trick will, if you perform it often enough. His mantra is "Now we know *that* can happen." An aphorism often attributed to P.T. Barnum is that we don't have problems, only challenges. Terry also adopted the unofficial motto of the Marines: improvise, adapt, then overcome.

Later in his career, Terry went from two assistants to one. This made performing his Dakota illusion a challenge, since his new venue did not have a trap door. He also



Ring 58 turns out in force for this tour-de-force lecture.



(l to r): Terry and Amy “Miss Amy” Latham. Terry uses the sub trunk his father made when he was thirteen. • Terry discusses challenges he experienced with the Twister illusion. • Terry’s card manipulation is a highlight of his show.

needed another pair of waving hands to complete the illusion. Terry broke it down one problem at a time. He created a Black Arts tunnel for the assistant to escape through and found a way for her to disconnect it and pull it backstage after her. Terry also made a pair of mechanical hands that she could operate from backstage, completing the illusion that she was still under the cloth.

Terry had a great ten-year run at WonderWorks, closing only when the COVID-19 pandemic ended it for him. He then moved to the Grand Majestic Theater further down the Parkway. Terry’s magic ran there for five years. Terry always had a goal of owning his own venue, and in December 2024, that dream came

true. After buying and renovating the Birkenstock shoe outlet in Pigeon Forge, “The Magic of Christmas” made its debut at the Evanswood Magic Theatre on December 25, 2024.

Terry promised us a behind-the-scenes look at his show, and our group really enjoyed it. We walked around on his stage, saw his very small dressing room, various props, and the whiteboard set list that he uses for every show. Terry also performed his “Starry Starry Night” card-production routine, complete with costume, lights, and sound. We then saw it from a perspective that very few people have. Terry did the complete routine again, but with his back turned to us, allowing us to see how he did

it. It doesn't get any better than that.

When he isn't performing in Pigeon Forge, Terry can be found in his 1840 Victorian-style mansion in Boyds Creek, Tennessee. It is one of the oldest buildings in Sevier County and is a museum and so much more. It is now an Airbnb that Terry lives in, featuring the Titanic Suite, the P.T. Barnum Room, a Willy Wonka Room, and much more. It turns into the Haunted Magic Mansion every Hal-

loween and Christmas at Magic Mansion every December. There are public tours for both those shows, and twice-weekly tours during the rest of the year. It is truly magical and must be seen to be believed.

Terry expects to perform his 10,000th professional show this year, with 8,000 of those since he first arrived in Pigeon Forge. As Terry says, survival as a magician is a triumph.

Michael Priestap

SUBMITTING RING EVENTS

All articles about special activities in your Ring – shows, banquets, public service projects, etc. – should be submitted to our Ring Reports and Events Editor, Lauren Jurgensen, at ringreports@magician.org.

Articles should be submitted as soon as possible following the event and must include the name of the author. We prefer articles to be submitted as Microsoft Word documents, attached to your e-mail. Captions for photos should be included in the document at the end of the article and coded to match any accompanying photos.

Had a Brief Lapse in Your Membership? Consider the Reinstatement Option.

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

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

If you have any questions concerning the above, please contact our International Executive Secretary, Sindie Richison at office@magician.org.



Houdini's Harlem Séances: A Once-in-a-Lifetime Return to 278 West 113th Street



Houdini séance, 1936.

This Halloween, official séances will be held inside Harry Houdini's former residence at 278 West 113th Street in Harlem, the first time in fifty years the doors have opened for such an event. Built in 1890, the brownstone keeps many original features from Houdini's era, including ornate woodwork, stained glass, and possible secret compartments rumored to have been used in his legendary escapes. Attendees will have the rare chance to experience Houdini's private study behind the parlor, now the dining room, where he sat at his vintage desk with books and artifacts on display.

The current owners of the historic brownstone have given their blessing, allowing a select few to step into the very rooms where the master mystifier once lived and practiced his legendary escapes. Guests will be greeted with a curated exhibit of Houdini memorabilia from renowned magician Dorothy Dietrich, including the candelabra used by Bess Houdini, original handcuffs, posters, a spirit horn, and personal letters.

While tribute séances will be held across the globe this Halloween, this location stands apart as the premier setting for the event.

To preserve intimacy and reverence for space, the event is exclusive. There will be three séances throughout the day, with seating strictly limited to thirteen participants per session. Each session will be preceded by a guided tour of the residence and followed by a cheese-and-wine reception. Every guest takes home a brick from Houdini's House and a magic

Continued on page 146



Youth Trivia Contest

August's question: As far back as the 1800s, and possibly earlier, mediums and psychics used an unseen device to provide written evidence of precognition. *What was this device?*

Answers must be postmarked by September 20, 2026.

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

A small number of Youth Members submitted answers to this month's question. Unfortunately, none of those submissions was correct. Here's what we were hoping that you'd tell us.

He would take the stage, and greet the audience in a thick, mostly Serbo-Croatian accent. "Good evening ladies and gentlemen. I'm glad to present to you ... myself. My name is Bor-r-r-r-r-ra, with two 'R's." And with this vocal flourish, his charming personality would be established, the fun would be underway, and the audience would already be on Borra's side.

Borislav Milojković (pronounced MI-LOY-ko-vich) was born in 1921, in Jagodina, Serbia, about 110 kilometers (or 70 miles) southeast of Belgrade. As a child, he observed sneak-thieves and pickpockets using opportunity, distraction, and skill to steal from unsuspecting victims in the market where his father had a store. He was awed and amused by the bold techniques that these bandits employed. Before he was a teenager, he was performing and busking on the streets. He used some of the pickpockets' methods in his presentations – but he used them for good instead of for evil.

When he was fifteen years old, he ran away to join the circus. Seriously. He loved

the atmosphere of the circus, and he worked persistently to develop his skills in magic, and to perfect what would become his primary strength ... pickpocketing – for entertainment purposes, not criminal enterprise. At some point, Borislav became "Borra."

Three months before his eighteenth birthday, he did something that made him a sensation across the continent. Borra was performing for King Peter of Yugoslavia, and he treated the monarch the way he would treat any other member of his audience; he stole the King's watch. The King was more than amused – he was absolutely amazed. The word of Borra's successful performance for the sovereign spread, and he was soon calling himself "The King of Pickpockets, and The Pickpocket of Kings."

Shortly thereafter, he was conscripted into the Yugoslavian Army during World War II, but he managed to escape the country. Borra married Ilse Kludsky, from a circus family, and they settled in Vienna, Austria. It was during this early period that his show was transformed.

Ilse, who had joined the act, emphasized to Borra that his pickpocketing abilities were unique – that no other magician could do what he did. She felt that he should be billed as, and perform as, a pickpocket. Although Borra had worked hard to develop his act into a magic show of over two full hours, he believed that she was right. He took Ilse's advice, and he pared and refocused his performances to highlight his pickpocketing.

The circus was a successful venue for



Ilse and Borra in a publicity shot.

Borra and Ilse. They played to huge audiences in the most prestigious circuses in Europe, and their show evolved. He still did some magic – he opened with cigarette productions, smoke rings, and ball manipulations. But his personality and the bold skills that he displayed during the longer pick-pocketing segment were really what grabbed the audiences. From the moment he stepped into the spotlight and the crowd saw his gap-tooth smile and his huge eyebrows, he had their attention. When he introduced himself with that drawn out, rolled “r-r-r-r,” he stuck his name into their memories. And when he stole their watches, their wallets, and their neckties, he stole their hearts.



Borra on British television's The Paul Daniels Magic Show ... yes, the eyebrows are real.

Brief segments of pickpocketing have been used as incidental feats in magic acts for a long time, mostly as humorous enhancements during the presentation, or as ways to garner attention



*Two posters advertising Borra's headlining appearances in top circuses in Europe.
(Courtesy of Potter & Potter Auctions)*

for the show during publicity stops. Surprisingly, acts almost entirely comprised of pick-pocketing aren't believed to have appeared until the 1900s. British magician Fred Brezin is frequently given credit for being the first entertainer to build a whole act centered on pick-pocketing things from the crowd in 1906.

In 1929, a magician named Dr. Giovanni began performing his pickpocket act, and his highly lucrative career spanned several decades. In more recent years, Bob Arno became quite successful as an entertaining comedy pickpocket, beginning in the 1960s. In 2001, sleight-of-hand specialist Apollo Robins gained national attention by pickpocketing former United States President Jimmy Carter's Secret Service agents, relieving them of their badges, Carter's confidential itinerary, and several other items. He gave them back.

If you happened to see a touring presentation of the Cirque du Soleil show Kooza a while back, you may have seen a full pickpocket act by Lee Thompson, MIMC. Ricki Dunn, Gérard Majax, Mark Raffles, and many others have developed performing as a "stage-pickpocket" into what has largely become a separate, allied art.

You can learn about Borra, his magic, and the craft of the pickpocket in books, including the difficult-to-read Cutting Up Touches: A Brief History of Pockets and the

People Who Pick Them by David Avadon, The Wondrous World Of Pickpocketing by Héctor Mancha, Heroes of Magic by John Fisher, and The Professional Stage Pickpocket by Ricki Dunn. There's also a lot of great information in past issues of periodical publications, including Genii, MAGIC, and The Linking Ring.

Borislav "Borra" Milojković died in 1998 ... one month after his wife, Ilse Milojković-Kludsky, died.

If you submitted a response to this month's question, but you didn't send the correct response, please *try, try again!* The questions aren't intended to be easily answered using internet-based search engines. Try taking your copy of *The Linking Ring* to your local I.B.M. Ring meeting and ask one of the more experienced magicians to help you find the answer. Show everyone how smart you are, get your name published in the *The Linking Ring*, and win some great magic from one of our best brick-and-mortar magic shops. You'll love the prizes!

Attention, Youth Members!

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

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

Please make sure that you include a few references. If we use your question, we'll send you either a cigar box full of cheap reels with broken springs or a really cool magic book – our choice.

See if you can win! Follow the Contest Rules on page 144 and mail your responses to the address above.

Answers must be postmarked by September 20, 2026.

A Portrait of the Professional

DALE SALWAK



QUESTIONS

In an era of uncertainty that demands evidence-based answers, we shouldn't forget the power of a great question to unlock answers. – Anonymous

Without the question, you wouldn't have the answer. – Anonymous

If we remain in this business long enough, then eventually we will be asked questions about our art that go beyond, “How did you do that?”

These questions are worthy of being asked because they come from someone, well-intentioned or not, who is searching for answers; and worthy of a response because we are given the chance to clear up any misunderstanding. Here are three I hear on occasion:

“Aren't you deceiving people, telling a lie?”

“Isn't your magic a contradiction of religious faith?”

“Why do you waste your time with something so frivolous when there are so many desperate needs in the world?”

To the first, I want to record an emphatic no: the magician (with rare exceptions, see below) is not lying. Magic is an honest art form that at its best promises to entertain and enchant and produce wonder. “I love magicians because they are honest,” wrote Elbert Hubbard. “They tell you they are going to fool you, and then they do it.”

When stepping into a theater, the audience implicitly consents to trickery, to being fooled. They willingly follow the magician into whatever make-believe world is created for them. They voluntarily suspend their disbelief just as they would do when starting to read a novel, see a

movie, watch a cartoon, enjoy a dramatic production, or visit a theme park. The human mind, said Harry Kellar, “clearly loves mystery.”

Second, the magician is not contradicting faith. Although throughout history some so-called sorcerers have exploited their audiences by claiming, falsely, to possess supernatural powers (and we must always be wary of these folks), the art form I am promoting here is not the dark side as in the occult or pagan practices warned against in Deuteronomy 18:10–12.

Rather, I have in mind that which potentially brings about a greater good for both performer and audience by appealing to what Abraham Lincoln called in his First Inaugural Address on March 4, 1861, “the better angels of our natures.” (“The Child's [and therefore the Adult's] Need For Magic” is the title of a chapter early in a book on fairy tales that every aspiring magician should read: Bruno Bettelheim's *The Uses of Enchantment* [1976]. Both – the fairy tale and magic – have much in common.)

All of us know countless examples of lives that have been changed for the better after seeing a show. A nine-year-old boy who has never heard about magic, let alone witnessed such a show, is taken to see the Great Blackstone. During the first half he sits entranced by the events onstage,



PENGUIN CLASSICS



THE USES OF ENCHANTMENT

The Meaning and Importance of Fairy Tales

Bruno Bettelheim

"Bettelheim argues convincingly that fairy tales provide a unique way for children to come to terms with the dilemmas of their inner lives."
— *The Atlantic*

*Left: An answer to the question, "Why should we magicians even respond to those who question or disapprove of our art, rather than just ignore them and flee?" is found in John Milton's influential and impassioned pamphlet, *Areopagitica* (1644). Right: Every aspiring magician should read: Bruno Bettelheim's *The Uses of Enchantment* [1976]. Both – the fairy tale and magic – have much in common.*

moved deeply by the spoken words and the surprises and colors, the hushed expectancy and sudden explosions of applause and laughter from the audience.

At the end of those electrifying forty minutes, he turns to his mother and whispers: "Does anyone else know about this?" That one show forever changed his life for the better as well as the many lives he himself would go on to touch. That boy was Neil Foster.

Third, what a magician does is hardly frivolous but is the result of a long development, built up from small step by small step, and refined. "Every minute of my seven-minute act," said Channing Pollock, "represents a year of trial and error, of practice and rehearsal. Seven years for seven minutes."

During those seven years of intense work, Channing found what we all need

at times: a retreat to our own Lake Isle of Innisfree, as the poet William Butler Yeats wrote – where we shall find the universal hum of a peace that stays within "the deep heart's core." Here we remember a famous observation by the seventeenth-century French philosopher and mathematician Blaise Pascal: "All of humanity's problems stem from man's [and woman's] inability to sit quietly in a room alone."

Furthermore, like the best of art in all genres, the magic show offers for a while a healthy and necessary, sometimes healing, alternative to a distressed and tragic world of which the performer, like the audience, is all too aware. In fact, one of our reasons for being onstage, Howard Thurston believed, is to lift the spirits of those who are hurting. Even if only for a few minutes, the magician who allows that awareness into the performance becomes,



Left: Fetaque Sanders paused his school and college appearances to tour with USO Camp Shows during World War II. Right: Aria Genevieve Harris, known professionally as Granny Harris, served in the Women's Army Corps, Special Services Division. Her magic and juggling feats were legendary among servicemen.

in the words of the late British historian J. H. Plumb, "heart-wise."

Think, too, of all the magicians who continue to bring enrichment to hospitals, convalescent homes, schools, and libraries, as well as to the USO (United Service Organizations) both here and abroad to help boost the morale of U.S. soldiers. There's nothing frivolous about that.

To the above three questions, I would like to add a fourth: "Why should we magicians even respond to those who question or disapprove of our art, rather than just ignore them and flee?"

In answer, I turn to a favorite (and famous) passage from the English poet's John Milton's influential and impassioned pamphlet, *Areopagitica* (1644), in which he says: "I cannot praise a fugi-

tive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race . . .". That is to say:

If we have never been tested, then how can we claim to be strong? If we have never been tempted, then how can we claim to be disciplined? If we have never known hardship, then how can we claim to be resilient?

Being asked and responding to questions about our art – sometimes skeptical or cynical and at every level of intelligence – helps deepen our own understanding of and commitment to our chosen profession while promoting an understanding among the uninitiated. Plus we never know: a question asked just might lead to a routine found.

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 and Sammy Smith 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.

In Memoriam

John R. 'Jack' Browne III



Fred and I were friends with Jack and Jan Browne for more than forty years. It is hard to single out just one or two memories, because every dinner or party we shared seemed to include magic. One of my last magic memories of Jack was when he asked Fred to help him perfect his "Birdcage" routine. Jack had bought a birdcage from Walter Blaney and was eager to show it off. Fred was the perfect person to ask; at age 14, while attending his first magic convention, he was encouraged to enter the Junior Stage contest. They lent him a birdcage and taught him the trick the day before. Fred won that contest and continued performing the birdcage trick for many years. He shared with Jack the timing and steps for using his "FISM Flash" while making the prop disappear. After an hour or so of practice, Jack had it down pat. When Jack went home, Fred said to me, "I'll put my birdcage away ... I won't be doing it anymore. It's Jack's trick now."

I always thought that showed the respect Fred had for Jack and the depth of their friendship.

Mánya Helgerson Casto

Associate Member, wife of late Past International President Fred Casto

I was fairly new to magic when I first met Jack Browne and his wife, Jan. As International President of the International Brotherhood of Magicians, Jack visited our I.B.M. British Ring Convention in Eastbourne. He was different from other Presidents I'd met. He was fun, charming, and a great ambassador for the organisation.

I remember hearing from him now and again over the years, hosting them as guests at The Magic Circle, having meals with them, and a lot of laughter always whenever they made it to London.

At the time of his Presidency, there was a section of our I.B.M. membership in the UK, championed by Fay Presto, which was dedicated to organising "Fringe" shows at the Annual Convention. They ran after the daily program finished, late night revelries if you will, with amazing performers who didn't fit the establishment-face preferred by the British Ring leadership. We were delighted, that year, to find the presence of this I.B.M.

leadership figure amongst the audience in the interesting places which opened out of hours for Fringe shows. Jack Browne set the precedent because he attended every one of those sessions whenever he was visiting the British Ring Convention. After that first year, members of the British Ring leadership, and other dignitaries, always made the Fringe their highlight too.

My memory is hazy now, but I also recall Jack's son appearing in a fringe show – playing guitar and singing – to the delight of his parents.

Jack and I emailed each other now and again, swapping news and views.
I am sad he has gone.

Mandy Davis
MIMC, Stevenage, England

Jack Browne introduced me to San Francisco I.B.M. Ring 38 in 1982. His alter ego and performing name was "Fumble Fingers," and my stage name was "Danzo."

One day while driving to work and listening to talk radio, I heard an interview with Penn & Teller who mentioned that a *San Francisco Chronicle* newspaper columnist, the noted Herb Caen, had given them a poor review. When I spoke to Jack Browne that morning, I mentioned the interview, and Jack proceeded to contact the radio station and obtain Penn & Teller's contact information. About an hour later, Jack phoned back and invited me to join them for lunch with another club member, Marc Chaput.

The five of us had a great lunch at Sam's Grill, a historic restaurant with private booths with curtains for privacy. After lunch, Penn Jillette stood on the seat, peered over the curtain, and yelled out, "Is that that S.O.B., Herb Caen?" The whole restaurant went silent...

Luckily, Herb was not in the crowd.

Dan Del Bonta
Order of Merlin

Jack Browne was an excellent attorney, a master magician, a devoted family man, and a kind human being. I consider him to be a mentor to many, including me. He was always available to help any magician, young or old. The Browne family were at every



Teller, Marc Chaput, Dan Del Bonta, Penn Jillette, and Jack Browne in the alley outside of Sam's Grill, circa 1984.



Showtime at the I.B.M. Annual Convention in Nashville.

International Brotherhood of Magicians' convention that I ever attended, and Jack always hosted a major cocktail party as part of the convention. I can still see his bathtub filled with ice which he used to store cold drinks. Everyone looked forward to and coveted an invitation to his party. We often sat at his dinner table during the conventions. He drew an interesting and eclectic crowd of magicians and magic lovers, including Gay Blackstone, Harry's widow, among other luminaries of the trade.

Mary Ann and I were often at Jack and Jan's home. As we drove up, the fleet of three Cadillacs stood guard in front. Large posters of prominent magicians hung near the dining room, where we had so many fun events and delicious dinners. We often went out by the pool to see marvelous and creative magic presented by Jack and his guests. I remember one time when we were there with the Castos and Fred performed his card effects during dinner. Another time we were out by the pool when Jack put a box on top of his head and had Jan turn a crank that rotated his head all the way around. That was a complete mystery to Mary Ann.

One of his most memorable parties was given for Laura, his daughter's introduction of her intended. It was held both inside and outside by the pool, and it seemed as though a good deal of magic royalty was in attendance. One of my



Jack. PHOTO BY MICHAEL MESSING

friends, Jay Alexander, performed. I sat with him at luncheon and he mentioned that he had always wanted to perform at the Magic Castle. On hearing that, Jack made arrangements for such a performance. When Vanni Pulé's daughter was wed in Europe, Jack was the first to form a group to go over and attend the wedding.

If there is ever a person who deserves the name "Mister Magic," it is Jack Browne. He was truly one of a kind, and I will always remember and honor Jack in this way! Rest in peace!

Skip Granger
Order of Merlin

You might have noticed that the act of saying a final "goodbye" to a friend feels very different from using the hopeful phrase "so long." The first has a forlorn and forever feel to it. The latter is simply a shorter way of optimistically expressing "... until we meet again."

My friendship with Jack Browne began with my father's friendship with Jack Browne. Both were very active in leadership positions within the International Brotherhood of Magicians. They both eventually were elected International President, and they both remained active on the Board of Trustees long after their Presidential terms ended (Jack's was 1998 to 1999). Jack served as I.B.M. Legal Advisor for my father's term as International President, and they became close friends, inside and outside of the organization.

When I became a member of the I.B.M. Board of Trustees, Jack was always there, willing to answer my questions and provide counsel and advice. Never forceful. Never condescending. Always warm, friendly, and big-brotherly. His voice was always calm, and in every conversation, I saw his big, toothy smile – even when we were speaking on the telephone and not face to face.

I was asked to compile for *The Linking Ring* these comments and memories from a few of his friends. Well, Jack's friends – the folks who enjoyed and benefited from his pres-

ence – live all over the globe, from down under in New Zealand to Wales in the UK. The stories were numerous and varied, but they all seemed to include something about Jack creating fun, or Jack helping someone. From calling attention to a cluster of talented performers in Europe, to helping a well-known magician negotiate complicated end-of-life issues here in the US, he had a positive effect on everyone in his orbit.

It would be an understatement to describe Jack as “active.” In San Francisco, he was – and is – as well known in the world of jazz lovers as he was and is in the world of magicians. He served several times as an officer for the city’s Traditional Jazz Foundation, and in several capacities. For exercise, Jack enjoyed swimming. (I always pictured him climbing out of the pool wearing swimming trunks and a bowtie.) He was also one of the founders of the San Francisco Croquet Club. I’ll stop there; listing all of his activities, contributions, and accomplishments would make this sound like a résumé instead of a tribute. Let’s just say that Jack, of his own volition, had a lot piled on his plate, and he handled it all with aplomb and success.

It appeared to me, however, that Jack’s favorite activities and successes didn’t come from magic or jazz, but from being a family man. I’ve always admired the way he loved his family, and when I told Jack that my wife and I were expecting our first child late in my life (I was almost sixty), he was ecstatic. He grinned that toothy grin and gave me some great advice – which I’ll keep to myself for now. Jack and Jan have been, and forever will be, parents whom I consider to be models of the right way to do it.

I didn’t have the opportunity to say goodbye to Jack Browne. As he endured a messy series of unfair afflictions over the last several years, he suffered and he weakened. But his class and his dignity never suffered, never weakened. He remained spirited. He performed magic tricks for hospital staff. These people were teaming up to try to help him through difficult health challenges, and Jack was trying to help them smile. In conversation, he was always pragmatic, positive, and forward-looking.

Over the last year or so, we mostly corresponded by e-mail, but the frequency of those exchanges decreased after he entered hospice. Jack attempted to answer my last e-mail query, but he wasn’t able to finish. I have no doubt that he was doing his best to respond to every one of the throngs of well-wishers who reached out to him. They all wanted to check in on him. They all wanted to wish him well. They all will miss him. You all will miss him.

I will miss him. So long, Jack.



Jack and Jan with the Seagraves at the I.B.M. Annual Convention in Dallas.

Don Greenberg
Order of Merlin Excalibur, MIMC

I personally witnessed Jack Browne step in and offer guidance and professional services when a fellow magician and friend was ill. Jack’s unwavering commitment, generosity, and loyalty was a testament to his character. His sincerity was as strong as his principles. It is for these very reasons why we mourn the loss of Jack Browne, as he truly made a difference in the lives of so many.

David Haversat
Historian, Collector, Author

There were many I.B.M. Conventions where Joyce and I enjoyed the hospitality of the Browne family. Jack and Jan often had parties to which we were invited. We got to know their children a bit, and even helped the family at one particular convention. I think it was at Kansas City, where the performance venue was a distance from the hotel. Most of us walked to the theater, including Joyce and I and the Browne family. I offered to carry their youngest daughter on my shoulders, like some macho man, as we walked in 90°F heat to the theater. It turned out to be a very special moment, both for my little rider and for our families. Jack and Jan often referred to this particular convention as the one where we walked to the theater together, and their youngest daughter never forgot the free ride, even into her high school years.

So, Joyce and I remember Jack and Jan as folks with hospitality and entertainment skills, as well as sharing stories about our and their raising daughters. Jack will be missed, for certain.

Jep Hostetler
Past International President, Order of Merlin Excalibur

I had been the I.B.M. Convention Registration Chairman for several years and a member of the Executive Committee along with Jack. One day in 2016, Jack called me and asked for my permission to nominate me as the International President Elect for the coming year. Thanks to Jack's nomination I was elected and followed this with becoming the International President 2017–2018.

Bob Patterson
Past International President, Order of Merlin Excelsior

I met Jack Browne at one of the conventions and we became good friends mostly when he visited Britain for the British Ring Convention, when his great buddy – unfortunately now deceased, too – Trevor Lewis, was Ring 25 President. Since then, we spent a lot of time together and I discovered Jack's mischievous sense of humor, his love for magic and his love for his family. But above all, he was a man of integrity. He was brutally honest, and when he disagreed with any of my decisions regarding the I.B.M., he would not mince words. Jack was a great friend but also a man of substance. He worked relentlessly and unselfishly for our organization, both as International President and as Legal Advisor. His family was also extremely important to him and, whenever he could, he took them around with him. Jan, his wife, was the gem of his life. One amusing incident I recall was when we went, as two couples, to see a musical show in Vegas. We could not find seats together. Jan and Jack were sitting at the front of the circle and we were further back. Before the show started, I saw him stand up, turn to the row behind and perform a few of his crazy tricks to the row behind him. The people were surprised and entertained. It was so typical of him. He will be sorely missed and my wife and I would like to pass on our sympathies to Jan and the rest of the family and to those who knew him and loved him.

Vanni Pulé
Past International President, Order of Merlin Excalibur



Jack Browne, Fred Casto, Jan, Marlene, and Bill Seagraves.

John R. Browne III, known to many of us as Jack, was the kind of person whose presence made a lasting difference. He had a generous spirit, a warm smile, and a way of making people feel supported, cared for, and heard.



Left to right: Always a gracious host. Jack, Jan, Mary Ann and Skip Granger.

Jack was always available when I needed help, and I will always be grateful for his patience, wisdom, and willingness to help. I always knew that when I went to Jack for help with a question, he would never give me a quick answer. He took the time to explain not just what he thought, but why he thought it. He wanted me to fully understand the ins and outs of his answer; he always made sure I walked away with clarity, confidence, and a deeper understanding than I had before.

One of the most beautiful things about Jack was his love for his family. You always knew how important they were to him. They were at the center of his heart, and the love he had for them showed in the way he spoke, and the pride he carried for them. I am truly grateful to have met Jack. I will miss his kindness, his wisdom, his willingness to help, and most of all, his smile. Though he will be deeply missed, the lessons he shared, the love he gave, and the warmth he brought into the lives of others will continue to be remembered.

Sindie Richison
International Executive Secretary

Jack Browne was a dedicated leader, trusted advisor, and cherished friend whose impact on the International Brotherhood of Magicians will not be forgotten.

As International President and Legal Advisor of the I.B.M., Jack always worked tirelessly for the good of the organization. He spoke with passion, backed his opinions with facts, and earned the respect of everyone who knew him. He was a man of integrity whose word could always be trusted.

I was fortunate to work with Jack on several I.B.M. projects and always appreciated his wisdom, professionalism, and commitment. His leadership helped guide our organization through important decisions, and his dedication earned him the respect and admiration of magicians around the world.

Beyond his leadership, Jack was funny, caring, and always genuinely happy to see his friends. Although we often saw each other only at board meetings and conventions, it was always a pleasure to spend time with him.



Left to right: Jack Browne and Don Greenberg. Jan and Jack in Malta.

Jack's friendship, guidance, and voice of reason will be deeply missed. The I.B.M. is stronger because of his service, and those of us who knew him are better for having called him a friend.

Terry Richison
Past International Vice President, Order of Merlin

As I reflect on Jack Browne, who I first met sporting his omnipresent bowtie in Dayton, Ohio at the 1974 I.B.M. annual convention, I think of a steadying visionary as I.B.M. President and Board Member; a voice of reason and moderation and integrity as our Legal Advisor; and a man whose deep faith and the arms of family carried him through the best and worst of times.

Although raised a Methodist in Indiana, Jack's spiritual quest began when he was a junior at the University of Wisconsin in 1959, when he became interested in the subconscious and, later, learned about meditation techniques to quiet the conscious mind so as to listen to the still, small voice within.

Throughout his adult life, he found certain places that favor meditation and provide deep peace, expansion of consciousness, and spiritual guidance: Sedona, Arizona; Grace Cathedral, San Francisco; and the forests in Incline, Nevada and Larsen County, California. But no place sent such "strong spiritual vibrations" (his words) coursing through his body and consciousness as in the chapel at Arizona's Miraval Resort.

Drawn there to his own special place by the magnet of family, Jack began to find solace and make peace with the loss of his sister, Jane, who on September 2, 1998, aboard SwissAir Flight 111 to Geneva, to visit her oldest son, crashed off Nova Scotia, killing all 229 passengers. "There was something about the high energy of that chapel," he wrote to me, "and the comfort it gave me that made it very special indeed."

It is for moments such as these, wrote the late Harvard Chaplain Peter Gomes, that religion arose. "Contrary to popular misconception, religion is not an escape from reality but rather a genuine effort to make sense of what passes for reality and all that surrounds it." In the communion of sorrow, families everywhere often find an indestructible core they never dreamed existed until tragedy reveals it.

Now after receiving the news of Jack's passing, I returned for consolation to a photograph taken early in 1998 during a family reunion in California. Three of the thirty smiling subjects who coincidentally were all sitting together front row center – his mother and father, the latter remarkably robust at age eighty-three and still practicing law, and his sister Jane – would be gone within a span of five months.

Along with all of those privileged to know Jack, my heart goes out at this time to his beloved wife, Jan, to his five children, and to his extended family as they grieve together while drawing strength from their deep bonds and shared faith.

*Dale Salwak
Order of Merlin Excalibur*

Marlene and I first met Jack and Jan while attending an I.B.M. Convention in Salt Lake City, Utah in 1992.

This was the start of a friendship that continued over many years. Jack was a larger-than-life character. I'll always remember our first meeting with Jack, who had the most infectious smile and was wearing a colourful bow tie. It was an honour to be at the I.B.M. Annual Convention in 1998 when Jack became International President.

Jack had many interests apart from magic. He loved jazz music but his greatest love was for his wife and family. Our thoughts are with them at this very sad time.

*Bill and Marlene Seagraves
Taupo, New Zealand*

For decades Jack Browne generously gave of his time and talent to advance the I.B.M. and the art of magic. I recall his kindness in privately assisting a mutual friend with a complex legal matter, which would not have been resolved without his help. We also worked closely together to research and solve a legal issue that was a serious challenge for all four major magic magazines being published at that time. Jack's expertise saved the day for all of them.

I will never forget Jack's rigorous questioning during my interview for the position of Executive Editor at the Riviera Hotel in Las Vegas. That evening after I had been hired, Jack said with a grin, "I had already planned to vote for you. I was just giving you a hard time."

Jack was one of a kind – flamboyant and analytical, fun-loving and truth-telling – a person of the highest integrity. I am grateful for his dedication to the I.B.M., but most of all for his many years of friendship.

*Samuel Patrick Smith
Executive Editor and Business Manager*

I was saddened to learn of the passing of John "Jack" Browne in *The Linking Ring*. I had the privilege of serving alongside him during his tenure as Legal Advisor, Vice President, and President of the I.B.M., while I served as the organization's Certified Public Accountant. Jack was consistently professional, thoughtful, and exceptionally helpful in guiding me through legal issues that arose in the course of our work.

One moment that has stayed with me came during a phone conversation when Jack noticed that my cell phone number was from Findlay, Ohio. He mentioned that he knew a family from Findlay. My home in Bluffton is only fifteen miles from there, so the connection caught my attention. Later, when speaking with the attorney in that family, I mentioned that I had an attorney friend from San Francisco. Without hesitation he asked, "Is it John Browne?" Small world, indeed.

Jack had a way of making the world feel smaller, warmer, and more connected. His professionalism was matched only by his kindness, and I am grateful to have worked with him.

*Dave Steiner
Former I.B.M. Certified Public Accountant*

Special thanks to Don Greenberg for gathering the tributes for this In Memoriam.



Inside the Wizard's Workshop

BILL WINTERS

Meet Joe Eddie Fairchild

While most young magicians have to seek out a mentor from the local magic community, Joe Eddie Fairchild had to look no further than his living room. His father, Charles, was a well-known magician in their Wisconsin town, performing shows for various local civic groups with two suitcases full of magic and a table. A fourth-generation entertainer, Joe Eddie decided at a young age to follow his father's footsteps into the field of magic.

Each season, a young Joe Eddie would wait excitedly for the arrival of the circuses and carnivals that pitched their tents in his community. He was fortunate that Charles seemed to have friends in all the passing shows, which allowed Joe Eddie to meet traveling magicians and fanned the flames of his desire to perform.

When Ken Griffin brought his magic show to Joe Eddie's high school in 1967, Charles parked around the back of the school near the show truck. Joe Eddie wanted to get inside early to grab a good seat, but his father told him to be patient. A few moments later, Ken stepped out of his trailer; Charles stepped out of his car and hollered over to Ken, asking where a man could find some work. Ken hollered back, "Charlie, is that you?" Another friend, another chance to meet a legend. Ken gave Charles and Joe Eddie tickets to the show and an invitation to come backstage. The performance had a major impact on Joe Eddie and his desire to perform illusions; he would eventually add a Ken Griffin levitation to his own show.

Like most young magicians, Joe Eddie lacked the financial resources to buy the big illusions he longed to perform. So he did what any teenage magician wanting access to power tools would do: he signed up for high school shop classes and befriended the teachers. His supportive teachers gave him access to the workshop after school to build his illusions, the first of which was a workable but impractical substitution trunk that required the budding illusionist to sneak a screwdriver into the box. Soon after, he built an Abbott's "Girl into Sixths," his first illusion to work properly. The woodworking and metalworking skills Joe Eddie learned more than sixty years ago would pay dividends for years to come.

While Joe Eddie had his sights set on becoming a professional magician, his father knew the challenges associated with that career choice and suggested he go to college to establish a fallback plan. Taking his father's advice, Joe Eddie majored in hotel hospitality with a focus on the culinary arts. Between his culinary skills, his magic know-how, and the music talent he developed in his high school band, Joe Eddie spent his summer breaks working with traveling circuses as a magician, musician, and cook, making \$100 a week. The experience cemented his desire to pursue a career as an illusionist.

With his college degree in hand, Joe Eddie married his high school sweetheart, Betty, who had no background as a performer but embraced the stage and became



Joe Eddie and Betty Fairchild stand amid a showcase of magic props.

his partner. Together, they performed forty-two to forty-five weeks a year, six or seven days a week, for ten years. The grueling schedule taught Joe Eddie the importance of building lighter-weight effects that could be packed up quickly in well-built crates. After a decade of touring a full illusion show featuring a leopard and other animals, they landed what most magicians would consider the top of the mountain: a contract to perform in the Las Vegas variety show “Solid Gold” at the Riviera Hotel. After eight months, Joe Eddie and Betty had had enough of the shady business practices going on at the time.

As luck would have it, they were given tickets to a National Fair convention taking place in Las Vegas. While walking the convention floor, they were approached by a man who had seen their show the night before and asked if they were interested in performing at the Florida State Fair. He said he had a limited budget and wrote a figure on the back of a brochure. It was an amount substantially higher than what they were being paid in the variety show.

Joe Eddie and Betty packed up their illu-

sions and headed back to their home and workshop in Florida to pursue fair work. Their first performance was at the Florida State Fair, where they shared the stage with country music legend Randy Travis. All the while, Joe Eddie kept designing and building new illusions, always looking to put a fresh face on the show and capitalize on current trends.

Early on, they discovered the challenges of working state and county fairs. At one fair, they were directed to a performance area that turned out to be an old-fashioned pavilion, the type usually reserved for a brass band in a park. Performing in an open octagon isn't ideal for a magician, especially an illusionist contending with sight-line challenges he wouldn't face on a regular stage. Faced with this problem, the Fairchilds designed and built a traveling stage that included a trap leading to the back of the stage. This solved the venue issue and increased their client list. While not every fair needed a magic show, most needed a stage for other acts, which was a win-win that kept Joe Eddie and Betty busy for fifteen years. Their skill as performers was recognized at the 1985 Abbott's Magic

Convention, where they received the coveted Jack Gwynne Award for Excellence, presented by Harry Blackstone Jr. They were recognized again in 2022 with the Milbourne Christopher Award for notable contributions to the art of magic.

In 2003, tired of life on the road, the Fairchilds decided to retire from performing. With no need for a warehouse full of illusions, Joe Eddie began selling off his original illusions and tricks to other working magicians. One day, he got a call from a magician wanting to buy one of his original illusions. When told it had already been sold, the magician asked if Joe Eddie could build him another one. That was the beginning of Joe Eddie's foray into the magic manufacturing business.

Joe Eddie has been building magic for more than sixty years, beginning with that sub trunk in high school. Inspired by Jack Hughes, Ken Whittaker, and Len Johnson, Fairchild Magic follows one rule: simple that works.



Joe Eddie shows off some of his signature box props.

While magic is Joe Eddie's passion, he and Betty have expanded their business, Fairchild Entertainment, to include custom creations for theatrical productions and special events. In the theater world, magic effects are simply known as special effects. They're part of the show, not the focus, and

if you build one for a production, you're responsible for keeping it in good working order. The Fairchilds' first foray into this area was building a "Twister" illusion for a production of *Carnival* at the Kennedy Center in Washington, D.C. Since then, Joe Eddie has supplied effects and custom props to numerous touring shows and cruise lines, including the flying brooms in the hit musical *Wicked*.

Joe Eddie's customers include Disney Theatrical and a company that charts cruise ships for special-event themed cruises. These cruises have led Joe Eddie to produce pool floats shaped like cassette tapes, a ten-foot-wide boom box for an eighties-themed cruise, props for a *Star Trek*-themed voyage, and eight-foot-high spray paint cans. Since Joe Eddie and Betty are based in the Orlando, Florida, area, they're close to several ports, which allows them to deliver products on short notice.

While the non-magic items are great for business, Joe Eddie's first love remains magic. He's one of the top builders for working pros in the United States and abroad. On his website, under the category "Our Magic Family," you'll find a who's who of working professionals using effects built by Joe Eddie, with artwork by his friend and magic consultant John Bundy. Satisfied customers include Duane Laflin, Ed Alonzo, Todd Charles, Kevin James, and many others.



At work in his studio, hand-painting one of his creations.

Joe Eddie's creations have been marketed by Douglas Tilford and Hocus Pocus, where

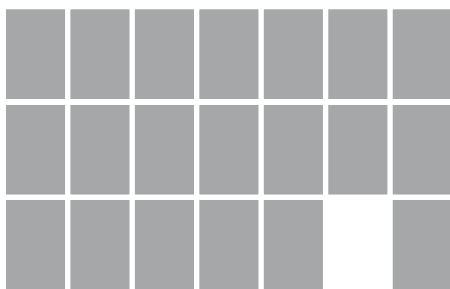
he released limited-edition effects with his close friend, the late Paul Gross. Together, they put out the Hocus Pocus anniversary pieces in very limited numbers: a Square Circle, limited to twenty-four; a Draw Box, limited to thirty; and the Clarence Miller effect Little Box, limited to thirty-six. Joe Eddie also supported a fundraiser by releasing a version of Fraddy Cat Rabbit featuring Mark Wilson and Nani Darnell in place of the usual rabbit.

Joe Eddie's creations run the gamut from large illusions to micro magic. One of his biggest effects is a reproduction of the U.S. Marine Corps War Memorial, also known as the Iwo Jima Monument, which took two months to carve from lightweight foam. The monument can be seen magically appearing in the Hamners' Unbelievable Magic Show in Branson, Missouri. His largest run has been roughly five hundred units of Poppin' Corn,

an extremely clever foo can trick sold by Kevin James. Other effects include stage-size ABC Blocks and a beautiful Rising Card for platform performance. Joe Eddie also offers numerous escape effects, mentalism pieces, and a number of Halloween- and Christmas-themed tricks. One has to visit the Fairchild Magic website at fairchildmagic.com to appreciate the full scope of his talent.

When asked what advice he has for someone wanting to get into the magic-building business, Joe Eddie says you need to decide if you want to eat, because building magic is a labor of love, not a money-making venture. Now that demand for large illusions is slowing, Joe Eddie is looking to transition to smaller effects, remaking classics for the discriminating collector. Be sure to visit the Fairchild Magic website and see what quality-made magic looks like.

Missing Linking Rings?



If you are an I.B.M. member in the United States and have not received your issue by the 21st of the month, please contact the office for a replacement. If you are a member outside of the U.S. and have not received your issue by the 30th of the month, please contact the office for a replacement.

To receive a replacement copy of *The Linking Ring*, please contact the Headquarters Office by the required time. It is the responsibility of members to notify the Headquarters Office within 90 days of a missed issue in order to receive a replacement. If we do not receive your notification within the 90 days we will be unable to resend the missing issue/issues. To help keep the cost of membership fees down it is necessary to place a time limit on the resending of missed issues. Thank you for your help in controlling the cost of membership fees. The contact information for the Headquarters Office can be found on page four of each issue of *The Linking Ring*.



Marketing MAGIC

KENT CUMMINS

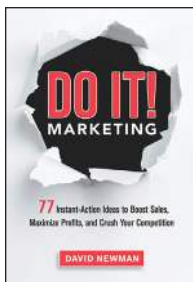
The 5 P's of Marketing

I just found out about the 5 P's of marketing!" – Kent Cummins

According to a recent Google search, "The 5 P's of marketing – Product, Price, Promotion, Place, and People – are a foundational, controllable framework (the marketing mix) designed to define, promote, and sell products or services effectively. This strategy helps businesses align their offerings with customer needs, differentiate from competitors, and boost sales."

But even after a lifetime in marketing, I had never heard of this framework until I read a book by David Newman called *Do It Marketing*. Originally published in 2013, I discovered the book when the NSA Austin Book Club chose it earlier this year to read and discuss. The concept appears in Chapter 72, titled, "Five Marketing Moves for Business Success."

In it he writes, "Marketing has been traditionally broken down to a formula known as the Five P's, the five factors that make up your marketing strategy."



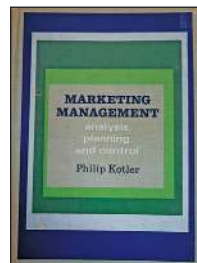
Newman then provides a completely different framework, suggesting five "moves" instead of five P's! If you are trying to build a business as a solopreneur, you might enjoy the book. Newman has a funky style that is fun to read, and the ideas presented are sound.

How Many P's Does It Take to Do Effective Marketing?

Apparently, it was originally just 4 P's,

introduced by E. Jerome McCarthy in 1960 while I was still in high school. McCarthy published his 4 P's in *Basic Marketing: A Managerial Approach*.

I studied marketing from 1971-72 while getting my MBA at the University of Texas at Austin. I still have the thick, hardbound textbook, *Marketing Management: Analysis, Planning, and Control* by Philip Kotler. Published in 1967, the book talked about each of the four P's. Kotler was later credited with adding "People" to the other four P's, bringing the total to five. Still, I don't remember my marketing professors talking about how many P's it took to conduct effective marketing!



While "People" is the most common fifth P, other variations sometimes include Purpose, Personalization, or Packaging, depending on the industry. Bernard H. Booms and Mary J. Bitner then introduced the 7 P's framework, which adds Process and Physical Evidence to the 5 P's model, in 1981. Newman lists a total of thirteen different P's in his book before moving on to a different framework.

So, how many P's are there in marketing? Just for the fun of it, I started writing down other P-words that might influence marketing. I stopped after filling up both sides of a sheet of paper with more than thirty of them.

The first P that I added was, of course, "Prestidigitation!" And that goes well with

“Performance,” “Professionalism,” “Passion,” and, hopefully, “Profits!” (I didn’t even consider these three P’s: Practice, Practice, Practice!)

Practical Application of the 5 P’s

As magicians, we use marketing to help us share our art. This typically means becoming more famous (or at least well-known in our marketplace), doing more shows (or lectures, or classes, or webinars), and perhaps making more money. We worry about our pricing, our competition, our social media presence, and our digital footprint.

What should we do?

Let’s see if the 5 P’s offer any helpful guidance.

Product

A product is defined as “the goods or services offered to customers, including functionality, design, packaging, quality, and warranties. It focuses on meeting customer needs and highlighting benefits.”

Our main product is a magic show. But we might also offer public speaking, party planning, souvenir sales, or teaching. We may also perform juggling, puppetry, ventriloquism, clowning, face painting, balloon twisting, or fortune telling. If our marketing is to succeed, we must thoroughly understand what we want our primary product to be, and how it will benefit our potential clients and customers.

The most effective marketing is all about solving customer problems and providing benefits. Potential customers are not really that interested in the fact that you have performed at the Magic Castle, or have been a magician for twenty years. It may be a cliché, but they “listen to radio station WIIFM: What’s In It For Me.”

Please don’t advertise “entertainment for all occasions.” You might actually be able to do that, but it is a terrible marketing slogan. Each market should be targeted separately for maximum impact. Yes, I even recommend separate websites for each market you are targeting.

To be honest, I have always tried to pro-

vide “entertainment for all occasions!” But I have never put that on a business card. My published slogan has been, “Sometimes, it takes a magician!” That leaves almost any opportunity open.

And speaking of business cards, I had more than six different cards at the height of my magic career. I also had more than just one website.



Kent had more than six different business cards at the height of his career, one for each audience he marketed to.

I have, of course, kentcummins.com. For book sales, I have magicwordspress.com. For my newest book, I have likehoudini.com. I bought magiccamp.com in 1993 when I started what has become Fantastic Magic Camp. I made sure we had austinemagicauktion.com for the world’s largest annual magic auction. I purchased texasmagiccenter.com two decades ago, when we first started planning for a magic center in Texas. I used magichotline.com for decades before retiring, when I turned it over to Peter Hinrichs, better known as “Peter the Adequate.” I am now using fantasticmagiccenter.com for my weekly podcast and to showcase my collections. I also own several more URLs that I am not using yet, much to the consternation of my live-in bookkeeper, Margot.

On my Magic Marketing Checklist, “Have a good product” is at the top of the list. I don’t feel that you should print your business cards and design your website until you have a good product. Harlan Tarbell said basically the same thing nearly one hundred

years ago in Volume 5, Lesson 71 of his *Tarbell Course in Magic*: “First you must build the best and most entertaining act or show you know how.”



Kent's Magic Marketing Checklist.

Price

Price is defined as “the strategy for determining the cost to the customer, including its price, discounts, financing, and payment methods. Price should reflect the product’s market position (e.g., high quality versus budget).

Figuring out what to charge for our services is perhaps the most difficult part of going into business for ourselves. What will the market bear? What are our competitors charging? How can we effectively compete?

But we should not compete on price alone. That way lies madness! Someone else can always offer a lower price.

What we are selling is *value*. Don’t be afraid to charge an appropriate fee. I recently read an idea from a small business coach suggesting that the next time you quote a price, *double* what you normally charge! He felt that most entertainers are afraid of actually charg-

ing what they are worth, fearing they will lose shows. Sadly, I have noticed that rather often among my talented magician friends.

But my experience has been that the more I charged, the better my clients seemed to be! Any time I raised prices, I still got pretty much the same number of gigs. But they were better gigs, and more profitable!

Promotion

Promotion refers to “the methods used to create awareness, interest, and desire, including advertising, sales promotions, public relations, and social media.”

I love this one! We are, after all, remarkably interesting people. We routinely do things that most people have never even considered doing. Houdini promoted his stage shows by escaping while hanging upside down in a straitjacket. P.T. Barnum brought Jumbo, an enormous elephant, into Madison Square Garden. David Copperfield made the Statue of Liberty disappear on world television.



A guide to publicity for Magicians.

What can you and I do to promote our shows? Blindfold Drive? Underwater Straitjacket Escape? Card Trick Marathon?

I haven’t done any of those things, but I have sawed more than one hundred celebrities in half, chopped off dozens of celebrities’ heads with a six-foot French guillotine, and floated a girl in a bikini on a surfboard (not in the water, but in the air)!

What can *you* do to promote your shows?

privilege of performing in Germany, France, Korea, Vietnam, New Zealand, Canada, and throughout the United States.

We can adapt our magical talents to entertain, educate, and inspire people almost anywhere. But it helps if we know what places matter to us most. When I became interested in magic at the age of six, I was eager to perform anywhere and everywhere. But initially, that just meant performing for my parents in Del Rio, Texas.

When I became a part-time pro, I took advantage of wherever I happened to be and performed there. While I was on active duty with the United States Army, that sometimes meant being and performing in interesting places, such as South Vietnam during the Tet Offensive. When we were running the SamWitch shops in Austin, Margot and I constantly needed to be nearby to keep the business running, so most of my magic performances were in the Austin area.

When I finally became a full-time professional magician in 1986, I was excited and delighted to have opportunities to perform anywhere in the world. But I needed to get paid.

People

People are “the employees, sales staff, and customer service representatives who deliver the service and build brand trust. This element focuses on the human experience and customer service.”

Although added later, this is probably the most important one of all. You may not have “employees, sales staff, and customer service representatives,” but it is the people you interact with who make everything work.

Schools and libraries don’t hire us to do magic shows. People who work for schools and libraries do. Corporations don’t hire us for their special events. People who work for corporations do. Cruise ships don’t hire magicians. People who work for cruise ships do.

Magic books and magazine articles don’t write themselves. *People* write them. (What AI-generated content? People decide what to do with that content.)

Beautiful assistants are definitely people. So are the tech guys and gals and other helpers. Robots don’t set up our shows and pack them up when we are done. Sometimes we have people to help with that. Sometimes we do it ourselves. But we are people, too!

And so are the members of our audiences. Without those people, it would just be magical navel-gazing.

What About All Those Other P’s?

I could easily list and describe several dozen P’s that might impact marketing, but you might stop reading. Unless you just happen to love marketing (say, you’ve written a monthly marketing column for an international magazine for more than a decade), you don’t need to worry about special marketing frameworks.

The Real Secret

The real secret to marketing is to build relationships with good people. Treat them with respect. Find ways to help them. Anyone anywhere might at some point be able to help you share your magic.

And make sure you understand your goals. You are a magician. That is very interesting to most people. What do you want to do with that?

The Bottom Line

If you love magic half as much as I do, then I love magic twice as much as you do. Please share *your* stories and ideas: kent@kentcummins.com.

Listen to “Tales from the Fantastic Magic Center” at www.fantasticmagiccenter.com. A new episode is released every Monday morning at 8:00 a.m. Central Standard Time.

Check out my latest book, *I Want to Be Like HOUDINI!* at www.likehoudini.com.

Magic Down Under Profiles of Prominent Australian Magicians

By Kevin Casaretto

Maurice Rooklyn



Maurice Rooklyn was born in England in 1905 and moved to Sydney, Australia in 1912. He lived in the suburb of Haberfield before moving to the Hunter Valley region in 1920.

Rooklyn was young when he was bewitched by a magician who visited his school. After years of practice, a teenage Rooklyn performed his first professional show. He left home at fourteen and secretly slept at the Australian Society of Magicians' clubrooms and was eventually hired by a traveling troupe of magicians to tour New South Wales. By 1925, he was performing with his older brother Harry, and the two were later joined by their youngest brother Jack. Jack became the sketch writer, producer, and publicist for their show "Jack Rooklyn Vaudeville."

During the Depression years, Rooklyn struggled to find work. He did the bullet catch with his teeth but was wounded twice while doing this. Afterward, he switched from dangerous stunts to billiard ball illusions, levitations, the Dancing Handkerchief, and the Sawing a Woman in Half effect.

In 1958, Rooklyn won the title of "World Champion Prestidigitator" at the International Magic Convention in Vienna, Austria. He also served as the I.B.M.'s International Vice President of Australia for several years.

In 1990, Rooklyn suffered a severe fall at his home in Wahroonga, Australia, that left him paralysed until his death on July 22, 1992. I.B.M. Ring 102 (Sydney, Australia) was renamed the Maurice Rooklyn Ring in his honor.

Magic and



Memories

David Ginn

Mars and Maya Part Two

For twelve hours on June 24, 1974, Lesley Walker (also known as Maya, the Goddess of Magic), rode the bus from New York City to Toronto. She read, slept, watched the scenery outside the bus, and recalled every part of her sixteen months assisting magician Doug Henning.

She remembered when she first met Doug, as well as helping him develop *Spellbound* in Toronto. As she left the *Spellbound* rehearsal one day, she looked back at the stairs to the third floor. There she saw Doug's beloved dog Kishou, who caught her eye and held her gaze for a long time.

"There was something in Kishou's look and presence that stopped me. It was as if she was saying goodbye," Lesley told me.

That night, Kishou was hit by a car when Doug left the rehearsal. In despair, Doug came over to the Gothic Avenue communal house where Lesley lived with others like Brian Lumley, Doug's talented technical assistant.

"He cried in my arms with so much sorrow. Doug had a deep sadness that went back years, maybe to his father's death in a plane crash, and he cried it all out that night," Lesley said.

Lesley thought about how the success of *Spellbound* led to the success of *The Magic Show* on Broadway. She suddenly remembered Doug hurrying up to her in the lobby



Doug Henning performs sleight of hand on the cover of the Toronto Star's Canadian Magazine in January 1973.

of the Cort Theatre during rehearsals. His pierced earring had gotten embedded deep into his ear lobe. Ever the faithful assistant, Lesley dug the offending earring out of Doug Henning's ear and used antiseptic to treat it. And the show went on.

"Just another random memory surfacing!" Lesley added.

By July, Lesley had returned home to Toronto and the non-magical life. She worked in a bookstore and made many ninety-minute bus rides to and from St. Catharines to relieve her mother from the constant care of her physically disabled brother.

Mars Barrick, meanwhile, had been taking dance classes for a few years from Len Gibson, a dancer she and Doug had met when they performed several club dates with him. Over a year later Doug had taken Lesley to meet and take classes with Len as well, so Mars and Lesley were often taking dance classes together. That's where they became friends. It was a rare pleasure to be able to share magic stories with each other.

Lesley lived a "normal life," working both in a flower shop and at Other Books, for the next nine months until the spring of 1975. The bookstore owner knew of Lesley's magic background and recommended her to a friend. Since 1975 was the first International Women's Year, festival producer Vivian Mueller asked Lesley to do a magic performance at a June all-female showcase.

"She really wanted a female magician for the Festival of Women and the Arts. When I told her about my idea of a moth (Art Deco style) dancing with a lit candle, she asked me for a ten-minute act," Lesley said. "I didn't want to dance with the candle for ten minutes. The show needed more magic."

Knowing that Mars once assisted Doug Henning, Lesley gave her a call and suggested they create a two-woman magic act for the June event. That is exactly what they did.

"Ideas for the show developed rapidly like a tennis ball rally between us during that phone call," Mars said. That phone call started a performing partnership that actively lasted six years and a lifetime friendship.

The first Mars and Maya show, titled *The Moth and the Flame*, had the help of friend and respected magician Sid Lorraine for illusion design. Mars and Maya dreamed of a magical forest where a trio of trees both served magically and created scenery. Two became tables or stands; the third helped Maya magically materialize.

The act opened with Mars doing silent visual magic with dance and music, changing a burning torch to a scarf and making flowers, butterflies, and a live rabbit appear in an enchanted forest. She made Maya appear from nowhere, then Maya performed the floating candle act that she performed in

Spellbound. Maya, as the Moth, wore wings as she danced in front, behind, up, and down with the lit candle. "The moth was drawn irrevocably to the flame; then she lunged toward the flame and disappeared in a cloud of smoke," Lesley explained.



*Maya performs as the Moth in
"The Moth and the Flame."*

Their first act that June shared the stage with other acts such as Kate Reed and Sylvia Tyson (of Ian & Sylvia). These first performances led to many others. In December the same year, the ladies produced a variety show at the Poor Alex Theatre in Toronto inviting other performers to join in.

Mars and Maya always worked to music as silent dancers. They chose not to talk, but to express their ideas with music, magic, and dance moves. "The whole story, not just magic effects, was important to us just as it was to Doug," Mars explained.



*True to their style, Mars and Maya used
music and movement to convey stories on stage.*

Neither girl took the lead, unlike the typical magician with an assistant. Instead, they worked on stage as equal performers.



(l to r): The duo often featured flowing silks and striking stagecraft in their performances. • An example of Mars and Maya's glamorous costuming. • Mars and Maya perform for a live outdoor audience.

When it became evident that the Mars/Maya duo had a future in magic, the girls expanded their number of acts and illusions. The girls had a custom woven Sword Basket prop, created with advice from Canadian magician Ron Leonard, whom I had met in 1972 when Lynne and I visited Mars and Doug. The basket is very realistic. They ordered reeds from New York and painted the basket to appear smaller. Prop maker Henry Piersig made eight realistic swords and a spear to go through the basket top. The basket and swords are currently hiding in Lesley's basement.

Mars and Maya kept two doves named Mr. K and Jewel at Mars' house, plus a rabbit named Yumi. They had two Torch-to-Silks props so they could perform the effect simultaneously.

Brian Lumley, former Doug Henning assistant, built them a custom Metamorphosis Trunk so they could perform the quick-change and escape they had both perfected with Doug.

Depending on the audience for their shows, they developed different versions of Mars and Maya. The Gypsy Act became one – Mars in black and red, Maya in white and red – but they

also had sophisticated costumes as well. Other versions were Arabian Nights, a 1940s-style Satin Dolls, and a Western act for the Canadian rodeo circuit. Over one summer the duo worked lots of rodeo shows and often had little girls following them in admiration.

When they performed the Sword Basket, Mars went inside and Maya thrust in the swords; then Mars reappeared unscathed. With the trunk they changed roles; Maya went into the box, and Mars worked the outside part.

The substitution trunk included a costume change. The sophisticated version had the girls starting out in long tight cocktail dresses with their hair up. Mars locked Maya inside the trunk and then they did the quick-change. Both came out wearing flowing, rainbow-colored dresses made of silk handkerchiefs, in bare feet with their hair long and flowing. Quite a contrast.

They designed and occasionally used their own version of the Sword Suspension, in which Maya rested upon a magic carpet balanced on the tip of a scimitar, the original version she had previously performed with Doug Henning.

By 1978 the girls were performing on a reg-



Mars and Maya perform the Metamorphosis Trunk illusion.



(l to r): Lesley as Goddess of Magic (1974). • Mars on stage with a young assistant.
• Mars and Maya have remained good friends for over 50 years.

ular basis, but when they were not, Mars worked as a receptionist at the Beautyworks salon while Lesley went back to working at the bookstore.

In January 1978 they opened for an Ed Fernandez tour through Northern Ontario in winter. The girls assisted Ed in his performance as well as doing some of their repertoire including the Rising Cards, flower productions, Zombie, Blendo, the Lota Bowl, the Three Ropes, linking rings, duck/rabbit pan, and Torches to Silks. They also performed Metamorphosis and the Sword Basket in their own act on the tour.

Their schedules for 1979-1981 often included five to six bookings per month, many of them multiple performances. In July 1979 the girls performed at a Boy Scout Jamboree ("one of our worst audiences, cheeky and rude," Lesley said; "the raunchiest ever," added Mars); Festival Ottawa, the Canadian National Exhibition in Toronto, returning for eight days in August and September; and a trip to Germany, Israel, and Cyprus as part of the Canadian Armed Forces Christmas Tour.

In January 1980 they attended the Magic Hands Convention in Germany with Ali Bongo, Tony Spina, and Manfred Thumm.

Often there were blanks in their schedules due to Lesley's health. She spent time in the hospital, which prevented the duo from pushing forward. Occasionally, Mars had to work a gig solo ("only once, I think"), which she had also done as early as 1971 when Doug Henning (then Henning and Mars) had a collapsed lung.

"With my health issues in the 1980s," Lesley said, "it is a wonder we worked as much as we did."

In the midst of all the shows, both girls still took dance classes. Lesley helped with her disabled brother and became a hospital research technician at the Hospital for Sick Children in Toronto.

On the Germany tour, Mars met her future husband Rick, a Canadian Armed Forces corporal working on the tour as a technician, who encouraged the girls to continue working. By the fall of 1982 Mars moved to Ottawa near Rick, and the couple married in June of 1983. The four-hour distance between Toronto and Ottawa made it difficult to continue the Mars/Maya partnership on a regular basis.

"I spent the next thirteen years in the Ottawa area, working in the payroll department of a large food company, Loeb Inc., and later at Riverside Hospital," Mars said. "Both were very complex payrolls, which presented a wonderful challenge. I received the Canadian Payroll Association Directors' Scholarship Award for the highest overall marks across Canada, embarrassingly surpassing both my supervisor and manager at Loeb. On my time off, I enjoyed skiing and hiking in the beautiful Gatineau Hills, which have numerous trails that go for many miles. I also achieved a reasonable competence in speaking French during that period."

In 1996 Mars and Rick separated, and she moved back down to the Toronto area where she worked a year-long temporary assignment at the Oshawa General Hospital payroll department. She met Larry Defosse, a general contractor, renovator, and inventor who became her partner of thirty years.

“When we settled in Hope Township east of Toronto, after a thirty-year break, I again took up violin and played in the Northumberland Orchestra and Choir,” Mars said. That led her to teaching private music lessons on both violin and piano for students ages five to seventy-five. “My experience and enjoyment of performing magic served me well for concerts with the orchestra and recitals with my students, my ‘kids’ who taught me so much. Music is still a big part of my life,” she added.

Since 2020, Larry and Mars have been hobby chicken farmers of both “eaters and egggers.” Each summer they raise one to three flocks of forty meat birds.

“I think my love of our birds probably has its roots in my caring for our doves from the Mars and Maya days,” Mars said.

Mars also has a passionate interest in studying, practicing, and teaching nutritional, lifestyle, and energy healing. “I find it magical to witness the Creator’s energy at work healing,” she said.

Reflecting on her magical life, Mars said, “I have thoroughly enjoyed all my different occupations over the years, even though I had not planned to do any of them ‘when I grew up.’ My time working with Doug Henning, then Maya, is very special to me. What a gift! Lesley will be a forever friend.”



*An early 1970s promo shot of
Henning and Mars.*

In 1976, Lesley filled in at the theatre box office window for a play in Toronto. Her future husband Richard Fitzpatrick, newly arrived

from Boston, was acting in the play by Des McAnuff, and actually saw her there and met her briefly after the show. Five years later, in 1981, the pair reconnected for a CBC docudrama about the Black Donnellys. In 1987, they married and had a baby boy. Lesley considers her son a “magical production,” since her health had been seriously damaged as a result of the Dalkon Shield IUD. Their son Alex is now thirty-nine, married, and father to Lesley’s granddaughter, Lou Grace.

In 1989, Richard, Lesley, and son Alex moved to Stratford, where Richard was with the Stratford Festival company for two seasons and then returned to film and television. Lesley created and presented participatory educational workshops as an artist in the schools on topics of social and environmental justice, dance, and drama. The workshops were geared for various grade levels, ranging from second grade to high school.



Mars’ 75th birthday with partner Larry Defosse

Lesley has continued her lifelong love of photography, showing her work in Stratford and Toronto art galleries over the years. Her latest solo photography and poetry show *Rock Lake Reverie* was at The Agora Gallery in October 2025. She regularly performs her poetry at open-mic nights. In April 2026 she performed a magic-and-poetry show for the Stratford Writers Weekend. In addition to

this, Lesley has written a novel titled *A Faerie Cat Tale*, yet to be published.

Looking back fifty years, Lesley told me her feelings about the past and her magical involvement.

“In remembering all the magic, the adventures, the challenges and rewards, my time in the world of magic had an otherworldly quality. Where else would I have had an experience (the lion attack) that showed me that Mother Nature is a kind, not cruel, force. Where else would I have met Doug Henning, a special man with such force and vision. Maybe unicorns do exist!

“It was a gift to meet Mars in a dance class where we could share our stories – *and secrecy* – of performing with Doug. In 1975, when we created our first show *The Moth and the Flame* to celebrate Women in Magic, we did that not as female assistants, but as magicians in our own right.”

These two monthly articles about Mars and Maya are my attempt to shed light on, until now, an unknown spin-off of the magical wonder inspired by my friend Doug Henning. Please share their story with every girl you know who loves magic.



1980 Passport to Magic in Toronto. Back row: Dick Hawley, David Ginn, Bruce Armstrong, Mars Barrack, Doug Henning, Lesley (Maya) Walker. Front row: David Drake, unknown, Lynne Ginn, Gene Gordon, unknown. Doug was in Toronto filming *The Magic Show* movie, standing between his two best assistants of the early 1970s.



Get Thee Published in The Linking Ring!

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

Polishing the Rings

SKIP WAY



Membership and Mission

Two Ring presidents chat over coffee at a convention. Both lead successful Rings. One proudly says that every member of his club belongs to the I.B.M. The other explains that requiring everyone to join the I.B.M. would cut his Ring's attendance in half.

Neither executive questions the other's commitment to magic. Both care deeply about the I.B.M.'s legacy of fellowship, networking, and education. Their disagreement centers on the best way to strengthen both their Rings and the Brotherhood.

Sustaining members rarely join because of a magazine or website alone. Most begin because someone invited them to a local Ring, shook their hand, shared a trick, and encouraged them to belong. Every Ring meeting is the Brotherhood's front porch where we warmly greet newcomers and celebrate the return of old friends. Eventually, every guest must decide whether to remain a visitor or step through the door and become part of the family. There is a world of difference in receiving a greeting from an I.B.M. member or an unaffiliated member.

As their cups are refreshed, these two leaders agree that the I.B.M. and its Rings depend on one another. We welcome guests, but regular Ring participation carries the responsibility of contributing and improving the I.B.M. for those who follow us. These contributions sustain a historic international fraternity that publishes *The Linking Ring*, presents conventions,

preserves magic history, supports youth programs, recognizes excellence, and connects magicians around the world.

Both presidents agree on the primary mission of an I.B.M. Ring. They see it as a place to promote the art of magic through fellowship, education, ethical guidance, and service to the community. On the surface, the exclusive Ring president, who inducts only I.B.M. members, and the inclusive Ring president, who welcomes everyone regardless of affiliation, are both meeting this vital objective. They differ only in how their Ring's membership model supports the I.B.M.

Herein lies our dirty little secret. Some Rings accept unaffiliated members. (Insert startled gasp here!) Rings that require I.B.M. membership understand that joint affiliation strengthens the partnership between a Ring and the Brotherhood. This relationship provides consistent leadership, fosters a worldwide fraternity, and keeps Rings working toward the same goals. Joint membership helps fund the programs, publications, and services members value. A thriving international organization can, in turn, better serve its Rings and members.

On the flip side of this coin, many Rings face challenges their predecessors never imagined. Declining membership, rising expenses, and dwindling volunteers force leaders to rethink traditional roles. Inclusive advocates argue that allowing non-I.B.M. members to participate along-

side I.B.M. members helps address these challenges. Open clubs keep struggling Rings active and provide a 'try before you join' opportunity.

Open membership offers beginners, hobbyists, and performers an accessible first step, particularly when they are not yet ready or financially able to commit to national membership. Others see it as a way of keeping unaffiliated magicians from forming a competing club that may draw members away from the Ring. Exclusive advocates counter that allowing nonmembers to enjoy most of the benefits of Ring participation reduces the incentive to become full I.B.M. members.

Philosophy aside, every chartered Ring has a practical obligation to comply with the I.B.M.'s Standing Rules. Only I.B.M. members may join a Ring. Inclusive club leaders usually sidestep this restriction by either accepting unaffiliated applicants as unofficial 'associate' members or operating their Ring as a subchapter within a dominant unaffiliated club. They argue that either arrangement preserves the chartered Ring while allowing the larger club to welcome unaffiliated magicians.

The arrangement becomes more complicated when the dominant club elects officers who do not belong to the I.B.M. The club must either elect I.B.M.-eligible leaders or maintain a separate Ring leadership team as part of the larger club's executive committee.

The I.B.M. and Ring partnership carries vital and mutual responsibilities. Rings benefit from the I.B.M.'s reputation, network, publications, educational programs, and international reach. In return, the Brotherhood relies on Ring leaders to recruit members, develop future leaders, and introduce the organization to the next generation.

The real question isn't whether Rings should flourish. They must! The question is how they can best strengthen both the local club and the Brotherhood that charts it. Should full I.B.M. affiliation be required, or should broader participation

be encouraged in the hope that involvement eventually leads to commitment? Inclusive clubs might consider offering benefits such as preferred lecture seating or reduced Ring dues for I.B.M. members, giving unaffiliated members a practical incentive to upgrade.

Many Rings already operate in the middle ground where visiting magicians are always welcome, public lectures and workshops are open to everyone, and guests may attend several meetings before joining. Leadership, voting, business meetings, and regular membership remain reserved for I.B.M. members.

Unaffiliated guests do not magically morph into I.B.M. members. It requires salesmanship and effort. Welcoming each guest is the natural first step. We must explain what I.B.M. membership means and actively invite newcomers to join. A personal I.B.M. sponsor at meetings and events can turn a casual guest into an invested member. People are more likely to join when they feel needed, valued, and connected. Merely handing a guest an application and dues schedule falls far short.

No two Rings face exactly the same conditions. A thriving metropolitan Ring faces different challenges from a small rural Ring. While the Standing Rules apply equally, the practical realities of recruitment and retention will always vary from one community to the next. I.B.M. Rings must decide when continued participation requires a commitment to support the I.B.M.

Perhaps we should join our two presidents in considering what we want the International Brotherhood of Magicians to become twenty years from now. Every Ring wants to grow, and every member wants a thriving Brotherhood. The choices made around today's meeting and convention tables will shape the organization tomorrow's magicians inherit. That responsibility deserves some careful thought.

The Duodenary Disks

By Thomas Henry

This article introduces a mental magic prop which began life with a single application in mind. Then quite unexpectedly, notions from other I.B.M. members – published in previous issues of *The Linking Ring* – suggested another use, and it became truly multi-purpose.

In general terms, this is a set of six disks which are to be cast by the participant to arrive at a supposedly random outcome. Behind the scenes, the disks can implement a divination, ranging force, or definite force, but from the audience's viewpoint, it'll all seem like precognition, clairvoyance, or telepathy.

I've dubbed them the Duodenary Disks. It's a breeze to make up a set for yourself from readily available materials. What follows, then, is the tale of how they came about and a description of the mechanics. Then it's your turn to assign them a role in presentations of your own devising.

The Journey Begins

Recently returning to the Multiplicative Multiple of Nine Principle, I decided to see how it could be streamlined via a bit of stagecraft. While not a prerequisite for what follows, you might wish to review my original exposition; you'll find it filed under that title in *The Linking Ring*, Volume 106, Number 1, January 2026, pp. 64-69.

Here's the basic idea. The participant will multiply a handful of numbers together and we wish the product to wind up a multiple of nine. Obviously, this will be the case if a nine gets used somewhere along the way. But we're also home free if two numbers, both of which are multiples of three, are factored in, since $3 \times 3 = 9$. Once a multiple of nine is assured, a wealth of deceptions opens up; we'll see some mystifying possibilities later.

Now abstract numbers rarely excite the typical onlooker. In particular, if you ask someone to think of a number, the unspoken response will no doubt be, "Why?" But perhaps a prop could assist in making the plot tangible, meaningful, or intriguing. If the numbers arise naturally from something concrete, then the subjects of gambling, chance, luck, lottery tickets, numerology, fortune-telling, character analysis, etc., would kindle a believable interpretation. In short, the story comes to life from an enticing motif, not the underlying mechanism.

Cards or dice are both possibilities along these lines. However, the specter of a dull or possibly long-winded procedure dissuaded me from those avenues.

But having the participant flip some number tokens upon the table instantly appealed. Not only would this be fleet, but it would simultaneously impart an aura of randomness. Best of all, the tactility factor is substantial; allowing participants to fiddle with the props is always strong show-biz.

Keeping with the coin-toss analogy, my first thought was to employ five disks. These would be labeled with pairs of numbers. For example, the fronts and backs might bear: 1/6, 2/7, 3/8, 4/9, 5/10. But, no good! After a random throw, the product of the faces will be a multiple of nine about 63% of the time in the long run. Rearranging the pair assignments can bump this somewhat to a 75% success rate, but that's hardly a consolation. We demand certainty!

Overcoming a Bias

That's when it hit me: I was letting my decimal system prejudice shine forth. By instead populating *six* disks with the numbers one through twelve, the system becomes one-hundred percent. Just make sure that



Fig. 1

three is married to nine, and six to twelve; the other duos are irrelevant. Now, no matter how the disks fall, the ensuing product of numbers on display is guaranteed to be a multiple of nine, and we're finally in business. Take a moment to convince yourself of that fact; it all hinges upon the three/nine and six/twelve mates.

So, the participant tosses the six disks to the table, multiplies the numbers showing, and it's on with the performance. (A pocket calculator should be at hand, of course). Note especially how simple it is to convey what's needed with so few words on your part. You'll appreciate that more when composing a script for your own personalized routine. The words *chatter* and *patter* rhyme in more ways than one.

So far, so good. But a different sort of problem arises now. If a method in mental magic is to prove effective, I've long felt it must satisfy two major requirements, one emotional and the other logical. First, the external appearance of the required actions or props should convey something personally meaningful to the participant. And then, any moves required of the handling ought to seem internally consistent. Both operate at a subconscious level. If the first is violated, then the entertainment value of the routine plummets. And if the second, then the mystification takes a dive; the participant and audience may sense something is not quite right, even if they don't specifically know just what.

This raises the vital question: how can the use of disks bearing twelve numbers be justified?

The Inherent Meaning

There are lots of things which come in twelves: inches to a foot, months of the year, hours on the face of an analog clock, etc. But given that mental magicians deal in matters mysterious, the twelve signs of the zodiac provide the perfect fit. Now mind you, I'm not implying a routine necessarily be framed around astrology. Rather, even if that arcane art is never alluded to, there's a silent justification in why six disks might be labeled with the twelve numbers. It's a sensible rationalization on both emotional and logical levels.

With that in mind, I designed just such a set (Fig. 1). Around the top of each is the name of a zodiac sign, and at the bottom is its corresponding glyph familiar to astrologers. But for our purposes, what's important are the large numbers appearing in the center of each.

Note in the figure how the numbers have been paired front and back. As mentioned earlier, the three/nine and six/twelve combinations are the secret to how these neatly facilitate the Multiplicative Multiple of Nine Principle. Soon, however, we'll see how the remaining pairings can pave the way for an entirely different use.

What to Expect

Before you set about brainstorming custom paranormal demonstrations with these, it would be wise to get a feel for the eventualities. Let's pause momentarily to explore in that direction.

Given how rampant innumeracy is in this day and age, the average spectator (especially

720	1440	1584	1800	2160	2880	3168	3600
3960	4320	4752	5040	5400	5760	6336	7200
7920	8640	9504	10080	10800	11088	11880	12600
12672	14400	15120	15840	17280	19008	20160	21600
22176	23760	25200	27720	30240	31680	33264	37800
38016	40320	43200	44352	47520	50400	55440	60480
66528	75600	83160	88704	95040	100800	110880	120960
133056	151200	166320	221760	266112	302400	332640	665280

Fig. 2

the one undertaking the sortilege) will no doubt believe the possible products are all over the map. I mean, the procedure not only looks random, but there’s a blur of digits whizzing by as the disks drop to the table.

However, since each has two faces and there are six disks, there are in fact only $2^6=64$ ways they can land, disregarding order. As it turns out, the associated products are unique. So, we have a set of sixty-four outcomes (**Fig. 2**).

As you inspect this list, observe that the *checksum* of each entry is either nine, eighteen, or twenty-seven. (Recall that a checksum is simply the total of all the digits). So, right away we see the Duodenary Disks are nonpareil for a well-heeled ranging force, since a trio of outs is a snap to accommodate with standard conjuring artifices. Incidentally, of the sixty-four totals, a checksum of nine crops up twenty-four times, eighteen more frequently at thirty-seven times, and twenty-seven in a trifling three cases.

Now if the addition is repeated until but a single digit remains – referred to as the *digital root* – then it must be nine. There may be other useful patterns within this list, so keep your eyes peeled when scanning it.

You’ll be relieved to learn that both the checksum and digital root can be leveraged without torturing the participant by tedious calculation. Keep reading ...

Crafting a Set

The Duodenary Disks are a cinch to make. All you need are suitable tokens and some self-adhesive stickers. As for the former, poker chips are one possibility. However, I wanted something with a bit of heft,

so recruited what are known as stamping blanks. These are brilliantly polished stainless steel disks, about $1\frac{3}{16}$ inch in diameter, and quite weighty.

The stickers could be as simple as vinyl press-on numerals. However, as advocated earlier, the astrological aspect really is central to wordlessly winning over the witnesses. So, it would be best to design something in this vein with an art program on your home computer, and make your own stickers. The slickest way to do this is to print the results on full-sheet mailing label material, cut out the individual stickers, peel off the backing, and slap ‘em down on the disks. A light coat of clear acrylic spray will leave you with a prop that’ll last a lifetime.

The final touch is to house the Duodenary Disks in a small plastic container with a screw-on cap (**Fig. 3**). Thus, everything’s primed for convenient transport in the pocket.



Fig. 3

By the way, I used a one-inch-diameter circle punch on the stickers, but a small, sharp set of scissors would also work. And, oh, the stamping blanks, mailing label material, acrylic spray, circle punch, and plastic container can all be found online; I got my stuff from Amazon.

Should you wish to follow suit, my PDF artwork for the labels is available upon request, gratis, to members of the I.B.M.

It's Showtime!

All right, let's have some fun with the Duodenary Disks. The first application to spring to mind is a book test. If you already know something about pages nine, eighteen, and twenty-seven in a book or magazine, you're good to go. Having said that, there are probably better, less procedural methods to prosecute a book test ... unless it happens to be a pocket guide on numerology. That would be a marriage made in heaven.

Or how about some psychic image transmission? The participant is handed a printed list of psychological word association choices (Fig. 4). After casting and multiplying the numbers, she then reduces the product to a checksum; this makes sense, since the product itself is way too great to lie within the list. Have her concentrate upon the corresponding word and mentally project it to you. Picking up an artist's sketchpad and marker, you privately draw a bold circle upon it. For the climax, the participant announces what she was thinking of. Turning

the pad forward, the drawing is seen to mimic her very thought! For indeed, the checksums nine, eighteen, and twenty-seven specify the circle, ring, and hoop, any of which is captured by the sketch.

Another possibility is the theme of world travel. I recently ran across the perfect adjunct from Amazon: the Waklyver Postcards *Timeless Wonders*. This is a set of fifty gorgeous and gaudy postcards depicting landmarks from around the world. Providentially, three of them feature sites in France (Eiffel Tower, Arc de Triomphe, Mont Saint-Michel). So, just position those ninth, eighteenth, and twenty-seventh from the top of the stack and you're off to the races. The participant's choice is guaranteed to be Gallic from the get-go; layer in an additional method if you feel the need to divine the monument itself. And, of course, a false shuffle might be welcome during the preliminaries.

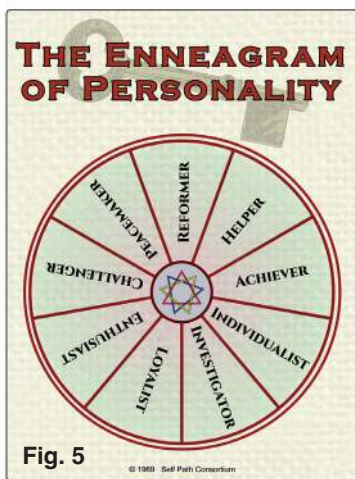
This is a good time to mention that compelling the participant to compute a checksum is thankfully not required here. For example, suppose she has tossed 3, 5, 10, 7, 8, and 6. The product is 50,400. Guided strictly by the digits, have her deal five postcards to the table, pass over the zero as inconsequential, then four more, and skip the remaining zeros. The top postcard of the dealt packet will be one of the three force options, the Eiffel Tower in this case. In effect, dealing digit by digit is equivalent to forming the checksum, sans the abominable

1. tree	11. toad	21. owl	31. square	41. thief
2. wine	12. cube	22. hand	32. bone	42. lightning
3. house	13. clock	23. chair	33. lips	43. ear
4. girl	14. deer	24. cross	34. horse	44. rainbow
5. snake	15. dollar	25. pyramid	35. letter	45. fish
6. fire	16. devil	26. star	36. candle	46. triangle
7. key	17. spiral	27. hoop	37. cat	47. bird
8. crown	18. ring	28. knife	38. angel	48. cloud
9. circle	19. boat	29. eye	39. crescent	49. waves
10. face	20. violin	30. bucket	40. flower	50. shadow

Fig. 4

arithmetic. This is an instance of what can be termed the *physical checksum*.

Here's another pleasant angle. If you'd prefer a definite force in lieu of a ranging force, then simply call upon the digital root, which we've already seen is locked in at nine. Note however that even this computation can be jettisoned with the help of the *physical digital root*. For example, suppose a wheel emblazoned with the nine archetypes of the *Enneagram of Personality* is brought forth (**Fig. 5**). (Look up this psychological theory to discover some evocative theatrical hooks). Now with a finger pointing just above the midnight position, the participant taps clockwise around the wheel according to the sequential digits of her "random" product and is certain to land on the Peacemaker. Which is quite an uplifting prediction!



For more on this style of definite force, be sure to see my "The Mysteries of Modulo-Nine," *The Linking Ring*, Volume 106, Number 2, February 2026, pp. 70-74.

Serendipity Strikes

Shortly after hitting upon the concept of translating the Multiplicative Multiple of Nine Principle to physical disks, I was gobsmacked when an alternative came to light. To wit, same prop, totally different method! As far as I know, the latter doesn't have a name, so let's just describe it by seeing how

it evolved through several routines appearing in our organization's journal.

It all began with Harry Reeve's "Choices to Infinity Prediction," *The Linking Ring*, Volume 96, Number 1, January 2016, pp. 77-78. This is a number prophecy using double-faced spot cards from a deck. The colors of the suits supply ancillary crutches, obviating the need for mental calculation.

Bob Malinchock then reworked things nicely, veering to number tokens while simultaneously excising the color classification business, all while making the demonstration "sightless." You'll find his cunning work in "Test of Clairvoyance," *The Linking Ring*, Volume 102, Number 10, October 2022, pp. 89-90.

I entered the fray myself with "Symbol-Eyes," *The Linking Ring*, Volume 103, Number 8, August 2023, pp. 77-79. Rather than numbers, metaphors appearing in Renaissance artwork are telepathically transmitted. Moreover, some auxiliary layering opens the door to a triple climax, with the requisite mnemonics tagging along for free.

Each of these treatments clings to the stock one-through-ten arrangement. Nonetheless, it turns out they can all be extended to the Duodenary Disks, but now with sums of 21, 27, 33, 39, 45, 51, or 57. Remember, you can consult *Ask Alexander* to revisit the back issues just cited.

In conclusion, then, here we have a single prop which can be employed in two very different ways. In either case, the astrological stage dressing implicitly rationalizes why six disks bearing twelve numbers are kicking about. Moreover, the physicality of disks dropping willy-nilly to the table can't be beat. Finally, the actions required of the participant are minimal, leading to a svelte script.

Now it's time for *you* to costume this chicanery, consonant with your character, personality, and style. If you come up with a barn burner, consider sharing it here in these pages!

Send comments and appreciations to:

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Conjurer's Foolosophy

JOE HERNANDEZ



I've learned that whenever I hold a deck of playing cards, I sense new secrets percolating at my fingertips, like whispers from an unseen realm. In those moments, I become attuned to the philosophical paradox at the heart of magic: the ordinary, unadorned and familiar, blooms into the extraordinary – not by altering its nature, but through the alchemy of perception. Each card becomes a vessel of infinite possibility, a silent oracle reminding us that reality is a mosaic, assembled and reassembled with every shuffle and cut, forever ephemeral, forever new.

I've learned that my ongoing desire for change drives my creativity.

I've learned that every new trick begins in the luminous fog of unknown. This embrace of uncertainty becomes a meditation on wonder – an invitation to wander the liminal spaces where possibility takes root. It is in the fertile soil of not knowing that we cultivate curiosity, nurture growth, and rediscover the world's capacity for awe. To perform magic is to linger at the trembling threshold of the understood, ever yearning for the light that flickers just beyond the horizon of comprehension.

I've learned that the language of magic is rooted in secrecy, revealing its wonders through hidden opportunities.

I've learned that often, secrets are concealed in everyday objects, especially in the props we use.

I've learned that a gimmick is simply a secret prop.

I've learned that secrets can slow performance, allowing time for misdirection and, when needed, sleight of hand.

I've learned that pauses, though intangible, shape a routine and make magic feel dynamic and full of wonder.

I've learned that between ideas and creativity lies a shimmering threshold – a liminal space where the potential for something new stays hidden, humming beneath the surface, longing to be discovered. The path from mystery to revelation mirrors the philosopher's eternal quest for meaning: every act of creation is an odyssey toward truth, a playful waltz with the shadows of illusion.

I've learned that if you "play" long enough with a prop, it will, in time, unveil its deeper nature, becoming more than a mere object, but a portal to hidden worlds. This playful engagement echoes the philosopher's sacred pursuit: with curiosity as compass and attention as lantern, the mundane is made radiant, each layer peeled away to reveal the secret architectures of meaning that dwell beneath the surface.

Joe Hernandez is the author of *Conjurer's Wisdom (Vol. 1 & 2)*, *Phonetastic*, *Magic Babylon*, *Houdini: The Ultimate Trivia Compendium*, *Houdini Reflections*, *The Foolosophy of Conjuring*, and just released *Frank Garcia: The Man with the Million-Dollar Hands*. Books can be bought at www.booksbyjoe.com.



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Tony Griffith

One-Man Parade

Written by Tony Griffith • Edited by Lauren Jurgensen
• Illustrated by Tony Dunn



In 1986, after a career in education, Tony Griffith took early retirement from his position as head teacher of a primary school in Somerset, England, to perform magic on a professional basis. He devised a show called *The Magic of Science*, which he presented to schools throughout the United Kingdom while continuing to perform his commercial magic in a variety of corporate settings.

He is the author of five books in his *Reflections* series. “I have always tried to find the easiest way to create the effect I want,” he says. “If I can replace a sleight with a gimmick or a piece of subtle routining, I will.”

Tony is a member of The Inner Magic Circle and has lectured extensively throughout the United States, New Zealand, Europe, and the UK. He has given six lectures at the Magic Castle, where he has also presented his close-up act more than one hundred times.

Tony will be happy to present the items from this Parade in a lecture via Zoom to I.B.M. Rings. You may contact him through his website at www.tonygriffith.co.uk.

BECTON CARDS AGAIN

“Becton Cards” is a development of an early mathematical idea by Bob Hummer and uses gag cards to find a thought-of card. Ken Brooke put out a version of these cards in the 1960s, which were in the form of a set of flip-over cards in a small plastic booklet. I believe the trick was called “The I.B.M. Card Trick,” but am not absolutely sure.

I liked the trick very much, and with Ken’s permission I played about with the concept and later released a limited number of sets in a small leather wallet in 1981 when I appeared at the Abbots Magic Get Together in Colon, Michigan. Variations of it have appeared in some of my lecture notes, and also in my One-Man Parade in the August 1997 issue of *The Linking Ring*.

“Becton Cards” has been part of my repertoire for so long now and has undergone so many changes, as I experimented with a wide variety of gag cards. I last published a version of it in *The Essence* in 2012. However, I now believe that this is the final version. It has been slimmed down to the bare bones. Moving at a reasonable pace, it draws laughs, and the revelation of the “thought-of” card at the end brings a satisfying gasp from the onlooker.

REQUIREMENTS: You will need to obtain and make up a set of nine gag cards. They are illustrated on the next few pages. It is a good idea to get them laminated so that they will last a long time.

SET-UP: Arrange the cards in the following order: Card Case, Eye Chart, 3½ of Clubs, 15 of Diamonds, NO, Visa Card, Master Card, American Express, 52 on 1.

With the cards held face up in your hand, the Card Case will be the top face-up card, the 52 on 1 card being the bottom one.

Throughout the routine the cards are always held face up in your hands. As the routine proceeds, each face-up card is



Figure 1: The Bicycle card case used as the first gag card in the sequence.

transferred to the bottom of the packet, thus revealing the next card in the sequence.

WORKING AND PRESENTATION:

Pointing to the card case I say, “*This is a card trick without a real pack of cards. A card case usually contains a pack of 52 cards, so please just think of one of them.*”

Now transfer this card to the bottom of the stack, revealing the **Eye Chart**.

Point to the Eye Chart card and say, “*This is like an eye chart. All the letters and numbers refer to the values of playing cards. I will point to each horizontal row. If the value of your card is in that row, I want you to say ‘yes,’ if not say ‘no.’*”

A	9	3	2	5
2	3	7	6	10
4	7	5	Q	6
8	Q	9	10	J

Figure 2: The Eye Chart card, showing the four horizontal rows of letters and numbers.

You then point to each horizontal row, and as you do so, note the value of the first digit of each “yes” line and add them together. Do this slowly to give the spectator plenty of time to scan each row. Have him re-check if necessary to avoid a mistake happening.

Let us look at a few examples. Suppose the spectator thinks of a 10 value. He will say “yes” to the second and fourth row, as they are the only rows containing a 10. The values of the first digit in each of these rows are 2 and 8, which together total 10, the value of the thought-of card.

If the spectator thinks of a 7 value, he will say “yes” to the first three rows, because each of them contains the number 7. The values of the first digit in each of these rows are A (ace stands for 1), 2, and 4, which together total 7.

A queen, by the way, has a 12 value.

This will work for every card value except the 8, jack, and king. So how do we deal with these three numbers? You are about to find out! Proceed as follows.

A “no” answer to each row will indicate that a king has been selected. How do we know this? Well, as you can see, there is no king listed on the chart.

If a “yes” answer is given to only the last

row, the thought-of card will therefore be either an 8 or a jack. A quick check will reveal that these two values do not appear in any other row. I will explain how the **NO** card is used to ascertain which one later in the routine. For the moment, just take my word for it.

At this point in the routine you are now able to work out the value of the card, unless an 8 or a jack was selected.

The next two cards, the **3½ of Clubs** and the **15 of Diamonds**, are used to discover the correct suit. There are now a number of alternative questions you need to ask as you go about revealing these two cards. Which one is used will depend upon the answer you receive. So let's look at them one at a time, and how we handle the replies. First we will deal with the 3½ of Clubs card as you ask these questions.

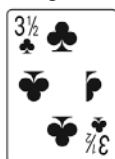


Figure 3: The 3½ of Clubs gag card.

"Is your card a black card?" If the answer is "no," reply, *"Well, it can't be the 3½ of Clubs then."*

If the answer is "yes," there are now two alternative options to take.

(a) *"It's a Club."* If the reply is "yes," say, *"It's the 3½ of Clubs."*

(b) If the answer is "no," meaning therefore it is a spade, you reply, *"Well, it can't be the 3½ of Clubs then."*

As you select the appropriate option, transfer the Eye Chart card to the bottom of the packet, thus revealing the 3½ of Clubs. This will come as a complete surprise to the spectator, who will no doubt be amused by its sudden appearance.

If it is a black card, you will now know whether it is a spade or a club. You will also know the value (unless it is an 8 or a jack).

If the reply to the question *"Is it a black card?"* is "no," then you will obviously realize it is a red card. After a short pause, and with a mischievous, innocent, questioning smile on your face, you comment, *"Let me think for a moment ... is it a red card?"*

On receiving the confirmation that it is,

you now have to ascertain whether it is a heart or a diamond.

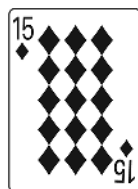


Figure 4: The 15 of Diamonds gag card.

A similar procedure to that taken with the 3½ of Clubs is carried out with the 15 of Diamonds.

"Is it a diamond?" If the answer is "yes," say, *"It's the 15 of Diamonds."*

If the answer is "no," you will now know it is a heart. Comment, *"Well, it can't be the 15 of Diamonds then?"*

As you take one of the above two options, transfer the 3½ of Clubs to the bottom of the packet, thus revealing the 15 of Diamonds. Again it will come as a complete surprise to your helper.

If it is a red card, you will now know whether it is a heart or a diamond. You will also know the value (unless it is an 8 or a jack).

If, in the first instance, the spectator had said that the card was a black card, you will still need to show the 15 of Diamonds. After displaying the 3½ of Clubs, just alter your patter accordingly, e.g., *"Are you sure it wasn't a red card, the 15 of Diamonds?"*

The next card in the sequence is the **NO** card. If, when shown the Eye Chart card, the spectator only said "yes" to the last row, then his card will either be an 8 or a jack. Now, by asking *"Is your card a picture card?"* you will know from his reply which one it is.

If he says "no," say "correct" and transfer the 15 of Diamonds to the bottom of the packet, revealing the **NO** card. This will bring a smile to his face, but you now know his card is an 8.

If, on the other hand, he says "yes," you will know it is a jack. However, you still need to show the **NO** card, which is the next card in the packet sequence. Therefore, ask a silly question such as *"Is it a well-known painting?"* He will of course say "no." Reply "correct" as you reveal the **NO** card.

Either way, the subtle use of the NO card will enable you to ascertain which card he thought of.



Figure 5: The NO card.

You will probably now be thinking, “What if the chosen card is not an 8 or a jack? How do I use the NO card?” Well, if it is one of the other values, apart from a king or a queen, you can still use the “Is it a picture card?” question. When they say “no,” simply reply “correct” and reveal the NO card.

However, on the other hand, if the thought-of card is a king or a queen, just use the NO card in the traditional way, i.e., “Do you know what is on the next card?” When the reply comes “no,” simply reply “correct” and show the NO card. You will always get this answer if you ask the question in a positive manner.

The next sequence of events is now speeded up a little. Placing the NO card on the bottom of the packet, the following three cards are shown in quick succession and transferred to the bottom of the packet as you say ...

“Was it a Visa Card?” “A Master Card?” “American Express?”

With the American Express card showing, you comment, “I expect you think I can’t find your card?”



Figure 6.



Figure 7



Figure 8

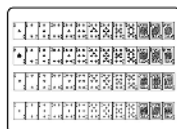


Figure 9:
The 52 on 1 card.

American Express card to the bottom of the stack, revealing the 52 on 1 card, commenting, “Well, it should be here somewhere.” You will find that the sudden appearance of this card will get a great reaction from the spectators.

I then run my finger up and down a couple of rows on the 52 on 1 card, stopping at one of the cards (but not the one thought of), and then say, “Your card was the ... [and then suddenly name it].”

Because you stopped on a card which was not the thought-of card, the spectator will for a moment think you have made a mistake, and will be most surprised when you correctly name his card.

At this point you bring the trick to a finish. Despite the questioning and revelation of the various gag cards, the spectator will be puzzled as to how you knew his card.

REFLECTIONS: Once you have dealt with the Eye Chart card, the asking of the questions and the revelation of each card should flow at a smooth pace. It will only be interrupted by groans, laughs, and comments on the part of the onlookers.

When you are pointing to the numbers on each row on the Eye Chart card, and also to the cards on the 52 on 1 card, it is a good idea to use a thin pointer, such as a pencil, rather than your finger. In this way you will not be obscuring any of the numbers and cards with your finger. It is little things like this that add to the presentation of an effect.

BINARY KINGS AND QUEENS

This trick was first shown to me many years ago by the late Bob Ostin. Its name and origin are unknown, so I have titled it “Binary Kings and Queens,” with credit to Bob.

Bob Ostin, who was from Liverpool, passed away on May 18, 2013, at the age of 84. He started out his performing career with a cabaret act. He invented several close-up and children’s effects, which were marketed by Ken Brooke. He lectured to most magic clubs in the UK and around Europe. He was a prolific inventor of routines and had several books published, notably *Fingertip Fan-*

tasies (1968) and *A Lifetime of Magical Inventions* (2005). He was a lifelong member of the Liverpool Mahatma Circle.

REQUIREMENTS: You will need the four kings and queens. Each set must be in the same order, i.e., CHaSeD. They are displayed as shown below.

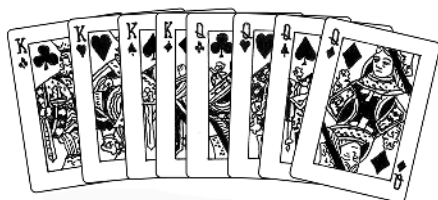


Figure 1: The four kings and queens, each set arranged in CHaSeD order.

WORKING AND PRESENTATION: I will explain the basic principle and handling, and leave the reader to insert their own presentation.

The trick is performed in the hands. The spectator is asked to think of one of the eight cards. The cards are alternately up-jogged, starting with the Queen of Diamonds, as shown in *Figure 2*.

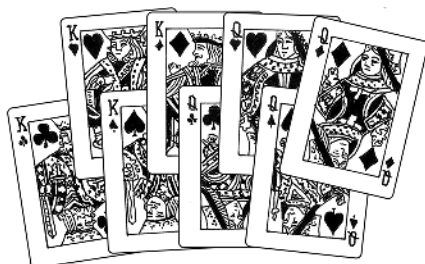


Figure 2: The eight cards alternately up-jogged, starting with the Queen of Diamonds.

The spectator is asked if the thought-of card is in the top up-jogged row. If the answer is “yes,” then the top four up-jogged cards are stripped out and placed behind the bottom four face-up cards. If the answer is “no,” then they are stripped out and placed in front of the bottom four face-up cards.

This procedure is repeated two more times.

After carrying out the above procedure

three times, the eight cards are held face down and dealt alternately into two piles, starting on the left.

The four cards in the left-hand pile are picked up and turned face up one at a time, with the following result.

The first card will indicate the color of the thought-of card.

The second card will indicate the suit.

The third card will indicate whether the thought-of card is either a king or a queen.

The fourth card will be the actual thought-of card.

All four cards will be the same color (either red or black).

After a pause to let the effect sink in, turn over the right-hand pile to reveal all the cards are also of the same color (again, either red or black).

Not only have you revealed the thought-of card, but you have also separated the red and black cards into two piles.

REFLECTIONS: This is a nice trick to have in your pocket. It is very baffling, and the separation of the colors at the end is a nice climax.

COFFEE SHOP NUMBERS

The inspiration for this routine came from Jim Steinmeyer’s book *Nothing but Mystery*. The item in question is “The Nickel Under Your Foot” on page 2. In fact, I thoroughly recommend this book, plus the other two in the series, “With Nothing but Mystery” and “Still Nothing but Mystery,” as they contain some great routines using the minimum of apparatus.

REQUIREMENTS: You will need a picture of a coffee shop or a cup of coffee. On the reverse side, have a large picture of a 50p coin with the numbers 2008 printed across it. It might be a good idea to have the picture laminated if you intend to perform this item a number of times.

Also required will be a small bowl placed near the edge of a table. This will represent a tip bowl.

The pictures illustrated are the ones I use. Feel free to scan them and print off copies. Alternatively, design your own.



Figure 1



Figure 2

WORKING AND PRESENTATION: Ask the audience members to think of a number from 1 to 9 and to keep that number in their mind (e.g., 7). That, you say, is the number of people who will be coming to dinner that evening. You are out shopping for the food when you decide to take a break and have a coffee in a coffee shop. Show the picture of the coffee shop.

As you enter the shop, you notice there are two people ahead of you in the queue. You look at the food on display and decide what you want. You don't really want to break into a £20 note, so you take out the loose change from your pocket. You realize you are 50p short of the required amount. While you are thinking what to do, you notice a shiny 50 pence piece on the floor, just below the table where the tip bowl is. Obviously someone tossed the coin in the bowl and it bounced out onto the floor. You wonder what to do. Should you pick it up and put it back in the bowl, or should you add it to the coins in your hand? But then you realize that would be dishonest.

While you are contemplating your course of action, one of the ladies in front of you in the queue places her order: *"Five Americanos, please."* You think to yourself, "five," so ask everyone to multiply the number they are thinking of by five ($7 \times 5 = 35$). They are

to remember this new number.

The next lady in the queue places her order: *"A double latte, please."* You think, "double." Now ask everyone to double the number they are thinking of ($35 + 35 = 70$).

The lady who ordered the Americanos says, *"Sorry, I only want three Americanos, not five. That's two less."* So you think, "two less," so ask everyone to subtract two from the number they have in mind ($70 - 2 = 68$). Again they are asked to remember this new number, nothing else.

Most of the audience who are still with you doing this number puzzle will have two digits in their mind. Ask them to concentrate on the higher of the two (8).

You have reached the order counter, and as you place your order you bend down to pick up the 50 pence piece to put it in the tip bowl. You look at the date on the coin and ask everyone to pretend they are looking at an invisible 50 pence coin.

You say, *"The digits on this coin are 2-0-0-, and the last number is the one you are all thinking of, which is ..."* Everyone will call out 8. *"Which means the date on the coin is two ..."* to which they will say 2008. You turn over the coffee shop picture, revealing the picture of the 50p coin with the date of 2008, commenting, *"That's what I thought."*

Picking up the tip bowl, remark, *"Before you all leave, don't forget to put your 50p coins in the bowl."* At which point there will be lots of laughter.

REFLECTIONS: The math is very simple. Despite whichever number they thought of from 1 to 9, everyone will all finish up with a two-digit number. The larger of these two numbers will always be an 8. Depending upon which number they first thought of, the final two-digit number they will have in their mind will either be 18, 28, 38, 48, 58, 68, 78, or 88. The only exception is that if they chose the number one in the first place, they will only have a single digit, i.e., 8. The other exception is, of course, 88.

I like to include a number puzzle in my talks and shows. If it can involve a story, it becomes more interesting. Audience participation enhances the entertainment.

DOWN, FLIP, AND FOLD

BACKGROUND: The 4 x 4 card grid folding trick is a self-working routine with deep roots in mathematical puzzles rather than just sleight of hand.

The basic trick is largely credited to mathematician Art Benjamin of Harvey Mudd College in the US.

While popularized by Benjamin, the underlying principles of the trick were developed through the work of various mathematicians and magic thinkers, including Bob Hummer, Steve Freeman, Martin Gardner, John Bannon, and Lennart Green.

When cards are folded over according to specific rules, they always end up with the selected cards having the opposite orientation of the rest of the cards.

REQUIREMENTS: You will need a pack of cards. Remove any 12 cards plus the four aces.

WORKING AND PRESENTATION: Whilst there are many variations of the trick, the following is my presentation, which I have used for some time.

Spread the twelve cards face down and have the spectator place the aces face up anywhere in the spread.

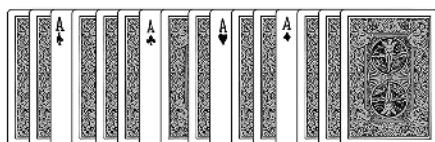


Figure 1: The twelve cards spread face down, with the four aces placed face up among them.

The cards are gathered up and dealt into a single pile in the following manner.

The top card is dealt down as you say, “down.” The second card is flipped over and placed on top of the down card as you say, “flip.”

The third card is placed down on top of the first two cards as you say, “down.” The fourth card is flipped over and placed on top of the first three cards as you say, “flip.”

This dealing process is repeated alternately, “down” and “flip,” until all 16 cards have been dealt. You are left with a mixture of face-up and face-down cards.

Now the same thing is repeated, but this

time when the cards are placed “down” or “flipped” they’re done so in pairs and put down as one. It doesn’t have to be in an alternate order. Let the spectator choose “down” or “flip.”

The cards are now a mixture of face-up and face-down cards.

The 16 cards are now dealt into a 4 x 4 grid: the first row singly, left to right; the second row singly, right to left; the third row singly, left to right; the fourth row singly, right to left. In other words, they are laid out like a zigzag.

The 4 x 4 grid will now resemble a mixture of face-up and face-down cards in no apparent particular order.

The cards are now folded like a book along the outside horizontal or vertical rows between the cards, repeating the fold until all 16 cards are in one pile.

The order of folding the cards does not matter. It can be the top horizontal row first, the left outside vertical row next, then perhaps the bottom horizontal row, and so on, until the 16 cards are all in one packet as in *Figure 2*.

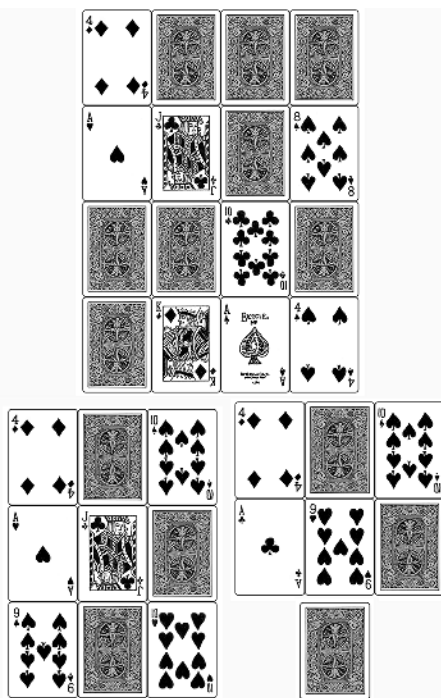


Figure 2

It is a good idea to get the spectator to nominate which row to fold over each time.

Despite the free choice, when the cards are ribbon-spread it will be seen that the four aces are all face up while the rest of the cards are face down.

REFLECTIONS: This is a very baffling card trick. It becomes more effective when the spectator is asked to make the decisions of whether to “down” or “flip,” and which outside horizontal or vertical row to fold.

All the downing, flipping, and folding of the cards create the impression that the cards are really being mixed. The final revelation of the four aces being the only face-up cards is quite startling.

THE FINAL HOUDINI SÉANCE

I suppose, in the eyes of the general public, the most famous magician who has ever lived is Harry Houdini. Definitely not the best, but perhaps the most famous. Today, almost one hundred years since he died on October 31, 1926, people still talk about him.

One of the fascinating parts of his story is the series of séances his wife Bess held over a ten-year period in an effort to make contact with him after he died. The late mentalist Maurice Fogel presented “The Houdini Séance,” and his routine was published by The Supreme Magic Company some years ago.



Figure 1: Maurice Fogel's
“The Houdini Séance,” published by
The Supreme Magic Company.

In the routine, Maurice made use of a block penetration, a spirit-slate effect, spirit knots, and a photo of Houdini. The story was very compelling, and he even used it without the props on the radio.

I was interested in presenting a version of this story and studied the background history of the séance. Because all my props have to go into an attaché case, I looked around for suitable props. I finished up using rope for the spirit knots, the haunted key item, the peg-and-belt balance, and a photograph.

I also used a number of photographs to illustrate the story. They appear on these pages as the story unfolds. There are countless suitable photos online from which to choose.

I usually present this story when giving my talk “The Art of the Magician” for groups looking for speakers, in particular history groups.

REQUIREMENTS: The props I use are shown below. They are on my table at the beginning of the routine, together with the photos.

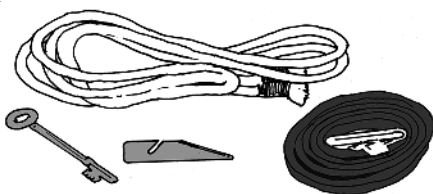


Figure 2: The rope, key, tent peg, and belt
used as props for the séance story.

WORKING AND PRESENTATION:

The following is the approximate patter I use when telling the story.

“I suppose if I were to ask you all who you think is the most famous magician who has ever lived, I expect a lot of you would say Harry Houdini. He was not the best, but definitely the most famous. Tonight I would like to tell you the story of The Final Houdini Séance, which has become part of magic folklore. It is in fact a story about Bess and Harry Houdini.”

“His name was not Harry Houdini, but Ehrich Weisz. He was born in Budapest, Hungary, in 1874. His father was a rabbi, and he had a number of siblings. Due to the amount of poverty in central Europe at that time, they emigrated to North America, and after moving around, finally settled in an apartment in Lower Manhattan, New York.”

“During his teenage years he was very prolific in sporting activities. He changed his name to Harry Weiss, and at the same time amended the spelling of his surname.”



Figure 3: A young Harry Houdini.

He got interested in magic and eventually adopted the surname of the famous French magician Robert Houdin, and added the letter 'i' to it, pronouncing it Houdini. That is how Ehrich Weisz became known as Harry



Figure 4: Bess Houdini.

He became known as The Handcuff King and an escapologist. Whenever he performed his outdoor stunts, he attracted the crowds in their thousands – and I mean thousands, as this photo will testify. His earnings were in excess of any artiste of his time. He was what we would today call a superstar. Harry Houdini was a man of many parts. He was president of the Society of American Magicians, the leading magic society of the day.



Figure 5: The crowds Houdini attracted during his outdoor stunts.



Figure 6: A Houdini performance poster.

In the early days of aviation he had his own plane, a Voisin, and when he toured Australia, had it crated up and took it with

him. He became the first pilot to fly an aeroplane in Australia, even though it was only for a few minutes. In the years leading up to World War One, he helped train some of the pilots in the first American Air Force Squadron.

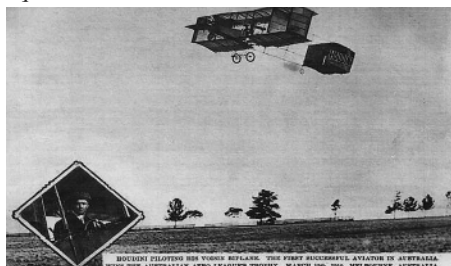


Figure 7: Houdini's Voisin biplane, which he took with him on his Australian tour.



Figure 8: A poster for one of Houdini's films.

"When the talking pictures appeared, he formed his own film company and made a number of films. Due to his big ego, he was the star in each one. He did not make much money, and there is, sadly, very little film footage of him either in the films or of him performing his escapology. I suppose these were very early days in this medium. There are, however, lots of photographs of him.

Harry was distressed when his mother died in 1913 and sat in some Spiritualist séances in an attempt to connect with her."

"He was disillusioned when he found many of the mediums were using trick methods to extract money from people. His skill as a magician enabled him to expose the fakery employed by some of the Spiritualists. Now Harry and Bess had a pact: whoever died first would try to contact the other on the anniversary of their death. Well, Harry died first, on October 31, 1926, at the age of 52. The story of his death is in fact a story in itself. So if you want to know more, we can talk about it at the end of this story.



Figure 9: The Knickerbocker Hotel in Hollywood, site of Bess Houdini's séances.

"So on the anniversary of his death, on October 31, 1927, Bess Houdini gathered together with some friends on the rooftop of the Knickerbocker Hotel in Hollywood. This was THE hotel where all the stars gathered and socialized. As the hours of midnight ticked away, they waited for a sign of Harry's ghost or spirit to appear. Unfortunately, nothing happened.

"Believe it or not, for the next eight years Bess held this séance on the anniversary of his death, with exactly the same result.

"At the beseeching of her friends, Bess decided to hold one final séance on the tenth anniversary of Harry's death, October 31, 1936. This was to be a big publicity affair to keep the name of Harry Houdini before the public.

The press were there in the hordes, and the radio, the main medium of the day, was there to record and broadcast the event.

"Members of the séance committee gathered together on the rooftop of the Knickerbocker Hotel. On the table in front of them were some of Houdini's props. They reasoned that if his spirit was to appear, it would manipulate some of the props. Unfortunately, like the previous nine séances, nothing happened. Harry did not keep his date.

"However, let us stop there for a moment and perhaps go back a little bit. Let's pretend and create our own little séance and see what happens. We need a photograph of Bess and Harry, plus a few props that he would be very familiar with.

"First the photograph is put on display. Next, a piece of rope: people would use many lengths of rope to tie him up. One thing Harry was familiar with was a key. He used to say, always have a duplicate of the correct key and hide it somewhere. When Harry was young he used to work under canvas in a circus for a while. This is a miniature of a tent peg: they were usually about 12 inches in length and would be hammered into the ground. A leather belt: quite often those who were trying to restrain him would use leather belts or lengths of straps.

In showing the props described in the above paragraph, the following actions take place. First the photograph of Bess and Harry is put on display. As you show the rope, casually coil it up and place it back on your table, having set it up for the appearance of the spirit knots. As you do so, pick up the key and hand it to someone to hold and examine. The same goes when introducing the miniature tent peg and belt.

"One person stepped forward to act as a medium, and the key was placed on their hand. Slowly it started to turn, as if it were opening a lock. Then the belt was fixed in the slot in the mini tent peg and placed on the tip of their finger. There it remained suspended, defying the laws of gravity, as if an invisible hand were holding it up. Suddenly it dropped to the floor. Finally, the piece of rope: a shake, and there for all to see are three spirit knots."

As you patter thus in the above paragraph, the key and the peg and belt are placed on your hand as you perform the effects. Finally you pick up the rope, give it a shake, and the three knots appear.

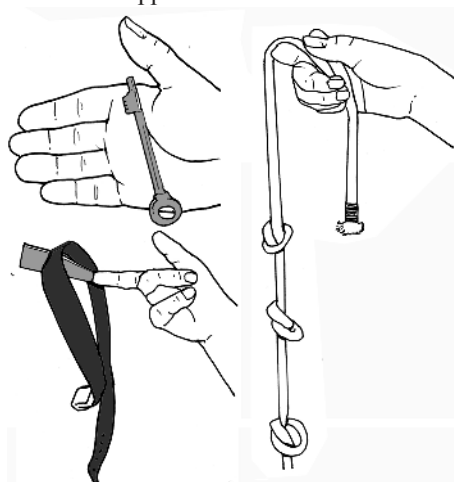


Figure 10: The key, the belt-and-peg balance, and the rope shown resting on the performer's hand.

There was absolute silence, and those watching quietly made their way downstairs. Some, saying that what they had seen was proof that Harry's spirit had returned. Others, that it was a load of hocus-pocus, just magician's tricks. The last one to leave, as she did in the real séance, was Bess. Before she left, she stood in front of her favorite photo of them together for a few minutes. Then finally turned it face down, saying, 'Goodbye, Harry,' and made her way downstairs to join the others. Someone later remarked that no woman should wait for any man for ten years.

"Then a strange thing happened. It rained, and they all got wet. This was California, where it hardly rains. Was this Harry seeking his revenge? If you check the papers at that time, you will see that there was a rainstorm around midnight.

"If you go to Hollywood today and go on an open-top bus tour, one of the places you will visit will be the Knickerbocker Hotel. Today it is no longer a hotel, but a retirement home for senior citizens. As you listen to the tour guide, you will hear about the man who

jumped from a second-floor window because he thought he saw a ghost. You will learn that Marilyn Monroe honeymooned there with Joe DiMaggio in January 1954, and that Elvis Presley enjoyed staying in room 1016 in 1956 when he made the film *Love Me Tender*. And if you happen to be there on the evening of Halloween, you may be invited to join a Houdini séance, and who knows, you might be the first person to meet the ghost of Harry Houdini.

“That, ladies and gentlemen, is the story of The Final Houdini Séance.”

REFLECTIONS: That is the story I relate when presenting The Final Houdini Séance. It goes really well, and the three items I use suit me and my setup. On their own, each one is not very strong, but together they are much more effective.

I have not detailed how they work, but have concentrated on the storytelling of the routine. Others may decide to use three completely different tricks.

The haunted key is a dealer item. The wooden peg used in the balance trick can easily be made in wood. A description of the spirit knot can be found in numerous books on rope magic, notably in Karl Fulves’s *Self-Working Rope Magic*, on pages 23-24. A visual description can also be found on YouTube.

Afterward, quite often someone will raise the question of how Houdini died, and I then explain about the Houdini film, details of which can be found on the next page.



Figure 11: Bess and Harry Houdini’s favorite photo of themselves together.



Figure 12: A poster from Houdini’s water-torture-cell escape act.

Houdini (1953)

The film fictionalized parts of Houdini’s life story. It showed that he drowned in a pagoda water torture chamber filled with water. There is only one problem: this is not true.

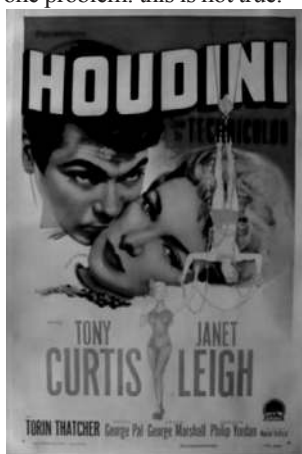


Figure 13: Poster for Houdini (1953), starring Tony Curtis and Janet Leigh.

On October 24, 1926, Houdini was running a fever of 102-104 degrees Fahrenheit. Two days previous he had been resting in his dressing room prior to a show in Montreal when a college student named Gordon Whitehead approached him.

It seems that Whitehead asked Houdini if the claim that he could withstand a punch to the abdomen had any truth to it. Houdini assured him it was true and gave him permission to see for himself. Whitehead immediately took a few jabs at Houdini's midsection while the magician was still reclining on a couch.

The punches inflicted more pain than Houdini anticipated, and he told Whitehead to stop.

By the time Houdini was heading for his next show in Detroit, his condition had deteriorated badly. He refused to go to hospital and had to give up the show that night after the first act.

He went to hospital, and it was established that he had peritonitis due to a ruptured appendix. The doctors performed emergency surgery to remove Houdini's ruptured appendix, but the damage was already done. The poison had spread through his body. He died on October 31, 1926.

It is thought that the way his death was portrayed in the film was because, if they had shown the real reason, there was a very good chance of litigation being taken by Gordon Whitehead and his family, who were still alive at the time.

LIFE, UNIVERSE, EVERYTHING

BACKGROUND: In the science fiction book *The Hitchhiker's Guide to the Galaxy*, written by Douglas Adams, the planet-sized computer called Deep Thought was tasked to figure out the answer to the ultimate question of life, the universe, and everything.

After seven and a half million years, it returned the answer 42. There have been a multitude of theories about this and how it could make sense. Douglas Adams himself said he chose 42 as the answer after simply staring out at his garden and choosing a

funny number completely at random. In other words, it was a joke – the whole story being nonsensical.

The late Max Maven used the Gilbreath principle to force the number 42 in his work with the Life, Universe and Everything card trick. Set out below is my presentation of this intriguing card routine.

REQUIREMENTS: You will require a pack of cards, a die, and your helper will need a mobile phone.

SET-UP: The numerical order of the top 16 cards is as follows: **10, 6, 2, 7, 5, 3, 3, 5, 7, 8, 6, 2, 4, 5, 5, 6.** With the pack face down, the 10-value card is the top card. The suits are immaterial. A typical setup could be:

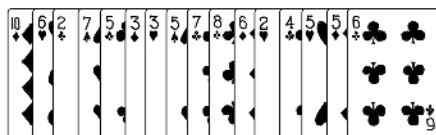


Figure 1: A typical setup of the top sixteen cards.

WORKING AND PRESENTATION:

Introduce the pack and hand the die to the spectator. After a few false cuts or shuffles, remove the top 16 cards. You can count them down onto the table one at a time (which reverses their order) or just thumb them off without changing their order. Either way makes no difference to the outcome of the trick.

Ask the spectator to roll the die. Explain that if he rolls an even number, you will flip over the top two cards as one, and then cut the pack anywhere. Demonstrate this and leave the cards flipped.

However, if he should roll an odd number, you will flip over the top four cards as one, and then cut the pack anywhere. Again, demonstrate and leave the cards flipped.

The spectator rolls the die, and you flip over the cards as described above according to whether he rolls an odd or even number.

This procedure is carried out four times altogether. In doing so, the cards that are flipped over could be either all face down, face up, or a mixture of both. It depends where the cards are cut.

When this has been completed, turn the packet over and repeat the procedure.

You should end up with a packet of cards that are a mixture of face up and face down.

Now deal the cards into two piles, one card at a time, left to right. Have the spectator roll the die. If even, flip the left pile over onto the right; if odd, flip the right pile over onto the left.



Figure 2: The phone search result, showing the number 42.

Have the spectator click on the Google app on his phone.

When he has done this, ask him to type in the following words: “What is the answer to life, the universe and everything.”

Something similar to that shown in **Figure 2** should appear on his phone. Notably, the number 42.

At this stage of the routine you explain the nonsensical story about Douglas Adams’s book, *The Hitchhiker’s Guide to the Galaxy*, and the number 42.

Now spread the packet of 16 cards on the table, and it will be seen they are a mixture of face-up and face-down cards.

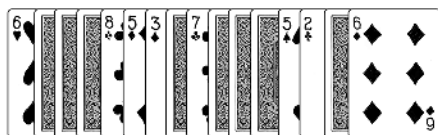


Figure 3: The packet of 16 cards spread on the table.

Emphasize how the cards were randomly mixed using a die. Add up the values of the face-up cards. To everyone’s surprise, they total 42. You appear to have found Douglas Adams’s answer to life, the universe, and everything!

REFLECTIONS: You will find that the face-up cards on the reverse side of the

spread will also total 42. Amazing! All due to the Gilbreath principle.

When flipping over two or four cards, they are done in one block, not each individual card. Depending on where the cards have been cut, the two or four cards being flipped could be either face up, face down, or a mix of both.

The flipping, cutting, and dealing of the cards gives a very good impression that the cards are being randomly mixed. Inspirations for this routine include a contribution by Brian Clark in the British Ring Parade from the January 2026 issue of *The Linking Ring*.

LOOPED

BACKGROUND: This effect was published many years ago in Will Goldston’s *Tricks That Mystify*. Later a variation appeared in Harold Denhard’s book *How to Do Rope Tricks*.

This is my handling and modification, which I call *Looped*. It has been an integral part of my ring and rope routines over a number of years.

WORKING AND PRESENTATION:

Hold the rope as shown, with end **A** held in the crotch of the left thumb. Turn the right hand to the position shown to form a loop in the rope **Figure 1**.

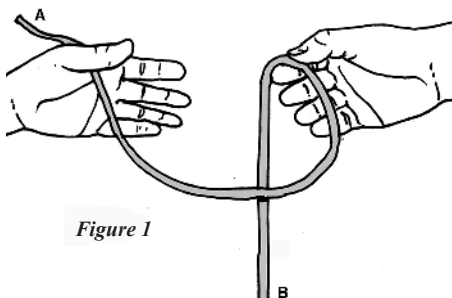


Figure 1

Bring this loop to the left hand. Hold it in place with the left thumb as shown in **Figure 2**.

Repeat the same process to form a second loop, again holding it in place with the left thumb **Figure 3**.

Place the ring on the fingers of the left hand so that it rests on top of the forefinger **Figure 4**.

End **B** is brought up and ...

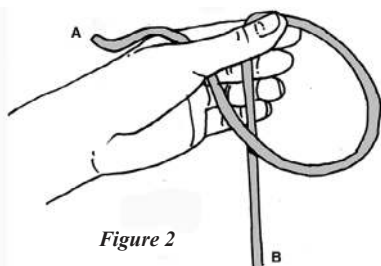


Figure 2

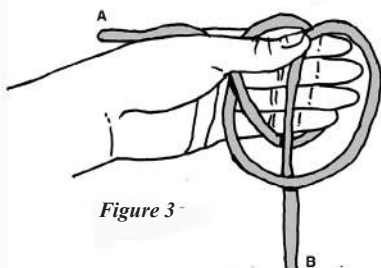


Figure 3

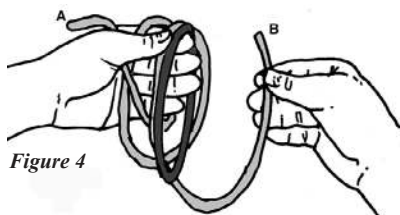


Figure 4

... placed between the first and second fingers of the left hand, where it is gripped tightly **Figure 5**.

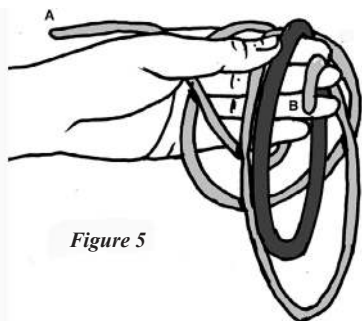


Figure 5

Keeping tight hold of ends **A** and **B**, the left hand is lowered a little, allowing the ring to fall off the left hand.

As the ring falls, the loops of rope on the left hand are pulled off by the weight of the ring. The ring ends up in the bottom of two loops **Figure 6**.

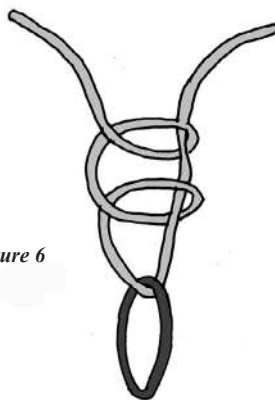


Figure 6

Immediately the rope is held between the two hands to display the position, the right hand holding end **B** while the left retains end **A**.

The whole sequence flows smoothly in an unhurried manner.

OUT OF THIS UNIVERSE PLUS

BACKGROUND: In Harry Lorayne's excellent book *Close-Up Card Magic* (1962), there appears on page 80 an effect called Out of This Universe. Many years ago I came across this effect. After much thought and consideration, I found I was able to build the finish into a three-part ending, each part being stronger than the last. I included it in my book *Griff on Close Up*, published by The Supreme Magic Company in 1967.

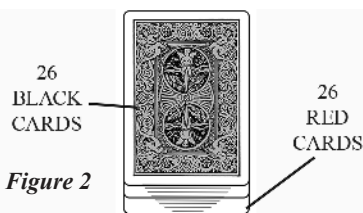
Harry Lorayne's name cropped up recently in conversation. This set the thought process working again. Looking up the routine again, I felt it was too good an effect to remain lost in those long-ago pages.

So here is my updated version.

REQUIREMENTS: You will need a small prediction card, as shown in this illustration, and a pack of cards with the red and black cards separated. The 26 black cards are to be uppermost when the pack is face down. The suits can be in any order.

Figure 1

11 Red Cards
9 Black Cards



WORKING AND PRESENTATION:

The prediction card is face down on the table at the beginning of the routine.

Fan the cards face down and force one of the black cards. This is very easy, as the top 26 cards are all black. You only need to fan this part of the deck. After the card has been selected and noted, take it back and replace it in the lower half of the deck (among the red cards).

With the cards face down, explain that there are numerous ways to cut and mix cards. As you do so, give the deck a couple of false cuts and a false shuffle, leaving the cards in the original setup. You explain that this cutting and shuffling of cards really only mixes them in small groups. You want to have the pack shuffled so that every single card is mixed with the rest of the cards.

Hand the cards to your helper and ask him to first deal the top four cards onto the table, as shown in *Figure 3*.

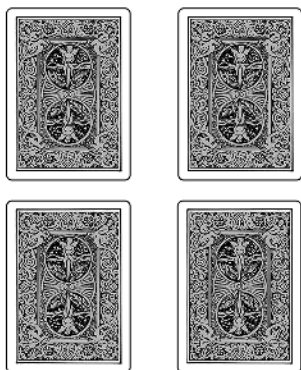


Figure 3

When he has done this, have him continue to deal the cards one at a time onto any pile he likes. They do not need to go in rotation. However, ask him to try to keep the same number in each pile as he deals. This will help the shuffling of the cards later *Figure 4*.

After all the cards have been dealt into

four more-or-less equal piles, emphasize that any card could have gone on any pile. It was his decision.

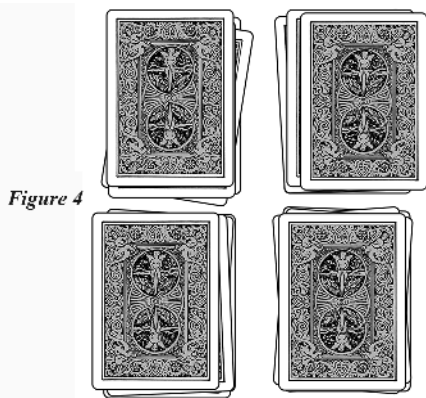


Figure 4

If you now take a look at the cards, you will see that each pile has approximately the same number of cards, and that the top half of each pile will all be red cards, the bottom half being all black cards.

You explain that you are going to shuffle the cards together. Ask him to indicate which two piles you should shuffle together first. When he does this, pick up those two piles and riffle-shuffle or faro-shuffle them together.

Now take the remaining two piles and do the same. You will now be left with two piles, each containing about 26 cards. Riffle- or faro-shuffle them together.

Recap on what has happened, and that there can be no doubt that the cards have been well and truly shuffled and mixed.

Take the shuffled pack of cards, and from the top deal 16 cards face down to your left. Now deal 20 cards to your right, and place the remaining 16 cards to the extreme right *Figure 5*.

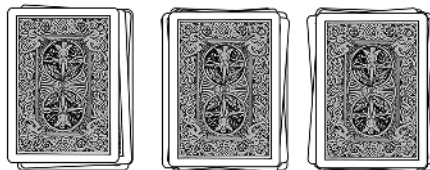


Figure 5

The position is that the left-hand pile has 15 red cards and 1 black card, which is the one previously selected.

The middle pile will have 11 red cards and 9 black cards.

The extreme right pile will be all black cards.

Pause for a moment and recap on what has taken place. Refer to the middle pile of 20 cards, and ask if anyone can guess how many red cards and how many black cards there are. You will get a variety of guesses. Someone will probably say ten of each color, which you would agree would be a great result considering all the shuffling that has taken place.

Turn over your prediction card, which predicts there are **11 red cards** and **9 black cards**.

Take the center pile and turn the cards face up, and count them, separating the colors as you do so. To everyone's surprise, your prediction is correct.

Turn over the pile on the extreme right, ribbon-spread them, and despite all the shuffling they are all black.

For the climax, turn the pile on the left face up to reveal they are all red except for one black card, which is the previously chosen card.

REFLECTIONS: When rehearsing the routine, look at the faces of the cards, and you will see that most of the time you are merely shuffling reds into reds and blacks into blacks.

I tend to favor doing a faro shuffle rather than a riffle shuffle, because there is more certainty that the cards will dovetail together better.

This is a very powerful effect.

THE CLIFTON ACES BACKGROUND:



The Clifton Suspension Bridge, Bristol.

One of the main tourist attractions in the city of Bristol is the Clifton Suspension Bridge. Designed by the famous engineer Isambard Kingdom Brunel, it opened in 1884. Today it still meets the demands of 21st-century commuter traffic, with many hundreds of motor vehicles crossing it every day.

Perched on the cliffs adjacent to the bridge is The Avon Gorge Hotel. At night, diners in the hotel's main restaurant can gaze out on Brunel's illuminated masterpiece. In years gone by, the hotel was one of the centers of Bristol night life.

In the late 1990s, the hotel held their Christmas Party Nights each year during the last few days in November, the whole of December (excluding Christmas Day and Boxing Day), and the early part of January. From 1996 until 1999 I presented my close-up magic on these occasions. In all, a total of just over 100 nightly appearances.

There were three main rooms to cover in a three-hour period before the dance music took over. On average there were about 120 people each evening, in groups of varying sizes. Some were from firms having their annual Christmas "do," others were family groups. There was much laughter, with everyone having a great time enjoying themselves. Party hats and Christmas crackers were in abundance.

I well remember one occasion when performing at a table. A young man in his early twenties held up a miniature deck of cards which he had got from a Christmas cracker. "*I bet you can't do a trick with these cards?*" he called out.

A variation of Grant's Four Ace Routine immediately came to mind (*Tarbell Course in Magic*, Vol. 5, pages 119-120). This is the trick I had him do with the small pack of cards.

I told him to "*Remove the four aces and place them face down in a row. Next deal one card on top of each ace. Repeat this two more times.*" I then instructed him to collect up the packets in any order so that the cards were mixed (the packets were, but not the cards!). At this point I took the cards and

gave them a false triple cut.

He was then instructed to deal the cards out again into four more packets, from left to right, one row at a time.

I then pointed out that he had four pockets, two in his jacket and two in his trousers. I asked him to pick up any packet and put it in any of the pockets. He was to do the same with the other three.

Finally, I had him remove three of the packets from his pockets. To his surprise, the cards in the remaining pocket were the four aces. He was dumbfounded. *"How did you do that?"* he said. *"I didn't, you did it. You should be doing the magic here, not me,"* I replied.

REQUIREMENTS: A deck of cards will be required, either normal size or miniature.

WORKING AND PRESENTATION: First, let's see how it works. Place the four aces face down in a row, and deal one card face down on top of each ace. Repeat this two more times, so that on top of each face-down ace there will be three cards. Collect up the four packets one by one, in any order, placing one on top of the other until you have a face-down packet of 16 cards.

Now deal them out again, one row at a time, into four piles. You will find that the packet at one end contains the four aces. This works automatically each time.

When I performed this at The Avon Gorge Hotel, I asked the young man with the miniature deck of cards to place the packets one at a time in any of his two jacket or two trouser pockets. As he did so, I noticed in which pocket he placed the aces.

Now let us suppose he placed the aces in his left trouser pocket. I said to him, *"Jacket pockets, trouser pockets – which?"*

If he replied *"jacket pockets,"* I would have added, *"Right, take those cards out and discard them."* If he had said *"trouser pockets,"* I would have said, *"OK, discard the cards in your jacket pockets."*

Whichever way, we will be left with the cards in the trouser pockets. My next instruction was, *"When I snap my fingers, place your right hand in your right trouser*

pocket, or your left hand in your left trouser pocket."

If he placed his right hand in his right trouser pocket, I would have told him to *"Remove and discard the cards in that pocket."*

If he placed his left hand in his left trouser pocket, I would have said, *"Hold on to those cards tightly, and discard the ones in the other pocket."*

Either way, we will be left with the four aces. In other words, we are using a form of conjuror's choice.

The result was that when he took the aces from the remaining pocket, he was absolutely amazed. The magic happened in his own hands.

From time to time I have performed The Clifton Aces in my talk/show "The Art of the Magician," which I offer to groups looking for speakers.

Every now and again I am asked, "Can anyone do or learn magic?" My reply is, *"Yes, it's probably like learning to play the piano. Some are very good and have a talent for it, while others find it more difficult. Let me show you."* I then give a spectator a pack of cards and get him to do the dealing and putting the cards in his pockets, as described above. The result on the rest of those watching is quite startling.

REFLECTIONS: You can complicate the matter further if you wish by getting the spectator to cut the cards a number of times after the cards have been collated. This means, however, that when the cards are dealt into four packets, the four aces can be in any of the four positions.

Archie Byford's "Which Pocket, Sir?" in *The Gen* magazine, April 1947, pages 68-69, explains how to get over this problem. Quoting from his article, he describes ascertaining which of the four packets contains the aces in a natural manner: as the volunteer empties his pockets to make room for the cards, he picks up each packet, and in the act of handing it to him, sights the bottom card. As soon as he spots an ace, he knows that is the packet for which he has been watching, and notes into which pocket it goes.

This is the most simple of all card tricks. But my experience is that laypeople are completely baffled by it when presented in the right situation.

The secret of being a successful magician, as many have said before me, is in the presentation. The more entertaining it is, the more successful you will be.

THE MISSING NUMBER

BACKGROUND: I taught in primary schools for 17 years before taking up magic on a full-time basis. As part of the curriculum, much time was spent showing the children how mathematics could be fun.

I had always had an interest in numbers and their relationship to each other. During our math lessons we explored the world of numbers in a variety of ways. We looked at simple number tricks, puzzles, the magic number nine, probability experiments with dice, magic squares, using fingers as a calculator, and so on. I found that this approach kept the subject alive and fun for the children.

We also looked at various number puzzles and how they worked with a calculator. Below is one such item that we had fun with, and it depends upon the mysterious properties of the number nine.

REQUIREMENTS:

You will need a calculator. Every mobile phone has one.

WORKING AND PRESENTATION:

Make sure that the person helping you has their calculator set at zero (0) to start with.

0

Ask them to first think of any three-figure number, e.g., 467, and enter it into their calculator.

467

Now ask them to add those three numbers together mentally in their head, e.g., 17, and then press the minus sign and enter the total of the three numbers.

Press the equals sign, and the total will then be 450.

450

Now press the multiplication sign and enter any four-figure number, e.g., 5983.

5983

Finally, press the equals sign, and you will now have seven numbers in the answer, e.g., 2692350.

2692350

That completes the work with the calculator. The total of the final seven numbers will always be a multiple of nine. In this case, $2 + 6 + 9 + 2 + 3 + 5 + 0$ add up to 27. Sometimes, if a set of low numbers is inserted into the calculator, there may only be six numbers in the final answer.

Ask your helper to think of one of the numbers in the answer and call out the other numbers in **any order**, and you will try and reveal the thought-of/missing number.

When the numbers are being called out, mentally add them together. In the example shown, let us assume he thinks of the number 5. The numbers he will call out will be 2, 6, 9, 2, 3, 0, which added together total 22. The next multiple of nine will be 27. By subtracting 22 from 27, the answer will be 5, the number he thought of.

Let us look at another example. Suppose the numbers called out total 33; the next multiple of nine will be 36. Subtracting 33 from 36 reveals the missing number to be 3.

However, if the numbers called out are a multiple of 9 – say, 18 or 27, for example – then the spectator will have thought of a 9 or a 0. In which case you will need to fish for it, e.g., “*Was your number a round number, like 0?*” If the reply was “no,” then you will know it is the 9.

As far as this effect is concerned, the numbers that are a multiple of nine are 9, 18, 27, 36, 45, 54, 63, and 72.

REFLECTIONS: Subtracting the total of any three-figure number from the three-figure number itself will always result in a new three-figure number that is a multiple of nine.

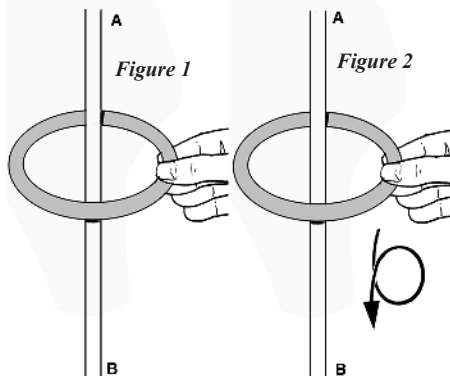
The total of the final answer of six or seven numbers will always be a multiple of nine.

TWISTED WORKING AND PRESENTATION:

Thread the ring onto the rope. Foot stands on end **B** while left hand holds end **A** **Figure 1**.

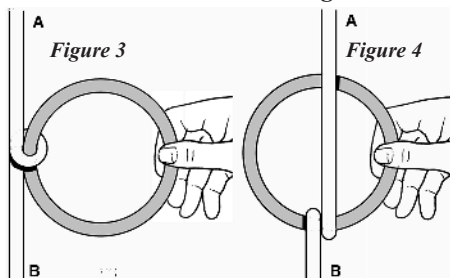
With the right hand, move the ring up and down the rope to show that it runs freely.

Hold the rope fairly taut and twist the ring over towards you **Figure 2**.



When you have done that, the twist in the rope will look like this **Figure 3**.

Still holding the ring in the right hand, move it up and round so that it looks like this. The twist in the rope will now resemble that shown in the illustration **Figure 4**.



Bring end **A** over and back under the ring.

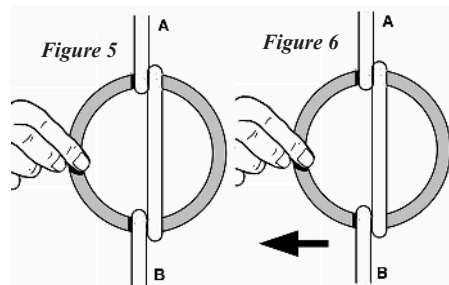
Right hand now holds end **A** while your foot still stands on end **B** **Figure 5**.

Left hand now takes hold of the ring.

Slightly relax the tension on the rope and pull the ring in the direction of the arrow **Figure 6**.

The ring will come free, and if the tension in the rope is just right, the rope will “twang” very slightly.

If the ring were pulled in the opposite direction, it would go into a knot in the rope.



WORLD’S GREATEST MAGICIAN

BACKGROUND: The idea of making messages out of a spread of playing cards is not new. Jerry Andrus formed an arrow using a faro shuffle in “The Arrow,” from *Andrus Deals You In* (1956). Karrell Fox formed a question mark in “The Question Is...” in the *Tarbell Course in Magic*, Volume 5, page 96.

In *Semi-Automatic Card Tricks*, Vol. 1, Steve Beam described his version of “The World’s Greatest Magician.” In his method he used Norman Houghton’s control, wherein the chosen card is controlled to 32nd position in the deck.

Looking for an easier method where there was no chance of the helper miscounting or misspelling, I came up with the following.

REQUIREMENTS: All that is required is a pack of cards containing a thick card. I tend to make this the Joker.

SET-UP: The pack of cards is thoroughly shuffled, then cut, bringing the thick card to the bottom of the deck.

WORKING AND PRESENTATION: With deck in hand, start to deal the cards into a face-down pile, asking your helper to call “stop.” He needs to call “stop” somewhere in the first 15 cards or so. Ask him to look at the card stopped at, and then place it on top of the pile of cards just dealt. Place the cards in your hand on top of the dealt-down pile. The selected card is immediately below the thick card.

At this point you pause, and as Steve Beam says in his routine, “*It occurs to me that before we find your card, there is another important question we should answer.*”

That is, who is the world's greatest magician? We can debate this forever, but probably the easiest way is to ask the deck of cards."

Start dealing the cards in a straight line from you to your helper, dealing one card for each letter.

W-H-O ... I-S ... T-H-E ... W-O-R-L-D ... apostrophe ... S. See Figure 1.

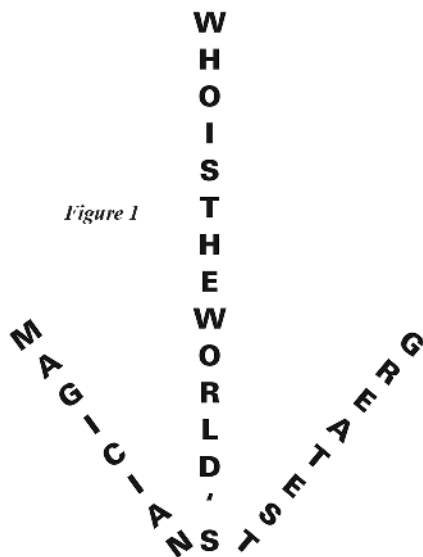


Figure 1

You are now going to spell the word "greatest" with the next few cards. You will start at the card nearest you, and deal at an angle to the right. You are forming the right arm of an arrow which is pointing towards you.

Now spell the word "magician," starting at the card nearest you and dealing at an angle to the left. You are forming the left arm of the arrow, which is pointing toward you.

After completing the spelling, place the remainder of the deck at the foot of the arrow, as shown in **Figure 2**. The chosen card is in this pile, next to the thick card.

Pause for a moment after spelling the words. This gives the audience time to catch on to the fact that the arrow is pointing to you as the World's Greatest Magician. You will find there will be some amusing comments when they realize what has happened. There is plenty of scope for humor here.

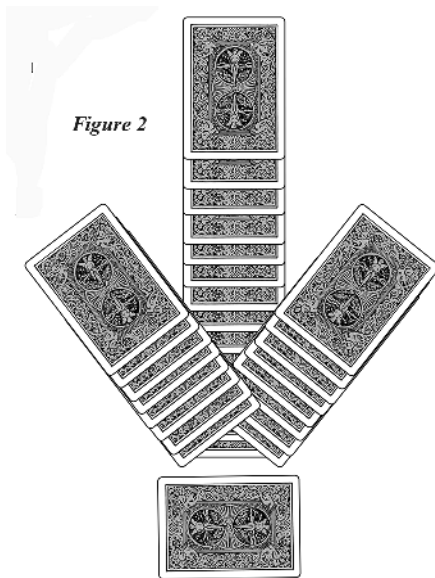


Figure 2

Commenting, "Not only does the deck know who is the world's greatest, it can also find your card," ask the helper to name his card.

When he does so, pick up the packet of cards at the foot of the arrow. Riffle down the outer edge of the cards with your thumb until the thick card springs past. Cut the cards at this point, bringing the chosen card to the top. Flip it over, revealing the selected card.

Not only does the deck know who is the World's Greatest Magician, it can also find the selected card.



REFLECTIONS: This effect has great comedy potential. The revelation of the selected card is a nice surprise at the end and gets a good reaction.

I thoroughly recommend you look at Steve Beam's version in *Semi-Automatic Card Tricks*, Volume 1, in which he uses Norman Houghton's card control. It is a real baffler.

Send comments and appreciations to:

Tony Griffith
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The Card Corner

MIKE POWERS

This is an item I taught in my second Penguin Lecture. It's FASDIU, involves three people and is easy to master. It's basically a way to share one of your superpowers. You will enable three spectators to magically cause a card to jump from the center of their packets to the top.

Power Share

EFFECT: The magician removes the four aces from the deck and sets them aside. Now each of three spectators cuts a packet from the deck and holds it face down in their left hand. The magician holds the remaining cards. An ace is then placed into the center of each of the four packets. With a snap of his fingers the magician causes his ace to rise to the top.

He offers to share this superpower with the spectators. The magician returns his ace to the center of his packet. Now, having shared his superpower, the magician and the three spectators all snap their fingers over their packets. For the big ending, everyone turns over the top card of their packet. This time not only has the magician's ace risen to the top, but the spectators' aces have risen as well.

SET-UP: None.

PROCEDURE: Spread the cards with faces toward you. Injog the third card from the face as you look for and upjog the four aces. Square up leaving the aces outjogged as you grab a left 4th finger break under the 3rd card from the face in readiness for Marlo's FUFU switch*. Strip out the aces by rotating them out of the deck (**FIG. 1**). Place the aces at the face of the deck. You now have a break under seven cards – the four aces and three X cards.

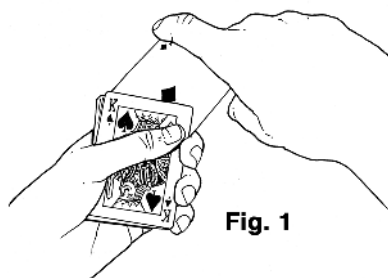


Fig. 1

MARLO'S FUFU SWITCH*: Lift the packet above the break as you angle the front edge down a bit to hide the extra thickness. This exposes an X card at the face of the deck. Let's say it's the three of hearts (3H). Obtain a left 4th finger break under the 3H (**FIG. 2**) as you say, "The aces are generally thought of as the most important cards in the deck. More important than say, the 3H here." You want to draw attention to the face card of the deck because that will add conviction to the notion that nothing tricky has happened when you execute the FUFU switch.

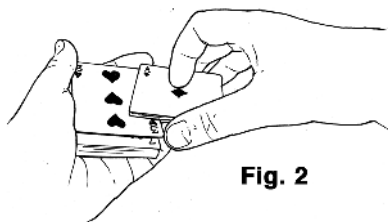


Fig. 2

FUFU stands for “Face Up Face Up.” The FUFU switch is basically the ATFUS* switch with the deck face up. By the way, there’s video instruction at www.mallofmagic.com/themoves for all moves tagged with “*.”

Move the seven-card block back over the deck as the right thumb picks up the card above the left 4th finger break, keeping a break between it and the packet of seven cards (**FIG. 3**).

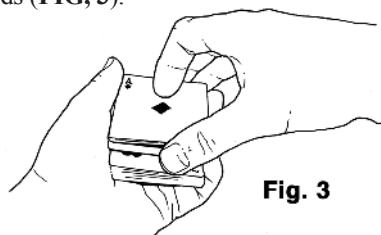


Fig. 3

Peel the top ace flush onto the deck, being sure that the new face card of the deck does not show. Do not pick up a break under this ace. Peel the next two aces slightly side-jogged to the right of the first ace. After the third ace has been peeled, the right hand has a packet of five cards with an ace at the face. Move these cards onto the spread of aces to the right of the third ace (**FIG. 4**). Turn to your left during this action so the spectators can’t see that the rightmost ace has extra cards under it. It should look like you just have a spread of four aces. The right thumb is holding a break over an X card at the rear of this packet. Square up all the sidejogged cards with the deck.

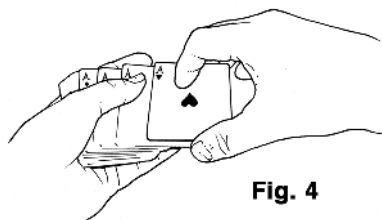


Fig. 4

Allow the broken card (3H) to remain on the deck, covering three aces as the right hand moves away with four cards (supposedly the four aces). Table this packet face up to your right as you say, “We’ll need these aces shortly.” Be sure that none of the X cards show. It should seem that you merely

squared up the four aces and tabled them face up.

The beauty of doing ATFUS* face up (FUFU*) is that the face card of the deck (3H) stays the same after the switch. This allays any suspicion that subterfuge has taken place.

STATUS CHECK: There’s a face up packet on the table with an ace at the face followed by three indifferent cards. These are thought to be the four aces. The deck is face up with an X card (3H) at the face followed by three aces.

Turn the deck face down in the left hand and spread the cards as you say, “I’m going to have each of you take a small packet of cards.” As this line is delivered, obtain a break over the bottommost three cards. Now, square up and Double Cut* the three cards to the top of the deck. This positions two aces on top of the deck and one on the bottom.

You will now use an Allan Ackerman’s technique from his “The Spectator Refuses to Cut to the Four Aces” from *Magic Mafia Effects* (1970). To wit:

With the deck face down in the left hand, riffle up the inner short edge using the right thumb to obtain a right thumb break under about fifteen cards. Turn to your right a bit and angle the deck away from the spectators as you Slip Cut* the top ace onto the deck (**FIG. 5**), coming away with about fifteen cards in right hand Biddle Grip*.

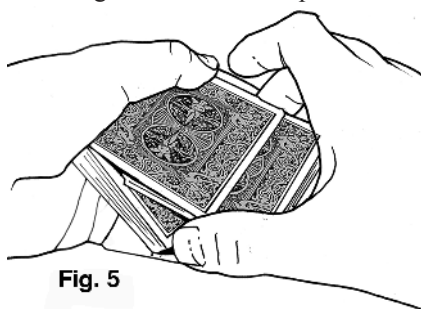


Fig. 5

You don’t want the spectators to note the slip cut. It should seem that you merely cut a packet of cards with your right hand. Say, “Steve, I want you to cut about this many cards.” Since your Slip Cut* put an ace onto

the deck, Steve's packet will have an ace on top. Once Steve has his packet, place the right hand's packet back onto the deck (Riser Gambit) and move to the second spectator, Jim. Say, "Jim. Cut about the same number of cards that Steve just cut. Maybe about fifteen or so." Since the packet you placed onto the deck had an ace on top, Jim's packet now has an ace on top.

Overhand shuffle the remaining cards into your left hand. When you get near the bottom, run cards singly so that the bottom card (an ace) ends up on top. Alternately you can Double Cut* the bottom ace to the top. Finally, have the third spectator, Allan, cut about half the remaining cards.

STATUS CHECK: The spectators believe that the tabled packet consists of the four aces. But in reality, they each have an ace on top of their respective packets. You have a small packet of cards in your left hand. It's time to make some magic!

Say, "I want you guys to each lift up about half of your cards a few inches." Use your packet to demonstrate (**FIG. 6**).

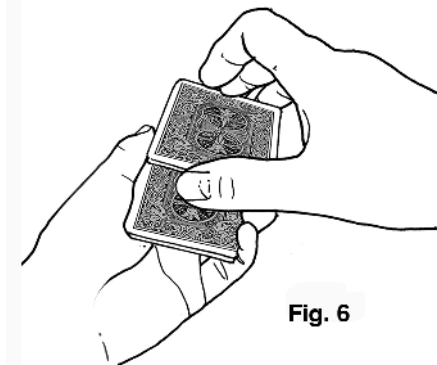


Fig. 6

Say, "Hold that position" as you let your cards coalesce into a single packet. Table your packet face down and pick up the packet of "aces" being careful not to flash any of the X cards. Flip the packet face down into your left hand. Remove the top card (X card) and place it onto the bottom half of Steve's cards. Have him drop the upper packet on top, burying the "ace." Do the same with Jim's and Allan's packets. The spectators now believe that they each have an ace buried in the center of their packets.

You are left with an ace which you drop to the table face up.

Pick up your packet into left hand dealing position and get a TILT* break under the top card (**FIG. 7**).

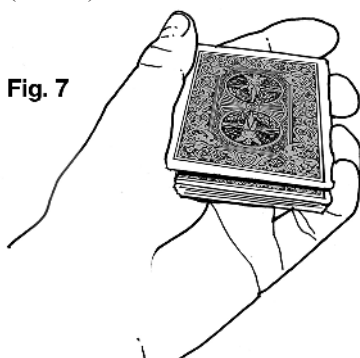


Fig. 7

Pick up the tabled ace face down in your right hand. Now insert the ace, face down, into the TILT* break finally squaring up your packet as you obtain a left 4th finger break under the top two cards in readiness for a Double Turnover*. Apparently there is an ace in the middle of your packet. Snap your fingers over the packet and then perform a Double Turnover* showing that the ace has magically risen to the top. Say, "Now I'm going to share this superpower with you guys." Make some sort of "mystical" gesture signifying the passing of the magical power. Say, "My ace goes back into the center." Suiting action to words, flip the double face down. This positions the ace 2nd from top. Remove the top card and cleanly push it into the center of your packet. Say, "On the count of three, we'll all snap our fingers over our packets. Get ready. One, two, three....snap" Show that your ace has risen to the top of your packet. Say, "Did your aces rise too?" The spectators will find that their magical "snap" causes their aces to rise. You indeed passed your superpower to them!

FINAL THOUGHTS: I like this routine. It's FASDIU and it involves three spectators who end up feeling that they created some magic. Of course, ultimately, they know you made the magic happen.

Cary Schmeltzer pointed out to me that if you're careful with FUFU, you could use a

blank deck with four normal aces since the only faces that are seen are those of the aces. The only modification necessary would be that you would not show the face at the beginning of the FUFU sequence. And, at the end, you'd have to perform a wrist turn with the left hand as you remove the four card packet so that no blank faces show. You'd then proceed exactly as described above. Of course you'd now have a kicker ending as the entire deck turns blank.

It's also possible to use the fact that most of the face of each ace is white to create the illusion that the aces have turned blank. You'd add a blank card to the face of the ace packet and spread the cards so that you could cover the pips of the aces in the spread as seen in **Figure 8**.

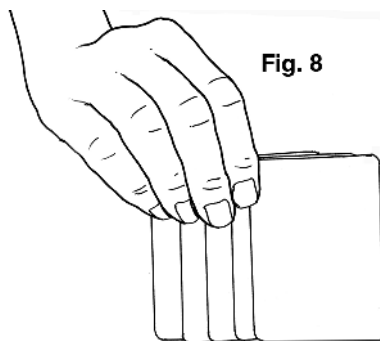


Fig. 8

You would then show that the entire deck is blank as well. Of course the effect is no longer FASDIU. But this might appeal to some workers.

Mike Powers

mpowers@mallofmagic.com

BAMBOOZLERS

Diamond Jim Tyler

OUTSIDE THE BOX

BRAIN TEASER: Ask someone if they can connect all nine dots arranged in a square grid with four straight lines without their pen leaving the paper.

SECRET: You literally have to think “outside of the box” to solve this mystery. The rumor is that the phrase “outside the box” derives from this puzzle.

Simply draw a line as in **Figure 1**. *This is one that I learned in the fourth grade. In fact, I spent the happiest three years of my life in the fourth grade. I didn't want to move on to the fifth grade because I didn't want to pass my father. Dad was also my ride to school.*

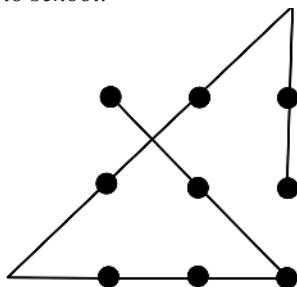


Fig. 1



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



Auto-magic

MICHAEL BREGGAR

The Glassic Force

It has been well documented that the vast majority of mentalism spans just a handful of broad-brush methodologies. One can force the desired information, or, as I like to refer to it, *morph* the information by pre-writing, adapting, or otherwise changing data to fit the effect.

There are hundreds if not thousands of ways to morph information. Any serious student of mentalism should try to read and understand as many as they can, even though it is reasonable to assume they will only use a small subset in their active repertoire. Interestingly, there are only a few books dedicated to forces. Annemann's seminal *202 Forces*, Lewis Jones *Encyclopedia of Card Forces*, and Chris Wardle's *Quirky Forces* come to mind. Each is excellent and worth reading (not skimming).

I'll now tackle a very versatile force that I use often and in many routines. I primarily force a card of some sort. It could be a playing card, cards with numbers, or similarly sized blank cards with anything written on them. Postcards could be forced, too, provided the "houlette" or card holder is of the correct size – more on that later.

What's cool is that it gives the impression that you are not touching the cards (or similar items) that are being forced.

Peter Warlock first noted this force in his marketed product "Stranger in Paradise" in 1955. Ed Marlo added some nice touches (see "Paging a Stranger" in *Ibidem* #19) in December 1959. Sometime around 2013, Aldo Colombini added his own touches to the force in his DVD *Outstanding Magic*. Below, you will read my touches!

I'll explore this with you using a deck of cards. Essentially, a shuffled deck is inserted into a clear glass tumbler. The audience can see the cards through the glass, and since the tumbler acts as a holder of the cards, the performer cannot do any sneaky business. He or she barely even touches the cards. The "selected" card is removed by the audience spectator, yet the card is a forced selection. All can be examined. What's not to love?! It is genuinely ...

"The Glassic Force"

I use a sturdy plastic tumbler that's just shy of 4 inches tall with a 3 ¼-inch mouth. The tumbler is "scalloped," as can be seen in the photo. Whatever card I am forcing is on top of the deck. It can be either preset there or controlled (it all depends on your routine and how you're using the forced card). You could have the deck fully shuffled by the audience members and you get a peek of the top card. Maybe you are using a marked deck and can easily see the top card. No matter how the card, postcard, or envelope-forcing object gets there ... it winds up on top of the face-down deck.





Now, you take the deck and simply place it in the tumbler. The cards are facing the audience with the backs toward you. Placing them in the glass keeps everything as fair as possible, you tell the audience. *“There is no way I can do any funny business with these cards, if I’m not even touching them!”* As you place the cards into the tumbler, you’ll be pushing them down slightly so they stay in place. In doing so, you push the top force card down a half-inch further. This exposes the top half-inch of the second card from the top (to you). Due to the properties of the etching on the tumbler, the audience does not see that the top card has been pushed down further than the rest. The photos explain it all.

Loosely holding the glass at its bottom will help further disguise anything tell-tale, although the design on the tumbler alone is sufficient. Still, you have to hold the glass *somewhere!* Now, you say *“I’ll remove cards one at a time from the sequestered deck, dropping them to the table. Just shout out STOP anytime you feel like it’s the right time!”* Remain ambivalent as to what happens after STOP is shouted. With fingers on the face of the deck and your thumb on the back, slowly pull up the cards, singly, from the top of the deck (which is closest to you), then let ‘em drop to the table face-up in a messy pile. As soon as STOP is said, you tilt the tumbler a bit more than 90-degrees downward so its mouth with the deck is pointed directly at your helper.

Commenting that you don’t want to touch the cards, but also don’t want them to fall out, your free hand gingerly touches the outer short edges holding things in place. In

doing so, you’ll give the glass a tiny shake that frees up the top card a little, making it easy for the participant to remove the top card herself, thus putting the force card in her hands.



The illusion is perfect. It will appear as if you never touched the cards at all. Everything can be examined later – nothing to see here, move along, pal.

In the original handling (and the Marlo and Colombini versions), the force card starts out second from top. The force card is pushed down when the first (top) card is extracted and placed on the exposed face. Since the original required hiding the back of the “stranger” card until the end, this was necessary. However, I have found my touches on this makes the process even easier and much more deceptive. The scalloped tumbler, looking perfectly normal and fully transparent, exponentially amps up the deception – as does your loose handling of it all. It looks so natural. Allowing your spectator to remove the selection reinforces your “hands-off” claim. Perfect.

UGG

In essence, you are doing a contained, controlled vertical “glide” move. It is an

upright glide in a glass, or UGG. Whether you call it UGG or THE GLASSIC FORCE, you'll certainly find it useful and versatile. Perhaps it is more comparable to the easiest second-deal you'll ever do, but I couldn't find a suitable acronym.

As mentioned, you need not use playing cards here. Blank cards with stuff written on the faces work well too. In a glass with a smaller mouth, you could use cards the size of business cards. If you choose to do so, use slick-backed, shiny business cards. The normal ones do not glide easily enough. I have used UGG for the selection of a famous city with travel postcards. Since these postcards are larger than playing cards, you'll obviously need a larger-mouthed container. You can find these things at your local dollar store. Small wire-mesh receptacles (that look like desktop trashcans) are perfect when wider mouths are needed.

Here are a few more ideas for you to think through further.

You could use a batch of, say, twenty envelopes of the opaque, manilla coin kind (approximately 3¼ inches by 4 inches). Again, the envelope you need to force is on top. I have used this method in a "Bank Night"-style motif. Here, I actually hold out the target envelope while I let audience

members fully shuffle the rest. I use various methods to add it to the top of packet as I shove the envelopes into the tumbler. Using a deck of number cards and a slightly different holdout technique, your force could be, say three or so of the number cards, now on the top of the deck. Go through the Glassic Force process but push down the top three (or so) cards. Your helper shouts STOP and pulls out the subsequent top three (or so) cards. The numbers selected could open a padlock, for instance.

When done with tarot cards while framing the process as a ritual of sorts, you'll blow the minds of your spectators. ESP cards also work exceptionally well with this method.

How about a super-duper ACAAN? With a marked deck, you can easily get their named card to the top without looking at the faces. Then shuffle the deck, keeping the named card on top, and insert it into the tumbler. Remove cards as you count down to their named number. Let the spectator extract the final card of the countdown – the one at their named number. BOOM!

You get the idea. How incredibly resourceful this force technique is!

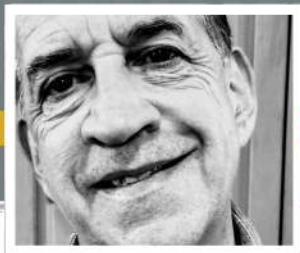
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Summer is going by quickly and I hope you're enjoying it. Recently, a *Linking Ring* reader, Jack Schultz, sent me a math trick that jogged my memory of the days I spent with two of my mentors, Andy Petrik and Frank Meliki, both of whom loved numbers.

This month, I am writing about an oldie but goodie that has been streamlined and enhanced. Hope you enjoy the changes.

Math Magic Premonition

EFFECT: Announce that you can add large numbers in your head faster than a calculator. This works with two-, three-, four-, or five-digit numbers. It will work with more, but let's not get carried away. To start off, have a pencil, paper, and a calculator handy. Ask someone for a single-digit number. You are going to write five rows of different five-digit numbers. Do not ask your helper to give you a five-digit number; it will take them too long. Ask for single digits, and you can involve more of your audience this way, too. After they write down the first line of numbers, you will know the sum you get from adding all five rows. At any time, you can stop and start acting like you are getting an impression and write your Premonition down on a piece of paper. After the five rows are written, ask someone to add the rows of numbers. They announce their answer, and you reveal that your premonition was the exact number.

WORKING AND PRESENTATION: The cool thing Andy discovered was that it works all the way down to a two-digit number. Regardless of how many numbers are in your row, it will work the same way. First, ask your helper to write a single-digit number. Repeat until you have a five-digit number. Stop, like you are getting a thought from beyond. Write something down and place it aside. Then ask them for a five-digit number

again. Next, you write in your own five-digit number. They do the same one more time, and you write down the last numbers, making five rows of five-digit numbers. Ask somebody to use a calculator and add up all five rows of numbers. They announce their answer, and you show your premonition was 100% correct.

Example: $36527 + 21853 + 78146 + 65872 + 34127 = 236525$

This is the formula you need to remember, and it will work all the way down to a two-digit number. You also need to remember that once they write down their first row, add 2 to the first number and subtract 2 from the last number in the row.

In our example, the first number was 36527, so you would write out 236525. We add 2 before the number 3, and we subtract 2 from the number 7. This is the same formula regardless of how many numbers are in the row.

Here is an example using a two-digit number: $25 + 37 + 62 + 45 + 54 = 223$

The first number is 25, so our total will be 223.

The second part of the formula is what makes it work. When you write down your numbers, make sure that when added, the row above them equals 9.

That's all there is. Now you have a very nice piece of math magic to add to your bag of tricks. I really like this, and using three digits or two digits is enough with most people. Being able to do math in your head with large numbers is, to a layperson, like solving a Rubik's Cube. It is mind-blowing to them.

Try it! And if you have a mentor, great. If not, try to find one. It will make your magic better and it will help theirs, too.

Until next month,

Bob Durante: bobdurante55@gmail.com

Broken Wand

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



JEFFREY BUTLER ELINE

Jeffrey Butler Eline, 58, of Reisterstown, Maryland, died on March 19, 2026. He held I.B.M. number 72534 and had been a member since 2015. He belonged to Ring 179 (Baltimore, Maryland).



Jeff graduated from Franklin Senior High School in 1985 and went on to earn his degree in communications from Wilkes University in 1989. He also studied at the City of London Polytechnic in 1988. His early career in media and film included work with WJZ (Channel 13) in Baltimore, Molinaire Film in London, and WBRE (NBC), where he served as a director from 1989 to 1990. His love for film continued as the founder of e-LINE Video Production from 1995 to 2010, during which he produced three feature films: *Lottery Incident* (1995), *Mentor* (2005), and *I Do & I Don't* (2008), while working with actors like Rutger Hauer and Jane Lynch. For more than thirty years, Jeff was a fifth-generation director of Eline Funeral Homes until his retirement in 2022. For more than fifty years, he studied and performed magic, beginning with children's birthday parties and growing into a respected presence in the magic community. In addition to the I.B.M., he was a member of the Society of American Magicians, the International Brotherhood of Magicians, and the Magic Circle in London, and he participated in the invitation-only Fechter's Finger Flicking Frolic (4F). He also began playing guitar at age five and performed in numerous bands and solo acts throughout the 1990s. His songwriting earned recognition

as a finalist in WGRX's "Song for Baltimore" competition with his song "Baltimore Bound." Jeffrey is survived by his wife Gayle Bateman-Eline, son Aaron Eline, daughter Shelby Eline, and mother Janet Butler Eline.

R. MICHAEL ENGLE

R. Michael Engle, 85, of Oro Valley, Arizona, died on April 23, 2026. He held I.B.M. number 59879 and had been a member since 1999.

He belonged to the Order of Merlin (twenty-five years of continuous membership) and Rings 10 (Indianapolis, Indiana) and 336 (Nashville, Indiana). He was



born in Greencastle, Indiana, and graduated from North Central High School in Indianapolis, Indiana. He attended Indiana State University in Terre Haute and enlisted in the United States Army from 1962 to 1965. Michael's interest in magic began in 1949 when he was nine years old and his mother took him and his brother to see Harry Blackstone Sr. at the Lyric Theater in Indianapolis. That led to magic tricks for Christmas, performing for his younger brother, and putting on occasional neighborhood shows. His interest continued into the 1950s with books about Houdini, performing at children's birthday parties, and even working part time in a magic shop. After a move to Corpus Christi, Texas, he appeared on a local television station and was invited to join the Texas Association of Magicians (TAOM). Instead, his interests led him elsewhere and he said, "I retired my top hat for the next thirty-four

years.” During a trip to Colon, Michigan, for Abbott’s Get-Together in 1993, he stepped back through the door to the magic community. Later, while touring the American Museum of Magic in Marshall, Michigan, he became fascinated with the history of magic and how it could be used to entertain people. He belonged to the Society of American Magicians Assembly 31 and was a member of the Houdini Club of Wisconsin, the Louisville Magic Club, the Magic Collector’s Association, and the New England Magic Collectors Association. He and his wife Vicki attended conventions including Magic Live, the Genii Convention, Abbott’s Get-Together, Magic Collectors Expo, and annual gatherings of the I.B.M. and SAM. Michael’s other interests included woodworking, the American Civil War, and genealogy. His body was donated to Science Cares, an organization dedicated to scientific research and education. Michael once wrote, “I have no special talents. I’m just a foot soldier that tries to help make the wheels turn and things work for all to enjoy.”

JIM FLANIGAN

Jim Flanigan, 88, of Roseville, California, died on June 20, 2026. He held I.B.M. number 49193 and had been a member since 1993. He belonged to the Order of Merlin (twenty-five years of continuous membership) and Ring 50 (Washington, DC). While living in Washington DC, he worked for the Newhouse News Service covering politics. His press pass let him wander the halls of Congress and attend inaugural balls and correspondents’ dinners. Under the George H.W. Bush administration he became the press officer for the Peace Corps. In retirement, Jim worked for the iconic Al’s Magic Shop where he demonstrated for customers and designed some of his own effects, including “Where’s Osama bin Laden?”



He was working at Al’s when the planes were hijacked on 9/11. After one of them hit the Pentagon, he had to walk home that day rather than take the metro. Jim volunteered with Traveler’s Aid, working at both Union Station and National Airport to help visitors get to their city. In the summer of 2009, Jim had a health scare when he contracted West Nile Virus and was in a coma for two days. While he was in the hospital he shared many memories of his childhood with his daughter, Carmon, who encouraged him to write them down. He began to write his memoirs, which turned into two volumes, one with stories of his family, his life, and his career, and the other an extensive genealogy. He had copies printed in a hardcover book, “One Man’s Magical Memories,” as a gift for his family. He served as Territorial Vice President of the I.B.M. and as the longtime editor of Ring 50’s “Magi-Gram.” He was a winner of the Ring 50 SABAR Award. Jim always had a deck of cards in his pocket, and he performed magic to the delight of his friends and grandchildren whenever he visited them. He is survived by his wife Patricia, two daughters, thirteen grandchildren, and eighteen great-grandchildren.

DON WIBERG

Donald Edward Wiberg, 90, of Frankfort, Illinois, died on July 15, 2026. He held I.B.M. number 14293 and had been a member since 1953. He belonged to the Order of Merlin Excelsior (sixty years of continuous membership) and Ring 43 (Chicago, Illinois). He served as International President of the I.B.M. in 1984 and was one of a group of magicians who performed at the inauguration of President George W. Bush. Don dedicated thirty-five years as a woodshop and drafting teacher at Kennedy High School in Chicago. He was one of the first Chicago teachers to teach Computer Aided Design in his classroom. He graduated



from Harper High School and Chicago Teachers College. When not in the classroom, Don worked at Riley's Trick Shop in the south Chicago suburbs. Before becoming president, Don served as secretary of the I.B.M. He also belonged to the Society of American Magicians along with local clubs including the Magic Masters. He and his wife Joyce appeared several times on the WGN-TV television show Bozo's Circus. When the family moved to the Chicago suburb of Oak Lawn, they lived around the corner from legendary magician Jack Gwynne. Don worked as an assistant for Mark Wilson on tour and later worked for Wilson's illusion company. While serving as I.B.M. president, Don told *The Linking Ring*: "One of the things that has always impressed me is that as a youngster, I looked in awe at some of the people whom I now consider good friends. Magicians are a rare breed of super people." After retiring from teaching, he became a volunteer docent for the Chicago Architecture Foundation, conducting numerous walking, boat, bus, bike, and Segway tours, serving as the tour director of several. Upon his retirement as a docent, he was awarded as Docent Emeritus. He and Joyce traveled the world on trains, plains, cruise ships, and a motor home. Don is survived by his wife Joyce, children Kristen Wiberg and Craig (Mary Beth) Wiberg, two grandchildren, and a great grandchild.

RONALD O. WILLIAMS

Ronald O. Williams, 81, of Florissant, Missouri, died on August 19, 2025. He held I.B.M. number 35563 and had been a member since 2022. He was previously a member from 2002 to 2007. Ron was a retired minister for the United Church of Christ. He also enjoyed "retirement employment" with Alexander White Mullen Funeral Home. He is survived by his sisters Joyce (Joe) Barrett and Karen (Dan) Mattaline, friend Sadie Yochum, stepchil-



dren, step grandchildren, nieces, nephews, and extended family.

STEPHEN A. ZUEHLKE

Stephen A. Zuehlke, 62, of Wood River, Illinois, died on July 15, 2026. He held I.B.M. number 35319. Steve dedicated his career to the steel industry and worked for his father's company, E-M-E, where he learned the steel business from the ground up. He worked for Sligo/Omega Steel and Tinsley Steel for many years, where he built a respected career in steel sales. He was known for his solid work ethic, honesty, and ability to build lasting relationships. Outside of work, Steve embraced life with passion and curiosity. He was a devoted music lover whose appreciation for great songs spanned generations. He recently began taking guitar lessons to broaden his love for music. He had an extraordinary talent as a magician and entertained family and friends with performances that sparked wonder and laughter. His fascination with the art of illusion extended into an impressive collection of magic books, reflecting his lifelong love of learning and mastering his craft. Steve was a proud member and past president of I.B.M. Ring 1 (St. Louis, Missouri) and SAM Assembly 8. He also co-produced the Gateway Gathering Close-Up Convention for the past five years. Steve was preceded in death by his parents Karl and Virginia (Kruep) Zuehlke. He is survived by his wife of twenty years, Barb Langston; daughter Megan (Troy) Rolan; stepchildren Leslie (Kurtis) McCray, Linsie (Jon) Chiles, and Danny (Stevie) Langston (Stevie); grandchildren Mackinsie Chiles, Zoe McCray, Logan Ross, Hudson Chiles, Mallory Chiles, KJ McCray, Lily Langston, Millie Rolan, Kole McCray, and Sophie Rolan; sister Karen Zuehlke; nieces Paige Suter and Abby Suter; and many extended family members and friends.



Ring Reports

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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

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SANDY WEIS., Treasurer and Scribe / E-mail: ibmringone@gmail.com
1755 Elkins Drive, St. Louis, MO 63136

On June 3rd, Ring One hosted a brand-new experiment in club programming: our first-ever Ring Spring Fling, an evening devoted not to magic, but to the other passions that live within our members. For a club that has spent a century amazing St. Louis with sleight-of-hand, illusions, and stagecraft, the idea of a magic-lite night was both surprising and intriguing.

Members were encouraged to bring family and friends, enjoy a generous spread of free food, and settle in for a showcase of unexpected talents. Pizza, salad, chips, desserts, and soda fueled lively conversations as everyone mingled, wondering what exactly the night would bring.

When the show began, President Steve Queen set the tone with a performance that was unforgettable. Steve proudly demonstrated his unusual talent by hammering a nail into his nose. Knowing full well that Sandy Weis worries about this stunt, he made sure to perform it directly in front of her, much to her horror and the audience's collective gasp. While many silently wondered "Why would anyone ever do that?" Steve still earned a thunderous round of applause as proof that shock value has its own charm.

Next came Lana Mae Sikes, one of our newer members, who stunned the room with a luminous hula-hoop and scarf routine. Her props glowed and shimmered as she moved, creating a visual spectacle that felt straight out of a Cirque du Soleil show. Many members admitted afterward that they had no idea Lana possessed such dazzling talent. Her performance was graceful, surprising, and absolutely delightful.

The evening continued with Tim Shegitz,

known to most of us as a master magician, but on this night he stepped forward as an amazing singer and songwriter. With guitar in hand, Tim performed original songs. These songs are being professionally recorded and will be available for worldwide release in the coming months. His warm voice and heartfelt lyrics filled the room, leaving many of us marveling at how one person could excel so strongly in two completely different artistic worlds.

Then Jen Queen took the stage, sharing her passion for belly dancing. Those who knew she danced were still unprepared for the level of skill and professionalism she displayed. Her movements were fluid, expressive, and athletic, and it soon was clear how she stays so fit. Jen's performance brought elegance and energy to the evening, and the audience responded with enthusiastic applause.

The surprises kept coming when Becca McClain unveiled her aerial apparatus, a 30-foot metal frame that, once assembled, allowed her to perform a breathtaking aerial-silk-style routine using long scarves. Even though she mentioned she wasn't feeling her best, her performance was mesmerizing. Watching her rise, spin, and float above the floor allowed us to witness the combination of acrobatics and aerial arts up close. The audience was captivated.

Minerva Farrell then took the stage and showcased her amazing voice. She stunned everyone with crisp and commanding vocals that filled the auditorium. Minerva is also one of our newer members and we are certainly delighted to have her join our extended family. All of the ladies that performed that night have full-time jobs, yet took the time to share their passions with the rest of us!

To close the evening, Steve and Jen returned for a joint performance. Steve took to the bongo drums while Jen performed another dynamic belly-dance routine. Their chemistry, rhythm,

and joy in performing together made for a perfect finale.

By showtime, nearly 70 had filled the room, made up of members, spouses, children, and curious guests. The response was overwhelmingly positive. Many asked when Ring One would host another Spring Fling, eager to discover even more hidden talents within our membership. Our plans have begun to reprise the event next June.

This remarkable evening would not have been possible without the dedication of Michael and Susan McClure. They conceived and coordinated the entire event, recruited performers, organized food, set up the room, promoted the evening, and ensured everything ran smoothly. Despite living 90 miles from the Ring's home base, they never complain and always give their all. Ring One is deeply grateful for their service, creativity, and leadership.

Finally, Ring One is buzzing with excitement as we prepare to welcome the I.B.M. National Convention to St. Louis this July. Many members have already registered, and several have volunteered to help make the event a success. It promises to be a historic moment for our club during its 100th year of serving the St. Louis magic community.

Sandy Weis

RING 2, YOUNGSTOWN, OHIO – Flips-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

Our June meeting was opened by treasurer Gary Morton. The following members were present: Susan Campbell, Jim Klayder, Peter Lucke, and Gary Morton. The theme of the evening was "Storytelling Magic."

Jim Klayder opened the magic with Ambidextrous Travelers by Larry Jennings. He began by asking Susan to choose a type of card, and she chose the 3s. Jim removed the four 3s from the deck and asked Susan to write her names — first, middle, and last — one to each card, and on the fourth card, she wrote the date. Jim then fanned the deck and inserted the cards at random locations in the deck. He said they were so lost that they weren't even in the deck. Jim proceeded to reach into each of his four pockets and pulled a card from each one; they were the four signed cards. He inserted the cards back into the deck, set the deck back on the table, and again retrieved the four signed cards from his pockets.

Peter Lucke continued with Jumbo Cards in Paper Bag from Greg Hamilton. Peter invited Susan to assist him. He had a small paper sand-

wich/lunch bag, out of which he removed six jumbo cards and handed them to Susan. One card remained in the bag. Peter asked Susan to shuffle the cards and hand him two. Peter examined the two cards and chose to discard them. He asked Susan to again shuffle the cards and hand him two, which Peter also discarded. Finally, Susan shuffled the last two cards and handed one to Peter. Peter's card was the 9 of Spades, and Susan's was the Ace of Spades. He asked Susan to choose one; she chose the 9 of Spades. Peter ripped open the bag and showed a matching 9 of Spades.

Gary Morton concluded the evening's magic with Einstein's Theory of Relativity by Winston Freer. He invited Susan to assist him. Gary produced a shallow rectangular box containing 63 small blocks arranged in nine rows of seven each. Gary commented on Einstein's formula relating energy to mass: $E = mc^2$. Next, Gary dumped the blocks on the table, and they were grouped into a variety of clumps. He then applied energy and rearranged the clumps into nine rows of seven each, but one block was left over. It represented the mass created by the energy of arranging the groups. Gary repeated the process two more times, each time liberating one block. To conclude, Gary replaced the groups of blocks in the original shallow box; they fit exactly, and yet there were three single blocks left over.

Jim Klayder concluded the meeting with a lesson on how to perform the Card Warp effect by Roy Walton.

Peter Lücke

RING 6, PHILADELPHIA, PENNSYLVANIA – Delaware Valley Conjurors Club

Meets 2nd Monday, each month, 7:30 p.m., Wallingford Community Arts
Center, 414 Plush Mill Rd., Wallingford, PA 19086
DAVE KELLY, Acting Recording Secretary
Web site: www.ibmring6.com

We began with new member Nirav Shah performing the effect of a large safety pin penetrating a cotton handkerchief. He showed three different methods to do this.

The main event tonight was a lecture/demonstration/teach-in by street magician Robert Francis, who practices his art on the boardwalk of Asbury Park, NJ. At the start, Robert explained that he would perform his entire 20 minute street magic act that he has perfected over the years, then tip the effects, his routine, and how to handle helpers as well as how to gather and keep an audience. Oh, yeah, and how to get tips from the bystanders!

Robert tipped the way to begin a show by getting bystanders to become participants. His first effect he described as a "preview" of the magic show he's about to perform for the crowd. He

does use some adult humor at times, but gentle enough to go “over the heads” of any youngsters in the crowd. His effects include card predictions (one using a giant card to reveal), the thinking behind what type of helpers to use — he begins with a woman — and how to position helpers at key positions to maximize the magic. Also, how to “anchor” the audience volunteer to keep them in place during routines. He explained a killer Rubik’s Cube effect that amazed us, how to use thumb cuffs, and several card effects using gaffed decks including a 10-40 card force.

Once he finished the performance, he gave us a solid hour and a half of the thinking involved as well as tipping the magic effects. He also explained how to make sure that the crowd gives tips for his show. “Tipping” on how to get tips! He also has his Venmo and PayPal info on his magic table for those who no longer carry cash in public.

A great way to start the summer for members. Ring 6 meets year-round, including July and August. We welcome all magicians to stop by.

David Kelly

RING 9, ATLANTA, GEORGIA – Georgia Magic Club

Meets 3rd Mon. of month, 7:00pm, Mt. Vernon Presbyterian Church,

471 Mount Vernon Hwy, Sandy Springs, GA

Ring 9 Website: www.gamagicclub.com

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

Georgia Magic Club (Ring 9) Meeting May 18, 2026

TIP (To Improve Performance) Lecture: “What Is Magic? — Discussing what it is we do, why we do it, and how to do it better,” by David Rakoczy. David took on this profound question and attempted to deliver his take. The talk was for everyone who performs magic, regardless of venue or specialty. He quoted Charles Reynolds: “Magic is the theatrical art of creating the illusion of impossibility in an entertaining way,” and Paul Harris: “Astonishment is our natural state of mind.” Your motive for magic determines your performance approach. The goal of any performance is genuine astonishment rather than mere puzzlement.

Magic is the doing of the impossible. The magician does the doing, but the audience does the impossible in their mind. The astonishment is real; the trick is a delivery device to get to astonishment. Focus on the astonishment. Well performed magic produces wonder, not wondering.

David performed a card trick in which a spectator selected a card, replaced it in the deck, and shuffled. David identified the selected card. But he knew it early on, so during the process of locating it, he set the deck up for another trick, offering this as a tip for creating a routine.

Business Meeting

President Clark Kjorlaug welcomed 28 attendees, including two on Zoom (there were no guests).

Former I.B.M. President Mike Dunagan, because they had not crossed paths during his tenure, gave a Presidential Citation to Anthony Vinson (dated 2024).

Clark’s reminders of upcoming conventions: SAM in Appleton, WI (7/1-4), I.B.M. in St. Louis, MO (7/22-25) (Mike Dunagan encouraged everyone to check out magician.org for the details), MAGIC Live in Las Vegas, NV (8/2-5), KIDabra in Atlanta (8/12-15), TRICS in Charlotte, NC (11/19-21), and Atlanta Harvest of Magic (3/17-20, 2027). Other gatherings noted include Be Magic in New Albany, IN (8/20-22, pay what you can) and Bluff City Conclave in Memphis, TN (4/16-17, 2027). Augustus Graves is participating in the Atlanta Fringe, May 27-June 7. Comedy magician Eric Eaton is performing at the Punchline on June 4.

Steve Langston reported that the Georgia Magic Book Club has been studying David Regal’s *Approaching Magic*, and is now considering the next book. *Magic in Mind* by Joshua Jay, *Final Degree* by John Guastafarro, and *Cerca* by Roberto Mansilla have been suggested.

Walter Fields mentioned Project Magic would welcome additional magicians to participate.

Steve Goldstein confirmed that the next Magic Meetup is scheduled for Sunday, June 7, 2:00 at Hudson Grille.

Lecture Chair Debbie Leifer announced the latest visiting lecture: Award-winning Magic Circle member Jamie Williams, scheduled for August 10.

Three attending members celebrated their birthdays in May.

Secretary-Treasurer Bill Packard presented Theme Magic Winner certificates for April to Stan Konter and Ravi Navare, as well as a New Member certificate to Kevin Cooke.

Theme Performers: “May I Read Your Mind” — Perform a piece of mindreading. MC’d by Vice President Zach Ivins.

Christophe Fouquet, with the help of suction cup telescoping antennas on foreheads, empowered Mike Veron and Ross Democko to send and receive the word “cat.”

Anthony Vinson predicted the sandwich cards that encircled a named card thrust into the deck.

Walter Fields’s Rabbit in the Hat puppet Wally determined which selection of three had been made, by producing a matching object from the hat.

Mike Dunagan correctly predicted the Killer, Weapon, and Room in a reenactment of Clue, as determined by three spectators, and revealed on a note in a bulldog clip isolated and hanging inside a clear jar.

After a couple "I knew you'd say that" gag predictions, Ross Democko presented a well-scripted routine, predicting the order of five ESP cards as determined by a spectator.

Ravi Navare had a card selected and a duplicate of that card was found in an orange.

Stan Konter, with a Left Brain/Right Brain presentation with toss-outs, predicted the card that was selected by revealing it in a Nest of Envelopes.

Gary Poleynard invited spectators to decide which items they wanted off a restaurant menu and his prediction of the total was not quite what was expected.

Steve Langston bet money chips that he could determine the identity of a thought-of card, and although he was wrong at each part of the three-step process, he turned the three chips over to reveal the correct number, the word "of," and the correct suit.

Eric Schuster performed a Book Test, mentally determining a couple of selected words.

Lynn Fox attempted to predict the location of 5 ESP cards in a tower display, as instructed by a spectator.

Darryl Berman attempted to find a selected card by deal-spelling to it.

Debbie Leifer successfully made a three-way prediction of a Casino hotel chip, the amount of money bet, and the winner and result of the Blackjack hands.

General Magic Performer: Steve Goldstein used a "Polaroid Printer" to create a duplicate of a selected card (printed in reverse).

Winners of the giveaways from the Wheel of Names were Stan Konter (Cody Nottingham's Rift, a Card to Mouth effect), Phillip Mosness (Magicana of Havana), Walter Fields (Real Magic), and David Fluker (Ben Harris' Crossroads).

Winner of the Coveted Royal Pin for Theme Magic was Steve Langston. Next month's theme (June) is "The Magic of Television" — Perform a piece of magic inspired by a TV show.

William Packard

RING 11, QUAD CITIES, ILLINOIS/IOWA – Magnum-Kiefer Ring

Meets 1st Thu., 7:00pm, Riverside Park Garden Room, 34th St. and 5th Ave., Moline, IL.

KEN COOPER, President

President Ken Cooper opened the June meeting at the Moline Garden Center.

A short business meeting was held with dis-

cussions about next month's club picnic menu and agenda. Also discussed was a performer for the Christmas party and some other items.

Tonight was the club's annual contests, both close-up and stage. The close-up contest garnered a number of participants.

First up was Craig Cox performing a unique version of Socks. A stack of shuffled cards matched, except for two that matched some magically produced socks. Peter Campagna performed three card effects. His predictions proved correct and he did a very nice job. Ken Wilson performed a series of card sleights, shuffles, cuts and moves ending up with the deck in new deck order. His skills were performed flawlessly. Eric Dany produced a miniature nun where a coin was. He showed the group his cylinder and coins and finished with Clue cards beating a royal straight flush. Michael Dyer had two spectators select cards from portions of the deck they cut. He mysteriously was able to successfully divine both spectators' cards. Rob Schake performed a couple of color changes before producing a deck of the correct color. This was the lead-in to a nice mental mystery that matched three spectator-selected cards.

The stage contest followed with Craig Cox performing a nice color changing silk routine with a massel tube. Ken Wilson took the stage and shuffled, cut and dealt twenty-six cards to multiple spectators and dealt a matrix of the remaining cards. The finale was a magic square with each spectator holding the count with their cards. It was an impressive effect. *Eric Dany*

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

Meets 1st Mon. each month at the Screening Room Cinema & Café, 3131

Sheridan Dr., Amherst, NY. Web site/E-mail: Ring 12.org

TODD NELSON, Secretary,

(716) 480-4757 \ 24 Majestic Circle, Amherst, NY 14226

Our June meeting began with a teaching table. This month we had the pleasure of Dan Sová. He had a copper/brass coin effect where the coins turned from brass to copper and then to Chinese coins with holes in the middle. He also performed and taught a monte routine with four cards. You followed the 4, then it seemed they were all fours, then they all became 10s, and finally they were all queens. Very impressive.

Now it was time for our lecturer, all the way from Oakville, Ontario, Canada, David Peck. I wonder if he knows my sister's family who live there. He taught us the importance of simple moves. He did a really impressive routine using mainly a French Drop over and over again. He made bottles appear from a silk; coins were in the silk too. It was not a French Drop with the bottle. He had a great Miser's Dream routine

with many, many coins — this was all just coins. He had some very impressive card moves to boot, such as finding a card in an impossible location. He also taught about false cuts and shuffles and how important the sound of a cut or shuffle is to a fake one. There was so much more left to learn. Our meeting place was closing. I hope to see David Peck soon with more great stuff to teach.

Shlomo Birkan

RING 13, PITTSBURGH, PENNSYLVANIA – Tampa-Greenberg Ring

Meets 1st Thu., 7:30pm, Dee Jay's BBQ Ribs and Grille, 1155 Washington Pike, Bridgeville, PA

MARK ZAJICEK, Secretary / E-mail: ibmring13@gmail.com

Web site: www.ibmring13.org

In June, Ring Vice President Ralph Kelly presided over our business meeting while President Joshua Messado was away working on a video project. Lucy Hall emceed the evening's performances with a suggested theme of "tricks involving a magic wand."

Bill Cooper presented his second performance for Ring membership, asking Bill Stokes to select a card that was then shuffled back into the deck. Cooper removed five cards from the deck and showed them to Stokes, who confirmed that one of those was his selected card. Cooper handed those five cards to Stokes and claimed that he would identify and remove the selected card. Stokes counted his cards again, but now there were only four. Cooper revealed that the selected card had reappeared face up back in the deck.

Levi asked Bill Stokes to pick a card and return it to the deck. Levi tapped the deck with his Sharpie permanent marker (his "magic wand"), and then he spread the backs of the cards until he found one that had the word "Sharpie" written on its back. Levi turned it over to reveal Stokes' selected card. Levi handed the Sharpie to Stokes and asked him to tap the face of his card with it. Levi turned over that card again to reveal that the word had vanished from its back. Stokes looked at the marker to see that the Sharpie logo had changed into the word "SixClubs" (Ellusionist's "Trick Sharpie").

Tracey Hinsch placed three sponge balls on the table, then she borrowed a playing card from Level and put it inside a box. Tracey made the sponge balls vanish one by one from her hand and reappear under an upside-down cup. Tracey opened the box to show that Levi's card had vanished and was replaced by dozens of additional sponge balls. Tracey lifted the cup to reveal an orange, which was cut open to find Levi's card inside.

Gary Filson handed out three styrofoam cups for examination, then he collected the cups and emptied a pitcher of water into one of the cups.

Gary moved the cups' positions on the table and challenged us to follow the cup with the water. One by one, Gary turned the cups upside down over his head, but the water had vanished. Gary poured the missing water out from the (lota bowl) pitcher again.

Bill Stokes asked Chris, Dan, and Ella to each think of any number, and then Bill used numerology to sum the digits of each of their numbers to calculate a single-digit basic number for each person. Bill instructed Ella to arrange a set of nine numbered tiles on the table into any combination of numbers. Bill reduced those four numbers to a single-digit basic number, which matched Ella's basic number. Next, Bill instructed Dan to roll a pair of dice twice. Bill added the numbers on the tops and bottoms of both dice rolls to reduce those numbers to a single digit, which matched Dan's basic number. Finally, Bill displayed a 5x5 grid of 25 numbered tiles and removed all the tiles in the same row and column as Chris' basic number. Bill asked Chris to select any other number that remained, then repeat the elimination process again and again until only five numbers remained. Bill added those five numbers together and showed that their sum matched a number ("65") written inside a prediction envelope.

Eric Meredith placed four aces on the table, and then he added three indifferent cards on top of each ace. Eric made the aces from the first three piles vanish and reappear to join the ace in the fourth pile (Jean-Pierre Vallarino's "Ultimate McDonald Aces"). Next, Eric showed four jokers and placed two black jokers face down in each of Charleen's hands. Eric made his red jokers switch places with the black jokers in Charleen's hands (Richard Sanders' "ACE"). To close, Eric spread a shuffled deck of cards face down across the table and found the four aces face up. Eric made the aces vanish from three piles and join the ace in the fourth pile (Bob Kohler's "Aces in Their Faces"). Later, Eric shared some tips on classic palming a coin and performing a modified French Drop coin vanish.

Chris Handa showed a small selection of magic wands from his collection and talked about and showed how he uses them in his performances.

Dan Kamin showed a vintage Pentel pen that looked like a magic wand and performed a number of tricks with it: the rubber pencil illusion, making the wand stick to the palm of his open hand, and vanishing the wand behind his ear. Dan also showed a poster that he designed for his upcoming show, The Magic Lesson, that he would be performing at the end of the month at the Greer Cabaret Theater.

Jeff Vanderhoff reprised a "Needle Through Balloon" routine that he had performed at our April banquet. Next, Jeff performed a comedy cut-and-restored rope routine, assisted by Lashaya, which he combined with multiplying magic wands. Jeff also gave some tips for performing a "Vernon Wand Spin," vanishing a magic wand, and performing David Williamson's "Striking Vanish." Later, Jeff closed the night with some additional tips for vanishing a coin.

On June 11, members presented a short magic show as part of the Scott Township Public Library's Summer Reading Kick-Off Event. Levi performed strolling close-up magic card tricks during the pre-show activities, and Lucy introduced the featured performers, Tracey Hinsch and Ted Knoblach. The following week, Gary Filson, Chris Handa, and Ralph Kelly prepared to lead an hour-long children's magic class at the library on June 16 for over a dozen kids aged 6 to 11.

Mark Zajicek

RING 16, MEMPHIS, TENNESSEE – Society of Memphis Magicians

Meets 1st Tue., 7:00pm, Germantown Presbyterian Church
DR. JON STANFORD, Secretary
Web site: www.ring16.org

We had another well attended Ring meeting even though our summer season has already started in Memphis. Our Front Table (Teaching Session) was presented by Michael Clayton. He is a full-time magician in the Mid-South. He began by teaching a Cut & Restore Routine followed by his version of Professor's Nightmare. Michael is an excellent teacher and even brought enough rope for everyone to learn two valuable routines. He followed this by teaching Optical Aces to satisfy the card performers in the Ring.

We have many magicians having public performances in the next few weeks, including Jeffrey Day, Joe M. Turner, Grayson Smith, and Michael Clayton. These shows range from family, nightclub, library, mall, and outdoor walk-around performances. Magic is booming in Memphis!

We had a brief but very informative business meeting. The most important announcement was about the "Bluff City Conclave," a Close-Up and Platform Boutique Magic Convention to be held on April 16 and 17, 2027. Some of the booked performers include John Bannon from Chicago, Alexandra Duvivier from Paris, Rolando Santos from San Antonio, and many others. If you are interested, see bluffcityconclave.com to get early bird discounted registration.

Now on to the Magic Performances. Our theme for tonight was Money Magic.

Our 1st performer was John Pence, who spoke on Straight Jacket Escapes. He even showed us a picture of him suspended over the Mississippi River for one of his escapes. He then placed Lucio into his ungaffed straight jacket and taught him how to successfully escape.

Our 2nd performer was Paul Frankel, who is an excellent card magician. He presented "Gambler versus Magician," where the magician wins with a Royal Flush vs. 4 Aces. This is a great routine by someone who has been performing magic for 65 years.

Our 3rd performer was Grayson Smith, aka The Amazin' Grayson. His first routine utilized coins and a brass cylinder (a cross between an Okito box and a Coin Funnel). He followed this with changing a \$1 bill to a \$5 bill, a \$1 bill to a \$100 bill, then five \$1 bills to five \$100 bills. This was a great series of money magic.

Our 4th performer was Martin Seiler. He is one of our resident mentalists. He performed a book test utilizing a 500 page dictionary. He had 3 spectators choose various numbers between 1 and 10. These numbers were assembled together in a single number. That page was turned to by a 4th spectator, who thought of a word on that page which was the same as predicted by Martin earlier.

Our 5th performer was Michael Clayton. He performed his 11 Dollar Bill Trick, his version of a Fred Kaps routine. Michael is a truly great and personable performer.

Our 6th performer was Doug Green. Doug recently performed a one-man mentalism show for over 400 attendees at the St. Jude Theatre. Tonight he performed "Coins are Still Good for Something," based on a Patrick Redford routine. This was a very enjoyable routine utilizing various coins and different spectators, culminating with matching dates. The Mentalist wins again!

Our 7th performer was Jeffrey Day. Jeffrey is a well accomplished coin magician. Tonight he performed Winged Silver utilizing Chinese coins, followed by a beautiful Coins Across routine. These were variations of routines by Okito and Fu Manchu.

Our 8th performer was Mike Speros. He performed his version of Dead Reckoning by John Bannon. This was a great playing card routine by one of our Ring's great card performers.

Our 9th performer was Lucio Martinez. Lucio is a great stage magician and will be performing at the I.B.M. convention and the Bluff City Conclave. Tonight he performed his favorite money routine, changing five \$1 bills into five \$20 bills.

Our 10th performer was Joe M. Turner. Joe

performed a Jumbo Banknote Routine where giant \$1 bills changed to \$20 bills as they intertwined with Joe's story line. His routine is based on a Dean Telletson/Danny Archer concept. Joe is a consummate performer and he will also be performing at the Bluff City Conclave.

Our 11th and final performer was Dr. Jon Stanford. He performed a Mis-Made Dollar followed by an antique Adam's Money Maker. The Money Maker produced a single \$1 bill, which was followed with a long strip of paper changing to a \$1 bill streamer of real \$1 bills.

We had another great meeting full of magic. This was followed with Joe M. Turner's Wheel of Fortune where the winners receive a great book or commercial magic trick. If you are ever in the Memphis area on the 1st Tuesday of the month, feel free to join us for a great night of magic.

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 GameZenter, Roseville, MN)

ANDREW SELBITCHKA, President / Web site: www.IBMRing19.com

Our June in-person meeting started off, as always, with magic (the boring "business stuff" can wait!)

Rick Hinrichs has been working more on his card magic. He shared a mathematical prediction trick with the assistance of "Fast Eddie" Olson. Rick starts off most of our meetings and he didn't disappoint us with this trick. He also shared an interlocking card puzzle that baffled and entertained!

Paul Laidig, "The Vintage Magician," followed with a combination card/coin trick, "Sell Out," and asked for feedback on the performance.

Jean-Robert Lemarchand has been working on a trick using peeks. We provided some of our favorite peeks during the discussion. Jean-Robert has been taking a deep dive into Richard Busch's Peek Encores.

Will Earley has been studying odds and coincidences. He shared a card trick with three spectators, "Fast Eddie" Olson, Monty Cook and Rick Hinrichs, in which they each chose two card numbers. Will then demonstrated the odds that the two chosen numbers would show up together in a randomly shuffled deck. The results are truly spooky!

Jennifer Graham has been perusing the magic books in her collection, some still in cellophane (I'm sure that we can all relate!). She shared a mentalism trick from George Anderson's Magic Digest.

"Fast Eddie" has been perfecting his "Psychic Bingo" routine and has modified some of the

props for better viewing from the stage. He also vanished several sponge balls as he walked off stage.

Jean-Robert is also working on a modification of his trick about Marie DuFresnes, "The Psychic of Lyons," using cards and drawing on the psychic powers of Marie's finger bone to determine/predict her fate as a spy during WWII. Ron Belz assisted with the trick.

Will Earley brought a box of large dice and taught everyone some of the moves made popular by Bob Sheets in his dice routines.

David Hansen, assisted by President Tyler Erickson, performed some rubber band magic, penetrating not only Tyler's hand, but his cellphone as well.

Monty Cook has been practicing his card moves and shared some of what he has been working on to enhance his Ambitious Card routine.

Daniel Norat has been working on a newspaper tear routine and asked for feedback and suggestions.

We rounded out the meeting by discussing old/new business and suggested that we try to incorporate several workshop/teach-a-trick moments going forward. This recommendation was enthusiastically approved.

There is always something to learn at our meetings. If you are ever visiting Minnesota, all are welcome to join us in person or at one of our Zoom meetings.

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: This month's meeting was held at the Skyline Family Restaurant, 7510 Allentown Blvd, Harrisburg, PA 17112.

In Attendance: Stephen Smith, Al Bienstock, Jack Ritter, Maria Tellez, Mark Zagursky, Michael Gelehrter, Dave and Beth McDade, Victor Orriola, and John Fortino.

President Smith opened the meeting at 6:30 and welcomed members and guests.

Secretary's Report: The Secretary's report for March was accepted.

Treasurer's Report: The Treasurer's report was accepted.

Old Business: We acknowledged that we had entertained disabled veterans on March 9th. The President said that at least for the time being, we would continue to hold our business meetings in the same manner that we have been running them (i.e. members will get to vote on proposals, etc.). This was mentioned because the President read a book on how to run magic

clubs, and the book suggested that the officers should conduct all business in a private meeting, thus reserving regular meetings for magic and fellowship. Because our club is small, we believe that all members should have a say in the business of the club.

Each of the members selected a card from the "Pick and Trick" deck. Each card lists a "challenge" for the member concerning how they should perform a trick at next month's meeting. All who intended to perform next month selected a card and recorded their own personal challenge.

New Business: We welcomed to the club our new member, Dave McDade. He is now officially a member because he paid his dues this evening. We are going to pull the money out of our CD when it comes due. We will put some of the money into our checking account to pay for current activities such as lectures and will reinvest the rest into a new CD at hopefully a good interest rate. Our member, author Misty Simon, is finishing a new murder mystery book entitled "Abracadavered." The book will include members of our club (with names changed to protect the guilty) as characters. We are going to encourage club members to attend her book release parties.

Good of the Order: The President still owes Maria the directions to a magic trick that she is learning. He promises to send them to her before next month's meeting. Erick Hershey's Country Conjuror lecture will be held on April 19th from 2:00-4:00 at Mingus Magic Shop in Reading. The cost of the lecture will be \$20. Jack Ritter gave a report on the magic swap meet in Leola. He said that the parking lot was packed as was the event in general. He had a lot of fun and intends to attend the event next year. He said that five of our members attended.

Since we will be making more of our club finances liquid for such activities, the President will investigate to see if it might still be possible to schedule the Michael Breggar lecture for our club. The club has decided that people may bring magic items that they can't identify to meetings, and we would be willing to try to identify them and figure out how they work.

Since this year is the 100th anniversary of Houdini's death, Podini suggested that the club should do something to commemorate it in October, perhaps when we are entertaining the disabled veterans again. Smith mentioned that Jack Ritter suggested that the club could perform a show for the community for the same purpose. The Mechanicsburg public library has a new facility with a raised stage that could potentially host such a function.

Podini suggested that our club should write a Parade column for the March 2028 issue of The Linking Ring to commemorate the 100th anniversary of our Ring's founding. Podini also suggested that our club should send cards to folks listed in the sick and convalescing column of The Linking Ring Magazine. Podini also suggested that we should meet with other Rings and/or Assemblies. Podini also suggested that the club do something to commemorate the 52nd anniversary of the death of our club's namesake, Eddie Clever, next year.

John told us that Father Leo's show has been rescheduled to May 2nd at 6:30 at St. Catherine's Catholic Church at 4000 Derry Street in Harrisburg. Club members should attend, and we want to encourage Father Leo to rejoin the club since he was a great asset and mentor in the past. John Fortino said that he will be performing a show on April 25th at 4:00 at the Presbyterian Paxton Church located at 3500 Sharon Street in Paxtang. Smith showed a giant thumb tip that was a little too large for him to use.

Podini motioned to adjourn. Vic seconded. All voted in favor.

On to the Eddie Clever Competition:

Magic Al performed "What is the Answer to Life" by Brian Clarke in the January 2026 Linking Ring Parade column. Smith presented "The Sad Tale of Great Uncle Reg" by Paul Gordon in the June 2022 issue. Podini performed "Quadringo" by Thomas Henry in the August 2022 issue. By coincidence, Vic also performed "What is the Answer to Life." Finally, John performed "Ever the Twin Shall Meet," also by Thomas Henry, but from the August 2023 issue.

All contestants did a great job, but John was awarded the win.

Michael L. Reist

RING 21, HOLLYWOOD, CALIFORNIA – Caryl Fleming

Meets 1st Thu. at Holy Virgin Mary Orthodox Cathedral auditorium, 650 Michelorena St., Los Angeles, CA 90026 / Web site: www.IBMRing21.org
MANNY D'MAGO, Secretary
P.O. Box 340841, Arleta, CA 91334 / (424)653-7614
E-mail: mannydmago@gmail.com

President Bob Weiss began our May meeting going over upcoming events like the John Gaughan illusion workshop tour later this month. Guests were introduced and then it was time for our performance night with the theme Bizarre Magic, featuring nine performers all competing for the award trophy to be given out at our annual banquet in October. Voting rating cards were passed out and then the show began. Note: as our secretary was away doing a gig, what follows are from my memory.

Alan Litteneker performed a silent routine

with an audience member that was given a lock and a bunch of keys of which only one opened the lock. After mixing, the only key left was the only one that opened it up again!

Our president Bob Weiss performed an E.S.P. routine with comedy using an E.S.P. deck. A spectator had their free selection revealed and then, using two sets of all five symbols, they wound up matching with the spectator whatever card Bob put down first.

Brandove had the audience measure their arms against one's wrist and with some incantations we all compared our arm lengths again, and lo and behold it grew as Brandove told us it would. Then he ate a lit match and made a mark appear on a spectator's outstretched arm, all to eerie music.

Rachel Slocombe performed a different type of Passe Passe Bottles while telling us about her young years.

Mark Anthony told us of a witch who took children's souls and put them into dolls. Then he showed us a doll that was able to show us magical things. Using coins that represented a crossover to the dead and some tarot cards, the coins began to move to other places and then the doll vanished in a puff of smoke.

Nicolas Garcia did a rope routine that even had a knot eerily climb upward on the rope. He had some great moves, all with just rope. A handkerchief even instantly appeared onto the rope.

Jonathan Cristall had a piece of paper signed, torn up yet restored inside out, then he drank a shot glass using a straw but it went up into his eyeball.

Reid Ekman told us a great story and showed cards wrapped into a glass that mysteriously and all by itself unwrapped, revealing the chosen symbol that was also chosen by a photo he had shown us previously.

Bob Carroll performed a routine with lots of comedy and predictions, as well as David Martinez, but unfortunately we don't have notes for these very entertaining acts. *Manny D'Mago*

RING 23, CLEVELAND, OHIO – Blackstone Ring/ Cleveland Magician's Club

Meets 1st Wed., (occasional changes); 7:00 p.m. at Pleasant Hills United Methodist Church 13200 Bagley Rd., Cleveland, OH 44130 / www.ring23.org

DAVID NEUMAN, President / E-mail: neumand77@gmail.com

On your mark, get set, go! Well, almost. On June 3, 2026, it was the annual Magic Competitions for Close-Up and Stage/Parlor. First, President Neuman reminded everyone that we will have a lecture on June 17, 2026, by Michael Breggar at the Pleasant Hills United Methodist Church. Jon Kaplan announced that Steve Faris from Cincinnati passed away. He was the first magician to perform at Kings

Island. His memorial services will be on June 13th. Lastly, the president announced that Dr. Bruce J. Averbook has been awarded the Milbourne Christopher Award for Magic History Preservationist. It is the first of its kind in that category. Other awardees for 2026 include Paul Romhany (Literary Award), TJ Salta (Rising Star Award), Jim Sisti (Close-Up Award), Scott Wells (Ambassador of Magic), Peter Samelson (Masters Award), Juliana Chen (Award of Excellence), and Paul Fidler (Lifetime Achievement Award). Everyone was informed that the July picnic meeting will be moved to the 8th.

Our winners for the I.B.M. Ring #23, The Blackstone Ring, 2026 competitions were:

Close-Up: 1. James Hathy, 2. Sergio Castro, 3. Dave Neuman Stage: 1. Bryan Gerber, 2. Nicholas Eaton, 3. Richard Weeber

Jim Hathy performed an entertaining cut and restored rope followed by a very crazy card stab routine. At one point he misses the card, but the scissors appear to have pierced his hand only to find the card in his wallet. Sergio Castro performed "Cube 52," where the spectator manipulates a Rubik's Cube only to discover that one side now matches a previous card with that selected color. He closed with an ambitious card routine where the selected card keeps appearing sandwiched between two jokers. Lastly, Dave Neuman performed Ton Onosaka's Tonte, a Scotch and Soda routine, then finished with passing a toothpick through a matchbox only to discover a solid block of brass inside.

Bryan Gerber's stage routine encompassed multiple audience card selection revelations. He closed with a selected card appearing impaled on the chain around his neck, utilizing a clever Savoy principle. Nick Eaton performed an impeccable egg bag routine where a lot of the magic happens in the spectator's hand. Lastly, Richard Weeber performed his "Richie Rich" Emerald productions and color changing gospel rings, and ventriloquism with a large bunny rabbit, "Harry the Hare."

Other close-up performers included Neil Rozum, who had a spectator follow all his moves with a separate deck of cards only to end up each choosing the same card. Mike Draganic performed Clearly Mental and an impressive intersecting Matrix effect where audience "selected" numbers were revealed as a prediction. Dr. Bruce Averbook did a card set with a novel oil and water, followed by Dai Vernon's Twisting the Aces, then closed with a signed selected card appearing in a sealed envelope. Bryan Gerber performed original, effective memorized deck handling and Lazy Man's

Handcuffs (the first trick taught by his father), followed by rubber band penetrations. Nick Eaton performed a one cup and three bread-crumbs routine reminiscent of René Lavand. Elliot Harrington focused on some nice and original card effects that required some significant dexterity.

Other stage performances included Sergio Castro performing "The Examiner" torn and restored newspaper that can be handed out, followed by a fun handcuff escape routine with audience participation called "Houdini Handcuffs." Mike Draganic performed "The Great Scamdini," a funny tongue-in-cheek routine, followed by a very nice book test for the finale. Jon Kaplan performed a set of multiple stuffed teddy bear and silk streamer/scarf productions with a finale of a jumbo 5-foot stuffed bear production from an impossible place. Neil Rozum utilized a unique mentalism effect where he finds the owner of a specific tattoo and location from 5 volunteers. Jim Hathy performed an entertaining square circle complemented by requested color silk scarves appearing on command in the center of the visible tube.

After a "fierce" competition, everyone still left as friends. Magic has a way of doing that!

Dr. Bruce J. Averbook

RING 26, NEW YORK, NEW YORK – Harry Roz-On Ring

Meets Last Fri. each month at 7:00pm at The Mountain House Gallery,
702 9th Avenue (corner of West 48 Street) New York, NY 10019
CARRINGTON "ACE" GREENFADER, President
E-mail: carrington.greenfader@gmail.com / Website: www.80-20.org/meeting

Classics of Magic brought seldom seen effects to the May 2026 Bornstein/Clement Lab. Lots of magical classics were presented, too many to mention, so we will just highlight a few. In no particular order, we saw Eric Qiu doing sponge balls. Robert Wallner brought back Dime to Penny and a book test. Jack Diamond contributed with Coins Through the Table utilizing the classic Hang Ping Ching move and a finger ring. Joining in the exploration of Coins Through the Table was Steve Gertzman with his rendition. Frank Reyes did the Panama Rope Trick out of Tarbell. Guy Crowl brought several classics but took us down days of yore with color changing knives and ball and vase. To end the evening, a cake was brought out and the group broke into a verse of Happy Birthday in recognition of James O'Brien's special day. Thanks for letting us know, Deborah Holt. Another great evening of magic and camaraderie.

On the evening of May 11, 2026, members of Harry Roz-On Ring 26 and Parent Assembly One gathered to participate in the auctioning of

some of Ring 26 past president Rene Clement's magic. Prior to his passing, Rene asked that his effects be offered for the benefit of both the members and the organizations. The auction was conducted by Ring past President Frank Reyes and Assembly past president Sterling Lee. We note that both Frank and Sterling are members of both organizations, as are many of the people present. To set the mood, Sterling brought in three poster size photos of Rene and had them appropriately displayed in the room.

So many people attended this members-only auction that some had no choice but to stand. It was a fast-paced auction where over a hundred items were offered. Books, some collectible and signed by the authors or magicians, effects, and even a top hat and cape used by Rene went up on the auction block and were offered to the highest bidder. At the end of the evening the auction raised nearly \$1,000 for each club. But that was not the best part. The camaraderie and fellowship that was present in the room was the real prize. Rene, I'm sure, looked down with a smile and pride.

Open Mic Night at the May After Meeting show was a treat. Not only did we have a nice group of volunteers, but we were treated with the presence of Magik Balay, top demonstrator, talented magician, friend to all, and owner of the Don't Blink Magic Shop. But before the show started, elections had to be conducted. None of the positions on the slate was challenged and so the vote was cast by Secretary James O'Brien and the nominees were elected.

The program producers were Zachary Adelman and James O'Brien. Zachary introduced James as the evening's emcee. James introduced Robert Wallner, who proceeded to present gifts to everyone. Rob then performed a prediction effect that connected with one of the spectators and the gift they received. Up next was FX, who told everyone of his interest in a book about Sherlock Holmes, so much interest that he memorized every word on every page of the book. FX gave the book to a spectator and they stood back-to-back. No matter what page the spectator turned to and where on the page, FX was able to reveal the sentence. The end of the effect was a real kicker. Our emcee next took the opportunity to perform a few effects of his own, including a nice card effect and a version of Professor's Nightmare. Adrien Pierard was up next with some very nice card work. One of the effects was a version of card to wallet, but with a twist. Jack Diamond followed with a really rarely seen silk through candle stand and continued with an effect where he produced hundred-dollar bills. Eric Qiu tested the hand

quickness of Scott Willet with a number of coins. No matter how fast Scott closed his hand, Eric was able to remove a coin, magically. Past president Frank Reyes closed the program by involving FX in a shopping spree with a gift certificate. The catch is that the total had to match the amount of the gift certificate that was in an envelope held by Deborah Holt. At the end of the shopping, the items totaled that of the gift certificate.

Did I say Frank closed the show? Well, the surprise was that Magik Balay was the actual closing act. Magik asked Eric to assist him with an effect called Random Card Generator by Jeff Prace. It was truly a treat. Many thanks to all who attended and those who performed. Please follow us on Facebook, I.B.M. Ring 26.

Frank Reyes

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

Meets 1st Thu. each month, 7:00pm, Knuckleheads Sports Bar & Grill, 3535 Severn Ave. Ste. 10, Metairie, LA 70002. Optional meal anytime after 6:00pm – brief business meeting around 7:00 - 7:15 – followed by magic.
KEVIN CARNEY, Vice Presiden / E-mail: kmcarney@charter.net
101 Rue De LaPaix, Slidell, LA 70458 / (985) 643-3611
Web site: www.ibmring27.com

June 4th, 2026 – Lenny “Tricky TrainWreck” and Darlene Bertrand, Allen Boudreaux, Craig Boudreaux, Kevin and Barbara Carney, Barry Fernelius, Jim Hussey, and guest Jay Rosenberg attended.

Our pre-meeting discussions included acknowledging the continuing regular magic performance work of our fellow Greater New Orleans Area magic troupers including Joe Harrison, Dr. Joe Dalgo, and others. We commented on the recent Krystan Lambert lecture and announced the June 17th annual St. Stanislaus summer magic show in Bay St. Louis, MS, presented (for at least 30 years) by Joe Harrison, in which Dr. Joe Dalgo, Craig Boudreaux, Barry Fernelius, Lenny “Tricky TrainWreck” Bertrand, Westly Annis, and Joe Harrison will be among the performers.

Among tonight’s magic performances, Craig Boudreaux used rubber bands to melt, pass through, break, heal, twist, knot, and even change colors.

Jim Hussey produced four quarters from a small Happy Clown/Scary Clown purse. After jingling the coins he made the individual coins vanish and appear in impossible locations. Finally, with one last quarter in his hand he snapped his fingers to have it join the other three coins in a spectator’s closed hand (Jim’s version of Larry Jennings’ “Peripatetic Coins”).

Jay Rosenberg gave us a creative three piece rope routine followed by a torn and restored bill

effect that became a mismade promotional coupon.

Last month Kevin Carney perpetrated clever deceptions with a trio of Trickstarters tricks from Zach King and Theory 11. They went over so well that we requested repeats for tonight’s larger audience. First, he trapped a solid plastic man inside a very tight box and we each participated by sticking swords through the box, thus rendering the plastic man into a pincushion. After removing the swords and opening the box we found the man unscathed, yet we all clearly saw holes everywhere in the box. I still think that if the man drank something he would spout leaks (“Holey Grail”). Carney then broke out a deck of cards and handed Darlene the two jokers. He asked her, “If you were to order a Queen Sandwich, which queen would you like: clubs, hearts, spades or diamonds?” She replied “Clubs.” Suddenly the Queen of Clubs appeared between the jokers (George Bean’s “Entourage”). Later, Kevin handed out a crayon for examination. It was placed into a box and we watched as it was clearly cut into three pieces that we examined. These pieces were returned to the container. Carney made a magic gesture and voilà, the crayon was restored to new (Zach King/Trickstarters, “The Conjuring Crayon”).

Allen Boudreaux asked Kevin to sign a quarter. This signed quarter was then balanced and perched atop the upright Sharpie cap. Using the power of his mind alone, Allen moved the quarter. Again the quarter was placed soundly atop the Sharpie cap. This time a clear glass covered the items. Allen thought a bit harder before the quarter jumped from atop the cap (Magnet-O Pro by Henry Harrius).

“Tricky TrainWreck” Bertrand demoed his “It Probably Is” device that would probably find your card by displaying the answers to a few questions (a version of Peter Duffie’s “The Ultimate Truth”). He followed this with “Misbehaving Queens/Jacks in the Box,” in which only queens and tens are shown, but the tens disappeared and only the four queens remained while the tens became jacks (a version of Aldo Colombini’s “Jacks in the Box”). Tricky TrainWreck then had Barbara select a card and lose it into the deck. Train tapped the deck with his magic wand and cut to an incorrect card. He repeated this twice more to little avail. However, the problem was found when the batteries fell out of the wand. Barbara assisted Bertrand by opening the wand for new batteries. The name of her card was written inside the wand (“Weak Battery Wand”)!

Jay Rosenberg concluded the evening with a strong presentation on Mortality using the DFB “Digital Force Bag” app. *Leonard Bertrand*

RING 39, HOUSTON, TX – Scott Hollingsworth Ring

www.houstonmagic.com

GENE PROTAS/President

JUDY HOLLINGSWORTH, Secretary / Treasurer

E-mail: judy4birds@yahoo.com

The June meeting began with a mini lecture by Alex Rangel on the swing cut. This handy deck maneuver can keep the top or bottom cards of a stack in order while apparently mixing them. Alex demonstrated the rather simple move and answered all questions. He did point out that he likes to keep the deck in motion with a variety of cuts and shuffles between card routines, just to give the illusion that the cards are thoroughly mixed. It works. Thanks, Alex, for giving such an informative lecture.

Harry Maurer was next with a biographical history of magician Horatio Cooke, a man of many adventures during the period of the Civil War. Horatio was an escape artist, spy, and even one of Abraham Lincoln's scouts, and a mentor to Harry Houdini.

Harry led us on a journey through time as he detailed many of this man's life adventures in a variety of fields. I was especially intrigued by the personal relationship he had with Abraham Lincoln and the personal letter he carried about with him. The PowerPoint presentation was both enjoyable and informative, and if you missed this one, you missed a great one.

Harry brought a copy of a book by M.R. Cannon titled "Lincoln's Scout," which looked to be full of details of this man's most interesting life, available on Amazon. Thank you, Harry, for a most pleasant presentation.

The I.B.M. Ring 39 meeting began at 7:35 pm with Vice President Johan McElroy presiding. Guests for the evening were Helen Lou and Richard Ci, guests of Thomas Bradley. Jamie stated that he will get with them and put them on the mailing list. The minutes from the previous meeting were unanimously approved after a motion by Jamie Salinas and second by Dick Olson. Miles Root presented the treasurer's report in Judy Hollingsworth's absence. There was no unfinished business and no new business. The meeting was adjourned at 7:41 pm after a motion by Dick Olson and second by Harry Maurer was unanimously approved.

The theme for the evening's open mic performances was "Magic Learned from a Random Book." Performers included Matthew Crabtree, Jamie Salinas, Johan McElroy, Alex Osypov, Alex Rangel, and Greg Conner. The three ribbon winners were Alex Rangel, Alex Osypov and Jamie Salinas.

Judy Hollingsworth

RING 43, CHICAGO, ILLINOIS – Harlan Tarbell Ring

3rd Fri. except July and August, 7:00 p.m., at Magic, Inc. 1838 W.

Lawrence, Ave., Chicago, IL

MIKE KAMLET, President / E-mail: kamlet@ameritech.net

175 E. Delaware #8502, Chicago, IL 60611 / (312) 266-2129

Web site: www.ring43.org

The theme for our May meeting was a lecture by Nate Kranzo. Nate has been a magic creator and entertainer for years. His creations have been featured in places such as Genii Magazine and Magic Magazine. He performs and lectures all across the world, and even consults for TV shows such as "The Virtual Magician" and Penn & Teller's NBC Special "Off the Deep End."

Kevin Owen opened the meeting and introduced Nate and Michael Reiche, our newer members. He also acknowledged Fred Lane, who managed to attend. Fred is our most senior member. Kevin introduced Pedro Nieves, who talked about upcoming Magic, Inc. lectures/workshops and their Youth Magic Camp. John Sturk announced SAM 3's upcoming lecture and the SAM convention in Appleton, Wisconsin, July 1-4th. Kevin also mentioned the May 20th Knights of Sleight Flea Market, a big annual event.

Alec Schraegle introduced our guest lecturer Nate Kranzo. Nate immediately showed four Jacks with blue backs to match his eyes. He removed one card but showed he still had four Jacks remaining. He did this several more times and then turned the four Jacks over to show they now had red backs.

Next, Nate pulled out a coin, shook it, and it instantly changed to a kid's rubber ball.

Nate handed out a Mood List which associated different colors with corresponding moods. Alan Koslow picked a card and a mood (joy). Nate first found the mood then found a card with the back color that corresponded to it. He turned over the odd-backed card and showed it was the card Alan had chosen. (The Mood Deck)

Next came a card trick based on the Schrödinger Cat principle. He had a volunteer peek a card and claimed it was both in the deck and in his pocket. The card was named and he removed it from his pocket. "What's weird is that the deck is also in my hand and pocket at the same time." He reached into his pocket and pulled out a deck as the deck in his hand vanished!

Nate handed Fred Lane a silver dollar and Marshall Ellenstein a see-through silk. Fred placed the coin in the silk and Nate took it back and caused it to penetrate back and forth through the silk.

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

Next, Nate put a Certs mint in Marshall's right hand and a quarter and a penny in his left hand. Marshall chose one, the penny, and when he opened his hands the penny was gone from his hand and appeared inside the plastic wrapper with the mint.

Nate finished with a book test done with two magazines, "The Truth Test." He had Alan pick a magazine then say "Stop" as he flipped through. He tore out Alan's page, tore it into pieces, and had Alan pick a piece and concentrate on any word on the piece. Nate correctly predicted that Alan was thinking of "Lightning."

After the lecture some of the members adjourned to Primo Chukie's Restaurant for additional fun and fellowship. *John Hulsebaut*

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

June is the month for our annual Close-Up Contest. Our first contestant was Murphy Villa (aka Bruce Rodesney). Bruce wowed us with his version of Card Warp.

David Teeman asked Nikki to assist him. He brought out a number of magic markers, each of a different color. Using a point at two, eliminate one procedure, they eliminated all but one marker, which had an orange cap. David asked Nikki to read the prediction and she said "Orange." However, it turned out that she was just trying to be helpful because the paper was actually blank. David then showed that all the other markers had a cap that did not match the color of the marker. However, the chosen orange marker matched the color of its cap.

Lee Woodside invited Nikki and Matt to join him at the close-up table. He had Nikki select a playing card and replace it in the middle of the deck. He now told Matt that he would be the magician and find her card. Lee handed Matt a pair of goggles and Matt looked through the deck while wearing the goggles. He pulled out one card and it was, indeed, the one that Nikki had selected.

Lee brought out a small brass tube that he said was the world's smallest fully-functioning candy factory. He poured three cocoa beans and a dime from it, which he then replaced. He handed Nikki a sugar packet and had her pour the sugar into the tube. Lee then had her shake up the ingredients. Next, he brought out a Bic lighter and heated the ingredients. After giving time for the "candy" to cool, he had Nikki turn over the tube and out dropped a Hershey's Kiss.

Rick Johnson also invited Nikki and Matt to

assist him. Rick showed two piles of playing cards and asked that Nikki select seven cards, drawing cards from whichever pile she chose. Rick's prediction correctly prophesied that there would be two red and five black cards selected. Rick repeated this procedure with Matt and correctly predicted four red and three black cards. Finally, Rick had each of them select a card and replace it in the deck. After shuffling the deck, Rick spread the cards to show that the selected cards were the only two reversed in the deck.

Shaun Clark asked that Cassidy Smith assist him. After having Cassidy select and sign a playing card, Shaun performed a very nice multi-phase ambitious card routine.

While the votes were tallied by our illustrious Treasurer, Michael King, Cassidy Smith led a discussion on picking one's character for magic performances. He gave us some great ideas for doing this.

Once the scores were tallied, Cassidy announced the winners. Rick Johnson won first place, Lee Woodside second place, and Shaun Clark third place. Each of the winners received a cash prize. *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

Well, we made it to June, so this is our last Ring Report for our 2025/2026 season. We started the year off big with a great lecture from Ryan Edwards (see our September Ring Report printed in the November 2025 Linking Ring) and finished strong with a special Members Night where we shared effects and performance tips among members.

But first, our club recently performed a Second Annual Charity Show for St. Joseph's Villa, a local senior care facility, so this meeting started with a review of how that show went and some of the feedback we received. Our President, Doug Hunt, who has a close family member in a similar facility, spoke of how important a show like this is to the residents and thanked the performance group for having undertaken this endeavour. Doug then surprised the participants with a special Service Award for the individuals involved: MC Rick Rossini, Performers Victor Staniewski, Rene Chouinard, Barry O'Neil, and Joseph Akhtar, and our sound/backstage person Peter Wiltshire.

For any readers involved in other Rings, having your club perform a show like this has many benefits beyond just the charity aspect, not to downplay that at all. But perhaps some more

selfish motivations would include: allowing members who do other styles of performances (i.e. one-on-one walk-around or table hopping) to get some experience in a more formal stage type setting; allowing amateur/hobbyist members some stage time experience; exposure to use of lighting and sound equipment; practice staging; building group/club cohesion; and building club pride for having included the charitable project.

Doug, as President, recently created an annual President's Award to recognize a member each year who made a special effort to contribute to the club, and this year your humble scribe, Rene Chouinard, was selected. Thank you, Doug.

That done, several members brought items to present and discuss. Peter Wiltshire began with a pocket version of the zig-zag lady effect which he found on a 3D model site, and performed a great "needles through a coin" effect. Joseph Akhtar performed a card effect and found the selected card, and a prediction effect with 5 dice. Corey O'Shaughnessy presented a creative "paddle stick" effect and a fun Coins Across routine. Rick Rossini did a couple of card effects, one using a gimmicked deck. Doug Hunt spoke about theming our performances to the client's event, and to demonstrate did a variety of effects using toothbrushes that he developed for a show hosted by a dentist. I closed out the night with another trick-deck card effect (similar to an Invisible Deck) and with a levitation effect I performed at the St. Joseph's Villa show mentioned above.

A great night and a great close to the season. See everyone in September for the start of another great season.

Rene Chouinard

RING 58, KNOXVILLE, TENNESSEE – Smoky Mountain Mystics

Meets 4th Thu. 6:45 pm each month, Messiah Lutheran Church, 6900 Kingston Pk, Knoxville, TN 37919
Web site: ibmring58.com
SHERMAN WIRES, President
(865) 679-3704 / e-mail: shermerlin24@gmail.com

May was a memorable month for Ring 58, filled with fellowship, learning, and celebration. Earlier this month, legendary magician Terry Evanswood graciously hosted a special lecture for our club at his theater in Pigeon Forge. Members were treated to an unforgettable evening as Terry shared stories from his remarkable career, taught several pieces of magic from his professional repertoire, and offered a rare backstage look at some of the illusions that have amazed audiences for decades. For many in attendance, the opportunity to learn directly from one of magic's most accomplished per-

formers and step behind the curtain of a world-class theater was truly a once-in-a-lifetime experience.

This month also marked a significant milestone in the history of Ring 58 as we celebrated Michael Messing's 50 years of consecutive membership in our club. Michael's dedication, loyalty, and friendship have left a lasting impact on generations of Ring members. His willingness to support the club, encourage fellow magicians, and faithfully participate over five decades represents the very best of what Ring 58 stands for.

More than twenty members and friends gathered to honor Michael and thank him for his years of service and fellowship. The evening was made even more special by a performance from Ken Scott, who traveled from Atlanta to help celebrate Michael's achievement.

Both events served as reminders of what makes Ring 58 special: a shared love of magic, a commitment to learning, and the friendships that connect us across generations. Whether gathering to learn from a master performer or honoring a member whose dedication spans half a century, we continue to build a legacy that strengthens our club and inspires future magicians.

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 Oakville Drive, Trumbull, CT
CJ MAY, Secretary / E-mail: cyril.may@aya.yale.edu
Web site: www.ibmring59.org

DOG & BUTTERFLIES. At the Monday June 1st meeting of the Greater New Haven Magic Society my request for a review of a butterfly-focused card trick grew into a series of sorceries. Jay Reidy explained how he could change all the caterpillars in a small deck of cards into butterflies using Caterfly. Other magicians then shared similar magics and down the rabbit hole we went. Jay finished off by sharing his beautiful Abbott's magic box by using it to bring Snoopy into full 3D existence from a flat drawing. Join in the fun each month, typically on the first Monday. Meetings are at 7:00 pm courtesy of the River Valley Retirement Community in Trumbull, CT. No experience necessary!

CJ May

RING 63, GREENVILLE, SOUTH CAROLINA – The Rhett Bryson Ring

Meets 1st Wed. monthly, 7:30pm, at the Shepherd's Care Assisted Living Center 2100 N. Pleasantburg Drive, Greenville, SC 29609
AUSTIN SEAY, Secretary / E-mail: magicofaustin@gmail.com
Web site: www.ring63.com

The monthly meeting of the Rhett Bryson Ring 63 was called to order with 19 members in

attendance. The club was also delighted to welcome two guests to the meeting, Bill and Steve.

Business Meeting

Old Business: None was reported.

New Business: Members discussed Shawn Moss's new magic shop and theater, "Magic on Victoria," located in Greer, SC. It is an exciting new hub for local magic. Attention was called to an upcoming convention hosted by Brent Braun (owner of J&B Magic Shop in Louisville). The event will take place from August 21st-22nd and features a unique "Pay What You Want" registration model. Caleb Wiles and several other major names in magic are scheduled to appear. Member Glen Strange gave a strong endorsement for the Atlanta Family Magician Convention, noting that it is well worth the trip for anyone interested in the genre.

Performance & Initiation

The highlight of the evening was the initiation performance by guest Steve, who successfully performed a wonderful, deceptive take on the classic Matrix coin plot to officially kick off the night's magic.

Following the initiation, nine other performers took the stage. Mike kicked things off with a surprising, visual Topsy-Turvy shot glass production. John baffled the room with a smooth demonstration of Acrobatic Knots. Rhett treated the club to a viewing of the newest, intricate addition to his famous collection of automatons. Adam shifted the mood with a clever, mind-bending psychological matching effect. Britain showcased a special, highly technical card effect created by Ed Marlo and Steve Taylor. Austin kept the pasteboard magic going by beautifully executing another classic Marlo card effect. Perry put a unique spin on a classic close-up plot, performing a variation of "Two in the Hand, One in the Pocket" utilizing thumb tips. Jimmy D entertained the crowd with a polished and engaging card trick. Paul closed out the performances with a fascinating mathematical card trick puzzle that left everyone scratching their heads.

The evening concluded with fellowship, lecturing, and the usual sharing of secrets and ideas.

Austin Seay

RING 64, LOUISVILLE, KENTUCKY – Okito/Lance Burton Ring

Meets 7:00pm various dates at Kosair Charities, 982 Eastern Blvd.,
Louisville, KY 40217

MICHAEL A. RAYMER, President

Web site: www.louisvillemagicclub.com

The Louisville Magic Club, Ring #64 Lance Burton/Okito Ring held its monthly meeting on Tuesday, June 9th at its regular meeting place, the Kosair Charities Center on Eastern Parkway

in Louisville, Kentucky. There were close to 30 members and guests in attendance. In lieu of a formal guest lecturer, the theme for the meeting was Teach-A-Trick Night. Any number of members were invited to perform and then explain how the magic happened. There was no shortage of performers. The meeting was called to order promptly at 7 PM by Club President Bret Sohl and we got down to business.

It should be noted that before the magic began, a well-deserved shoutout went to several members of the club for their contributions and performances at and for Louisville's Annual Crusade for Children Benefit Fund Drive. The annual event raises thousands of dollars for the underprivileged children of the greater Louisville area and surrounding communities. Lance Burton performed and acted as host and emcee for this portion of the event, along with David Garrard, Cody Clark, James "Jimmy" McKnight and Graham Maupin. Thank you and well done to you all!

Bret then started things off with his Silks From Tube routine. Bret produced several individual and colorful silks from an empty box, and then capped off his performance by producing one very long and brightly colored silk. How was this done? All with the help of a magical friend, in this case a cute stuffed bunny probably left over from Easter.

Cody Clark demonstrated how to make a single, long-stemmed rose appear from a blue silk. Quite the color change, Cody.

Jim "Uncle Red" Harris was next. Jim predicted a spectator's thought-of card with no problem, but his best effect concerned the Free Will Principle that involved three mysterious looking tokens. A spectator chose one and was then given the chance to switch his choice with either a token Jim held or one that remained on the table.

Henry Black performed "Follow the Leader," also known as "Sun and Moon," to great amazement. Henry also held an individual teaching and learning session going over the many applications of the Elmsley Count during selected card tricks.

The husband-and-wife team known as "Smoke & Mirrors" showed us how to make a very loud foghorn just using a piece of PVC pipe and a balloon attached to one end. Very ingenious!

John Reiss performed a really neat Credit Card Force among other effects. John also provided an individualized teaching and learning session regarding how to force a card, false shuffles and cuts, and much, much more.

The magic, the teaching and the learning continued well into the evening, but as always,

good things eventually come to an end. It was a great evening of fun and magic. See you next month and have a magical day! *Carl Loud*

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

While we had our regular in-person meeting this month, we also had our “Spring Into Magic” show the club put on at the American Legion in Syracuse. We used most of our meeting time as a dress rehearsal, so I thought I’d write about the show itself instead!

Bruce Purdy started off the show with a routine using different cue cards such as gasp, laugh, clap, etc. and had the audience act out each individual card. Bruce then selected one audience member to choose their favorite one. Once the answer was locked in, he turned over the cue cards one by one. Each card said “Not this,” except for the last one that said “This!” He turned it over, and it matched the audience’s selection.

I was up next and invited an audience member to come up and help. I had them select a card, sign it and show it to the audience. The card was lost and shuffled into the deck. The cards were all spread out and I took out numerous different wind-up toys that I said would read his mind and find his card. After about five or six toys didn’t find it, I gathered up the cards and instructed him to take it out. While he was doing that, I licked the card and stuck it to my forehead.

David Hanselman started off with a great bit. He brought a table out, and one of the metal legs fell off. Dave, being a true wizard, gave the table a shake and mannequin legs came down to support it. On the table were three different colored balloons. He then invited an audience member on stage to select a card. It was placed back in the deck, and she was given an “invisible” version of her card. Dave explained that she was going to throw her card at a balloon to make it pop. As he said this, one of the balloons slowly started to deflate. He picked up the platform, and another balloon shot off of it. Before anything else could go wrong, she threw her “card” at the balloon, it popped, and the real card was inside of it!

Our newest member, Travis Knight, performed a classic torn and restored newspaper. Travis brought an audience member onto the stage and pulled out a stack of newspapers. He gave them and a Sharpie to the spectator and had them sign it. He then began to fold it, rip it,

and shred it into tons of different pieces. He crumpled it all into a ball and began to unravel the mess. The newspaper was completely restored, with the signature intact.

Our President, Ken Frehm, was up next and performed his talking AI camera routine. Ken took out a camera, and the camera’s AI voice explained that they were going to do a magical effect where the camera would scan a thought out of someone’s head. Ken brought up an audience member and had them select any card in a deck, show it to everyone except for him and the camera, and hide it somewhere on her person. He then took out a blank card and had her sign the back of it. The card was placed into the back of the camera, and Ken held it up to her head to take a photo. A few flashes went off, and Ken opened the camera back up to remove the signed card. The card was no longer blank and matched her selection.

Thomas Yeldon brought a married couple up to the stage and had the man take off his ring. It was placed in a handkerchief, safely wrapped up, and given to his wife to hold on to. Thomas then grabbed a locked box with a padlock from his trunk, as well as a balloon. The balloon was blown up, and our attention was turned to the lock box. He took the handkerchief and with a magical gesture made the ring vanish, reappearing inside the locked box. Once it was removed, Thomas took the ring and made it go straight into the balloon. He then pulled out a skewer, thrust it at the balloon making it pop, and the ring was on the skewer!

David Sorenson ended the show with his award winning “Chef Boy-R-Dave” routine. It was filled with tons of different productions, vanishes and handlings of many different shaped objects. Food items coming and going, utensils materializing. In the end we’re left with a four-course meal and even a drink that came out of seemingly nowhere.

A huge thank you to Bruce Purdy for tirelessly setting up our lights, cameras, and sound systems, as well as manning the soundboard and music; to all of the performers that committed to bringing polished routines; to Ken Frehm for being the always phenomenal emcee; and to Travis Knight and Matthew Dowd for acting as stage hands. Matthew also manned the doors collecting tickets and stayed until the end with Bruce and me to make sure all of the equipment was taken down and properly stored.

The show was certainly a success, we raised some money for the club, and we learned plenty of things that will help make our next public show even better!

As it stands, the date for our Zoom meetings

will be the second Tuesday of the month, and our in-person meetings will be the third Tuesday of the month. The address for the Eastwood American Legion is 3701 James Street, Syracuse, 13206. Both meetings start at 7, so try to sign on or get there a little before. Interested? Email kfrehm@gmail.com and a link will be sent.

Joey Hoffman

RING 81, SARASOTA, FLORIDA – Inez Kitchen Blackstone

Meets 1st Thu., 6:00 p.m. "Social Gathering," 7:00 p.m. start time.
Trinity United Methodist Church in Haley Hall, 4150 South Shade Ave.,
Sarasota, FL

STAR NEWMAN, President / (651) 491-1050

E-MAIL: prettymagical@gmail.com / Web site: www.ibmring81.com

We were excited that four of our members — Howard Cohen, Geoff Williams, Lar Hookway and Star Newman — were working for the Magicians' Table in Tampa during the six-week run in April and May. Congratulations, and job well done! Always lots of magic in Central Florida!

First-time guest Danny Chappell joined us in June along with 15 other members, and thirteen of the sixteen magicians attending tonight were ready to perform some Mental Magic. President Star Newman opened with a travel-themed set where she had our guest Danny sign a dollar bill and choose a destination. Star read his mind where he wanted to go (to Rome), but his dollar had already travelled from the change purse he was holding to another purse entirely. Gary Roberts did a remarkable routine with 100 Monkeys, causing David Pitchford to completely lose the ability to read. With a nod to mentalist Max Maven, Gene Alcorn did B'Wave with Lar Hookway, showing that the thought-of queen had an odd back and all the others were blank.

Passing out printed cards to each guest, Bob Banta did Bill Goldman's Mental Yarn for the entire group to successfully read our collective minds. For his first performance at the Ring, Danny Chappell used four volunteers to discover the liars and truth tellers, plus the murderer among them (a fantastic version of Imbalance by Atlas Brookings). We are learning that Ed del Castillo has a "style," and that is to find venerable classic effects and fry us with them. He did, as a single cut led to a card that matched the inverted prediction in the deck. Geoff Williams brandished a paperclipped card folded in quarters as a prediction, and after counting through the cards face up to the chosen number, that card matched the prediction with a bit of help from Adrian Vega.

Declaring that he needed a six-digit alphanumeric license plate, Tom Vorjohan presented a Martin Andersen effect where the random

numbers and letters cut to by the front-row spectators matched the Florida plate he got from the DMV. Great to have Bruce Young make the long trek to join us, and we were blown away with the three-phased dice divination effect (by Craig Filicetti from Pro Mystic). This was true mental magic! Doing a Bob Farmer effect, Frank Velasco used the birth months of three spectators added together to arrive at a predicted card. Bringing back Max Maven's classic for the second time tonight, Wic Cooney had only one odd-backed King among three other blank-faced cards. Our resident mental magician, Lar Hookway, shared a lottery-based effect using Pick 5 tickets. However, different audience members created a random six-digit number at the beginning which ultimately was the total of the five-digit numbers on a randomly chosen lottery ticket — hard to describe, but amazing to watch!

As we closed out the evening, Joe Sagarese taught a trick he had come up with in the winter of 2008. A prediction in an envelope — just one normal card — matched the card that was fairly counted to in the deck. While similar to Geoff's from earlier, this was completely self-working and within everyone's ability to do. Thanks, Joe. Also, thanks to Tom Vorjohan for the snacks and congratulations to Gary Roberts who won \$27 in the raffle drawing. See you in July!

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

June meeting attendees: Kym Bancroft, Peter Hanway, Wal Parker, Graham Etherington, Aidan Thompson, Will Thompson Apologies: Ian Baxter, Ben Lennon, Garry Cohen, Peter Rowe

General Business

Piccolo Teatro. Peter Hanway has attended the newest magic venue in Melbourne, Piccolo Teatro. He highly recommends the shows there that are performed weekly on Fridays and Saturdays.

Melbourne Magic Festival. A reminder that Tim Ellis's Melbourne Magic Festival commences at the end of June. Members were encouraged to attend.

April Linking Ring. Peter Hanway shared that he is a descendant of Jonas Hanway, a traveller of the seventeenth and eighteenth century, who was referenced in an article about ancient Persian magic in the April issue of The Linking Ring.

Magic at the Meeting

Kym Bancroft opened with a mentalism effect using cards printed with movie posters. A participant selected a card, read off four movie titles, and Kym successfully identified the chosen poster. The trick Kym used was marketed by Jim Kleefeld. It was noted that Melbourne-based Charles Gauci has a similar version using city names.

Graham Etherington presented two workings for stacked decks, demonstrating how he could identify or predict the next card based on the previously selected card. Graham is still going strong and was this year honoured with an Order of Australia Medal for his services to entertainment in our country.

Wal Parker performed a four-ace routine using a Karl Fulves method, repeatedly producing the four aces after seemingly randomly dealing cards into four piles. He followed this with a classic Triumph routine.

Peter Hanway performed Dan Harlan's Card Toon effect using jumbo cards, followed by his own presentation for B'Wave.

Chris Waller demonstrated a multiplying dots domino effect using a recently purchased metal-based gimmick. The effect generated considerable discussion, and the group workshopped a routine for the prop.

Will Thompson closed the evening with a card prediction effect he had learned from TikTok on the drive to the meeting!

Peter Hanway

RING 89, BATTLE CREEK, MICHIGAN – Neil Foster Ring

Meets the second Monday of every month, 7 p.m., at American Museum of Magic located at 107 E. Michigan Ave. Marshall, MI 49068.

ERIC SULLIVAN, President

140 W. Michigan Ave., Marshall, MI 49068 / E-mail: trazdal@att.net

May: The May meeting has come and gone. In attendance were John Sherwood, John Kik, Phil (Le Grand Wysard Phillip), and Eric Sullivan (Trazdel). There was also a new friend who stopped by, bringing their father along.

Here are the upcoming events for Ring 89:

Ring 89 Monthly Meetings 7:00 PM, the second Monday of every month.

American Museum of Magic Weekly Magic Show at 2:00 PM, every Saturday. Email info@americanmuseum.com if you would like to perform.

Marshall Area Farmers Market 8:00 AM - 12:00 PM, every Saturday. 125 West Green Street, Marshall, MI 49068

Doug Collins Broken Wand Ceremony Saturday, June 6th at 12:00 PM Convis Township Hall 19500 15-Mile Road

Marshall Historic Home Tour Saturday & Sunday, September 12th & 13th Let Kevin

know if you would like to help perform at this event.

Marshall Area Farmers Market: Kids Day May 30th, August 29th, October 31st 8:00 AM - 12:00 PM 125 West Green Street, Marshall, MI 49068

The Magic Cabin October 24th, Time TBD We will be returning once again to the Great Escape Stage Company to perform as a Ring!

The next meeting will take place on June 8th at 7:00 p.m. at the American Museum of Magic in Marshall, Michigan. The theme is Coin Magic.

Until then, keep practicing, performing, and sharing amazement.

June: Another enjoyable evening of fellowship and magic is in the books for Ring 89. In attendance were Gene, Nancy, John Sherwood, John Kik, Kevin Rosewood, and Eric Sullivan (Trazdel). A big thank you goes out to everyone who participated in Marshall Pride this past weekend. The event was a wonderful opportunity to share magic with the community. Special recognition goes to John S., Phil, Eric, and Gene for donating their time and talent to help make the event a success. A reminder that museum shows continue every Saturday at the American Museum of Magic. We are still looking for volunteers to perform, so if you've been considering stepping into the spotlight, now is a great time to get involved.

The evening's magical presentations showcased two very different approaches to creating astonishment.

John took us on a mathematical journey with the Magic Square, demonstrating how numbers can become just as baffling as any sleight of hand.

Kevin followed with a Rubik's Cube effect, blending skill, presentation, and a touch of impossibility.

As always, the performances led to thoughtful conversation, ideas, and encouragement—the hallmark of a great Ring meeting.

Here are the upcoming events for Ring 89:

Ring 89 Monthly Meetings

7:00 p.m., the second Monday of every month.

American Museum of Magic: Weekly Magic Show at 2:00 p.m. Every Saturday. Email info@americanmuseum.com if you would like to perform.

Marshall Area Farmers Market: 8:00 a.m. - 12:00 p.m., every Saturday. 125 West Green Street Marshall, MI 49068

Marshall Historic Home Tour: Saturday & Sunday, September 12th & 13th. Let Kevin know if you would like to help perform at this event.

Marshall Area Farmers Market: Kids Day:
August 29th, October 31. 8:00 a.m. - 12:00 p.m.
125 West Green Street. Marshall, MI 49068

The Magic Cabin: October 24th, Time TBD.
We will be returning once again to the Great
Escape Stage Company to perform as a Ring!

The next meeting will take place on July 13th
at 7:00 p.m. at the American Museum of Magic
in Marshall, Michigan. The theme is magic for a
windy day. Until then, keep practicing, perform-
ing, 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.

CHRISSEY CADABRA, Secretary
(505) 507-5656

Website: Albuqadabra.com

E-mail: info@ChrissyCadabra.com

Ring 90's latest gathering was a delightful
parade of sponge balls, card chaos, and story-
telling flair—proof that magicians never need
much more than a deck, a dream, and a mischie-
vous grin.

Xulio Merino was given a nod and praise for
his astounding sponge routines.

Paul Galindo, a previous Ring 60 member
who recently moved to Santa Fe, charmed the
room with Hans in My Pocket—a tiny trouble-
maker with a big personality...and bigger
laughs!

Dave Dunlap doubled down with alternating
hand sponge work, as well as an unbelievable
demonstration of physics with his homemade
version of Ron London's Cup, Wand & Washer.

Soon after, the room spiraled into card-theory
bliss: Si Stebbins, CHSD order, and the ever-
useful Suit & Value structure.

Tom Karas shared worker-tested sponge tips,
and Larry followed with his punny Grey Hare
and a fiery, theatrical retelling of Hotel 52,
inspired by David Regal's effect from Scripting
Magic. His dream-turned-inferno ended with
the heroic Queen of Hearts escaping as the deck
collapsed into a ball.

Larry wasn't done—his "Saga of Salmon"
REELED everyone in before Jim stepped up
with Marlo's Perfect Stop, a clean creation from
the prolific Ed Marlo.

Chrissy brought adorable chaos with
Multiplying Sponge Bunnies, Russ dazzled with
cube magic and a color-changing ball, and
Plunkett closed with a wonderfully messy
"Discourse and Discards," echoing the semi-
automatic brilliance of Woody Aragon—a true
Spanish hierophant of card magic.

A night of laughter, lore, and lively astonish-
ment—exactly what Ring 90 does best!

Chrissy Cadabra

RING 92, VANCOUVER, BRITISH COLUMBIA, CANADA – The Vancouver Magic Circle (Charles Howard Ring)

Meets 4th Thurs. except July, Aug. and Dec., 7:00 pm, Sunrise
Community Hall, 1950 Windermere St., Vancouver, B.C.

ROY HOPWOOD, President / Treasurer

Web site: www.ibtoring92.com

The VMC held its annual meeting at the
Sunrise Community Hall on May 29th, 2026.
VMC President Roy Hopwood started the meet-
ing off at 7:10 with a few announcements. He
informed us of two exciting lectures coming up
in June: first is Nathan Coe Marsh on June 1st
and Ice McDonald on June 15th. Both lectures
are being held at past International President
Shawn Farquhar's Hidden Wonders Theatre in
New Westminster.

Roy then introduced VMC junior member
Blake Aleong, who was doing a workshop on
coins across with no gimmicked coins. Blake
did a great job demonstrating and teaching the
different sleights involved in the routine.
Excellent workshop, Blake!

After the workshop it was time for the Broken
Wand ceremony for Lon Mandrake, who passed
away in February. Lon was a pillar of the
Vancouver magic community for over 3
decades. He was the eldest son of the legendary
magician Leon Mandrake. To start off the cere-
mony, Roy introduced Linda Mandrake, Lon's
wife. She thanked everyone for all the help in
putting Lon's Celebration of Life together at
Science World and gave a big thank you to
Brian Anderson from Science World for offering
the venue free of charge. Linda read a beautiful
letter about Lon's life of magic and teaching sci-
ence at Seaquam Secondary School.

Shawn Farquhar came up next to conduct the
Broken Wand ceremony. It was a very moving
ceremony, as Lon was so loved and respected in
the Vancouver magic community. Shawn shared
the floor for those who wished to speak about
Lon. Those that shared their stories about Lon
were Shawn Farquhar, Rod Chow, Lon's sister
Jill Mandrake, Rob Teszka, past International
President Alex Zander, John Stenning, Graham
Kita, Dave Watters, and Trevor Waters. Lon had
a very remarkable life, one well lived, and he
will be sorely missed.

The meeting broke for a break to enjoy the
delicious sandwiches and snacks that Shawn
and Lori brought. Thank you, Farquhars! Also,
thanks to Graham Kita for bringing the water,
brewing the coffee, and opening up the hall.
And Ken Cowie for remembering to bring his
cookies too!

After the break, Roy had a couple of
Presidential Awards to hand out: one to John
Stenning for his tireless work helping Roy put
the newsletter together and his proofreading,

and one to Shawn Farquhar for his incredibly fast turnaround time printing name tags for all the VMC members. Great job and thank you, gentlemen.

Next up was the close-up competition. The newest member of the VMC, Aaryan Parekh, entered the junior contest for the Dick Gardner Trophy. As he was the only junior competitor, he had to score over 70 points to win. And he did! Congratulations, Aaryan!

In the adult category for the H.B. McLean Trophy were Scott Barker, John Stenning, and Rod Chow. And the winner was Scott Barker. Congratulations, Scott!

Filling in the time between performers, Roy had a magic trivia contest for the members with mystery prizes! It was fun, except for Shawn getting most of the questions correct. But he did share the prizes.

The meeting wrapped up after the contest with a little more socializing before everything was packed up and put away. Ryan Joyce, the president of the Canadian Association of Magicians, was in attendance for the meeting.

Special thanks again to Shawn and Lori Farquhar for bringing all the food and drinks, the beautiful 3-D printed bust of Lon Mandrake (it was amazing), the bouquet of flowers, the wand for the ceremony, and helping to set up the hall. Thanks again to Graham Kita for opening up and all the signage and sundries that you bring every meeting, plus giving a ride to Roy, and the photos taken during the meeting. What would we do without you? Thanks, Mike Vetterli, for once again bringing your stage lights; they really add a nice glow to the competitions. Thanks to Julius Palme and Roy Hopwood for helping with the setup. Thank you, Ken Cowie, for once again giving me a ride to the meeting.

We had 22 members and 16 guests in attendance.
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

The May meeting was held in Galena, Illinois, and was spent entirely on rehearsing for an upcoming club show on June 27th at the Galena Center for the Arts. Listed below are the order of events and performers. After the rehearsal, club members met for supper and a great time was had by all.

Margaret will be the Master of Ceremonies.

Restarting Bottles - Mark and Chris

Rubber Arms - Chris (the bit where everyone stands up but cannot do the rotation that Chris can do)

Linking Rings - Bob

ESP - Phyllis

Silk to Egg - Mark

Wise Guy Monte - Chris

Gene Anderson Newspaper Tear - Jim

Knotasha - Adam

Intermission

Plate Spinning - Phyllis

Vanishing Bandanna - Mark

Crazy Signal and Arrow Tricks - Chris

Empty Cylinder - Phyllis

Poker Players Picnic - Adam

Cut and Restored Rope/Professor's

Nightmare - Bob and Margaret

Production Boxes - Bob and Margaret

Twisting the Aces - Adam

Guillotine - Jim

Gypsy Balloon - Jim (with PR for Ring)

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

"New Magic" was the theme of our May meeting. Charlie James started us off by showing us a Nestlé's Crunch Bar. Inside was a golden ticket that said "one free Rubik's Cube." In an instant, the candy bar transformed into a Rubik's Cube.

Jim Greer presented his collection of Mickey Mouse banks. These were not "new," but he missed collectors' night. This was a wonderful variety of banks including electronic banks; one was from the Bill King collection, and even a Rocky and Bullwinkle magic-themed bank. A favorite was one where Mickey raised his hat up and down, revealing three different magical productions.

Joe Cole then treated us to an "International Coin Trick." He showed three types of jumbo coins: Chinese, Penny, and a Silver Dollar. A ballet of silver and copper transposition ensued. He called it a "foreign exchange." Joe's sleight of hand transitioned into a version of Three Fly using the same coins.

John Swomley concluded the night with a few choice selections. The first was a trick using jumbo Pop Beads. They looked like a strung-together necklace of Skittles. A number from 1-50 was randomly selected. The spectator was asked to hold one end bead while John held the other end bead. When pulled, the beads popped apart leaving the spectator with just the right number, the one selected.

John then presented a classic not seen that often: a jumbo version of Lightning Addition Sticks, made jumbo due to the fact that his

grandson 3-D printed them. This was a lightning fast math related effect where John was able to rapidly sum up four four-digit numbers before a calculator could do it. He did this three times with three different outcomes. The last time, he didn't even see the numbers.

Following that, John showed us his latest version of Middle Diddle Silk. It was a colorful sucker trick where a silk jumps from one end to the other and back, then impossibly jumped to the middle.

To end his time, John did a card trick he called "Oops." A card was selected and a number of amusing attempts were made to discover it. Oops, always wrong. Then all the cards were dropped into a bag and when John reached into the bag he produced the single selected card.

Johnny O

RING 96, LONG BEACH, CALIFORNIA – Merlin Eifert Ring

Meets 3rd Sat., 7:00 pm at the Seal Beach North Community Center,
3333 Saint Cloud Dr., Seal Beach, CA

Web site: www.Ring96.com

CLIFF GERSTMAN, Secretary / E-mail: Cliffg37@verizon.net

President George Reis opened the May 16th meeting with no announcements of any kind, simply explaining the procedure and rules of the Ring 96 Close-Up Competition. Eleven magicians would rotate around four tables performing a ten-minute set at each one. The Ring members would then vote for the magician they felt earned first place, second place, and third place, while our guests would simply vote for their favorite magician. We had about 50 guests at our May 16th meeting. This was due to the performers inviting their family and friends to watch and vote, invitations that were sent out to previous attendees, and invitations sent via social media. We almost ran out of chairs at the Seal Beach Community Center.

The first performer was Jon Strum. He spun a small top on the table and quoted the movie "Inception" as to how to judge reality. He placed an indifferent card face down on the table. A volunteer picked a random card from the deck. Soon the card was lost in the deck and could not be found by visual inspection. This was because the indifferent face down card had become the card the volunteer picked. Next, a volunteer picked a number between 1 and 52. She picked 12. Jon had a deck of cards that was blank on both sides. He counted down to the 12th card, and it was not a blank at all, but a normal playing card. It also matched the previously chosen card. Jon ended with having a blank card signed, and no matter where he put it in the deck, it always returned to the top of the deck.

The next performer was Pete Pridanonda.

Pete had an amazing deck of cards. It had different backs on all 52 cards, and different styles of face as well. He fanned the cards and had a volunteer touch one. That card changed into a normal blue back Bicycle card. In fact, the entire deck changed to a normal one but soon changed back to the mishmash it started as. Pete performed a packet trick in which several blank cards were joined by a card with a foot on it. He played find the foot with a couple of volunteers and of course they could not. The last round of this showed that the volunteer picked the only blank card as all the others had the foot picture on them. Continuing this trend, Pete ended his set by playing Three Card Monte with two eights and one king. No one could get the correct position, and it ended with no king at all, just three eights.

Trevor Yang was our third performer. A volunteer was asked for a number. She chose 28. Trevor counted down to the 28th card. It was the Five of Diamonds, which he buried in the deck. Somehow, the Five of Diamonds became the only card face up in the entire deck. Trevor rifled down the deck for a volunteer to say "stop" at any point. He had her pull three cards out from that point. She held the cards close to her chest as Trevor told her exactly which seemingly random cards she had. Trevor ended his set by showing a long list of celebrity names on his phone. He had a volunteer pick one and it matched Trevor's prediction.

Larry "Zeezo" Campbell started by asking a volunteer to join him on his side of the table. He had a half dollar and a quarter on the plate. He put the half dollar on top of the quarter and covered both with a clear drinking glass. When he lifted the glass, he asked the volunteer to take the quarter; it had vanished. Next, Larry took out a \$1 bill which he folded up in his hand. When he unfolded it, it was now a \$10 bill. He took the \$10 and folded that in his hand, and asked the volunteer if she wanted a \$20, \$50 or \$100 bill. She chose \$100 and sure enough the bill had changed into that. Next, he took out a \$1 bill and folded it into the volunteer's hand. He asked how much she would bet that he could change it to four quarters in her hand. She of course said that could not be done. She opened her hand and found she had a mismade dollar bill in four quarters. Larry ended by taking a stack of five \$1 bills that he counted out and changing them right there in his hand to five \$100 bills, much to the shock of the close-up spectators.

Our next magician was Alan Hanson. Alan started his act with an impression of Clint Eastwood. It was visually very funny. Alan

invoked Uri Geller and demonstrated ways to “cheat” and bend a fork using trickery. Then the fork bent for real to an amazing angle using what he called Darth Vader style. Alan brought out three different color and style coins and proceeded to vanish them and have them reappear. He told a clever story about three animals as he did this. He had two volunteers pick a card each and he used the cards for the coins to hide under. In the end, one coin had a prediction on the back naming the two chosen cards.

Val came to the table with a deck of cards. A volunteer picked a card, and it was lost into the deck. Val put the deck on the table and stabbed it with a knife. Val had “cut” to the chosen card. Val brought out a Rubik’s Cube and had a volunteer scramble it. She placed the cube in a bag and soon brought it out solved. But no, she showed she had another cube in the bag, and it was the scrambled one. This brought her a laugh, but she soon scrambled the solved one and showed that somehow it matched the other scrambled one on all six sides. She showed what happens when you put two Rubik’s Cubes in a bag: they make baby cubes. She had several tiny cubes which she gave to younger spectators. Val took one of the scrambled cubes and let us watch as she solved it behind her back with one hand. Val ended her set by having two volunteers each take a card. Val found them in the deck instantly and then represented the Seven of Diamonds on a pair of Rubik’s Cubes.

Marty Gorman was our next performer. He laid out three envelopes and placed a poker chip on top of each: one was a \$5 chip, one a \$10 chip, and one a \$20 chip. He asked a volunteer to choose one. She chose the \$10 chip. Marty turned all three chips over, and each predicted that she would choose the \$10 chip. Marty brought out four large Chinese coins. He counted them out and then put one in his pocket. He still had four. He repeated this twice more and still had four coins. He let a volunteer take a coin from the stack. He put that in his pocket too and still ended up with four coins. Marty had three volunteers think of a number and a card from a deck of cards. The volunteers found the cards had writing on the backs which matched their numbers on the cards they had picked.

Jheff was our next magician. He had a volunteer visualize a deck and take out one card. She did that and when asked which card she had taken, she said “King of Hearts.” Jheff pulled out a deck with the King of Hearts reversed. Jheff did a three-coin routine in which coins vanished and reappeared. He followed that with a ring on rope routine. All through his set he rang a small bell that was on the table. He ended by showing us that the small bell had no clapper.

Mer was next and she opened with three silks, red, yellow and green. She vanished one silk, only to find it wrapped up inside another. She reminded us of the great Daryl Martinez and performed a rope routine in his name. Mer tied a knot in a rope with one hand and managed to make the knot move up and down the rope. Then it came right off, leaving a loop on rope with no ends. The loop was cut with “finger” scissors. She tied the knot back on and restored the rope to one piece. Pulling out two more pieces of rope, she ended with Professor’s Nightmare.

Roger the Time Traveler arrived to perform. He started with a sight gag as he was wearing a top hat. “This is my top hat,” he proclaimed. He lifted it to show another one underneath and said, “and this is my bottom hat.” The time traveler from whatever time he is from used a molecular reorganizer to take a cut piece of yarn and restore it to a single piece. Roger had two slim black rods. He had volunteers fire a small plastic “gun” at them making futuristic noises. Each time a small gem appears on the rod or disappears. Sometimes there was more than one gem on the rod. Roger pulled out nine decks of cards in boxes. A volunteer chose one. The volunteer was told to open the box, remove the deck and cut the cards behind his back, and take the top card returning the rest. Roger called out the card.

The last performer was new member Derek Manning. Derek showed us an envelope held shut by a small padlock. He said this was his anti-Houdini envelope. Houdini got out; here something will get in. A volunteer cut the deck and chose three cards. He was told to choose one card to keep, one to hide, and one to give away. A prediction announced which cards were picked and which card would be chosen for each action. Derek had a volunteer pick a card, show the card to the audience and then put it back in the deck. It vanished, only to be found in the anti-Houdini envelope.

Soon the winners were announced. Jon Strum was in third place, Mer was in second place, and Pete Pridanonda was in first place. Larry “Zeezo” Campbell picked up the people’s choice award.

Another exciting evening at Ring 96.

Cliff Gerstman

RING 102, SYDNEY, AUSTRALIA - The Maurice Rooklyn Ring

Meets 3rd Tues. of month at 7:30 p.m. at Northside Chatswood
Salvation Army Church Hall Cnr. Bertram and Johnson Street
Chatswood.

JACK SHARP, President / email: jack@jacksharpmagic.com.au

Our May meeting was a very informative lecture by Wayne Black on Close-Up Magic: Working the Room. Wayne has had many years

doing corporate functions, weddings and other events and he shared many of the insights he has learned over those years. Here is a very truncated report on some of the gems he cast before us.

It's not about the trick (don't ever use that word in public), it's about how you manage the people and the situation. This can be more challenging as the night wears on and the guests are becoming well oiled.

Before you begin, case the room and look for a group that is a bit loud, laughing and chatting. Tell them your name and say "You look like a fun group" or "You look like you're having a good time, can I show you something really quick?" Don't say "Hey, I'm the magician. Would you like to see a trick?" (again, never, ever use that word). Your first group sets the tone for the night. Avoid groups that appear to be deep in conversation or in a closed circle.

Use eye contact and make a verbal connection with people before you launch straight into your magic. Get your group in cozy and close. Aim to get them screaming and laughing so that other groups in the room will wonder what they are missing and will then want you to come to them.

The ideal time to perform is 5-7 minutes. Try to make the spectators feel good, never embarrass them or put them down. Make them want to work with you, not against you. Leave them wanting more. Don't give them the chance to recommence their conversations or to step away from the group whilst you are still performing.

Before the date, find out what company VIPs will be there and locate them. Try to make them feel special so that they will ask for you next time. Little gifts can help remind the spectators of you the next day and weeks or months afterwards, such as a playing card that they signed and you did something magical with that has your contact details on.

Always have a contract agreed upon before the gig and make sure you adhere to the agreement. Have a clean, pressed outfit, be punctual and be respectful to everyone. Always finish your set on a high, leaving the audience with laughter and applause.

Remember: you are not just there to fill in five minutes, you are there to create a memory and give the crowd a great experience. *Peter Wood*

RING 106, NEWARK, NEW JERSEY – Slydini Pyramid Garden State Ring

Meets 2nd Wed., 8:00 p.m. at The Sparta Avenue Stage, 10 Sparta Ave., Sparta Township, NJ

STAN BLADEK, Secretary / E-mail: quakmagicphil@aol.com

May: Our club had a nice turnout. We spent the first hour catching up on what everybody had been doing over the past couple months.

Several members appeared at Chiller Theater. Joe Garsetti appeared at the Lincoln Center. Other members have been attending open mike nights, specifically for magic, at various venues. Our Sparta Avenue Stage venue hosted Joe Garsetti in an illusion show, and a combined performance of Meir Yedid and Rocco on May 23, 2026.

Phil Schwartz proclaimed that our theme for the night was Dice. He did a Nicholas Arnshorne Dice divination and followed up with an old Tannen's pocket trick which he purchased in the 1960's. This utilized dice in a tube pocket switch. Stan Bladek did the trick that fooled Lincoln, where a playing card penetrates a dollar bill, and then handed out premade gimmicked cards for all to learn.

Eddie Conrads showed a number of recent purchases. He showed off some sponge donuts and ice cream cones, and Tim then showed how to do the Magick Balay routine with them. He played his invisible harmonica (TT). He had a visual snake basket type effect called the Crazy Rooster, which was quite eye catching. A neat morphing plush in which a blue elephant turns into a white rabbit. And a magic die cube with a card revealed on the number 1 slot that can be used after a force.

John Henderson visited us from South Carolina. He first showed us a "Card at any Roll," which is Nicholas Mavresis's trick. He then used 4 foam dice to perform "Cards and Dice" by Bob Miesel and Aldo Colombini.

Joe Garsetti took the stage to rehearse for his upcoming show. He did a money routine that resembled a Miser's Dream on steroids. Coins, multiplying \$100 bills, and a champagne finish were set to the tune of "Can You Spare a Dime?"

Tim Fortune did Wes Barker's "Envelope Prediction" and followed that up with a trick that Dan Sperry does that involved pulling worms out of a candy bag. If you can't attend one of our meetings as a guest, check in on the happenings at the Sparta Avenue Stage for some great magic shows in the future.

June: Our club met on June 10th, and after our usual social greetings, catching up and personal discussions, magic was in the air. There were two recent shows at our beautiful Sparta Avenue Stage that were attended by several members and reviewed. Joe Garsetti did a great job in his show. There was a combined Rocco and Meir Yedid show the following weekend as well.

Bruce Harpster started our night with his original version of a Smash and Stab routine utilizing a large piece of broken glass. Michael Healy followed with his version which used

four inch spikes as the impending weapon of destruction. Both versions were very ingenious and, best of all, foolproof in their safety. Phil Schwartz presented a combination slate writing trick and a book test. Faulty directions led to a spirited conversation before figuring out the correct solution to the problem.

Stan Bladek did Jay Sankey's impromptu soda can tab trick. While playing the 1970s song "I'd Like to Teach the World to Sing," he came out with a Coca-Cola can and proceeded to vanish the flip top key visibly and invisibly. John Henderson then fooled all of us with two very well presented card tricks. First was a psychic testing kit utilizing 5 tarot cards. This was Meir Yedid's "ESpecially Yours" trick. He then followed with a two-deck trick, one of which was a jumbo deck purchased through Stevens Magic.

Joe Garsetti then rehearsed his ultimate coin and money stage effect. He performed at Smoke and Mirrors outside Philadelphia in the middle of June. He received great feedback from our Ring members. His routine keeps getting stronger and stronger. July should be another great meeting. Stop on by if you get a chance!

Stanley Bladek

RING 113, BERGEN COUNTY, NEW JERSEY – Audley Walsh/Conrad C. Bush

Meets 1st Tues. 8:00 pm, at United Presbyterian Church, 511 Ridge Road, Lyndhurst, NJ. 07071

CARL MORANO, Secretary / web site: ibmring113@yahoo.com

This month's meeting wasted no time in getting down to performing magic. For openers, Jay Paul directed a spectator to shuffle and deal cards to ultimately reveal card values that revealed the spectator's phone number! Jay's effect requires a partial stack and some discreet pre-show shenanigans.

Next, our evening's special guest David Ferst performed his original effect that he calls Instant Prediction. This is a clever routine that uses the age-old concept of turning a spectator into an "instant stooge."

Bill Schmeelk performed Peter Nardi's Cyclone, a download from Alakazam. Bill instructed a spectator to deal cards into piles and add the top card values to ultimately culminate in an all Joker climax!

Another guest magician, Ethan Smith, performed Joshua Jay's Triad Coins, an elegant three-coin appearing and vanishing routine. He followed up with an original Think of a Card trick using the mnemonic stack.

Michael Healy presented his idea for a movie prediction routine based on Liam Montier's Blank Svengali project.

Dan Silvestri gave a show and tell presenta-

tion discussing and showing some of the more interesting items he acquired from the Entertainer's Swap Meet that he recently attended. Some of the props and tricks he demonstrated included a pair of gimmicked handcuffs, a brass bill tube, an ornate glorpy, a Lippincott box and a deluxe prediction chest. Dan also performed a coin transposition illusion with a Morgan silver dollar and a Chinese coin.

After moving to South Carolina a few months back, John Henderson made a surprise return visit and performed one of his favorite openers, Red Hot Mama (aka Chicago Opener). He also performed an Al Baker silk through wrist illusion. John concluded with Altered Traits by Sal Piacente, an effect featuring four cards, acrobatic moves and a color change!

Carl Morano presented one of his favorite openers, Danny Orleans' Amaze Cups. Carl freely displayed three empty gold cups and proceeded to produce water from one of them! Carl occasionally produces salt, sugar and coins from the versatile props.

Tim Fortune presented a Think of a Card effect based on a Scam School YouTube tutorial. Tim also performed one of his current openers, Rate Me, a comedic one-to-ten rating game with a surprise prediction reveal. Tim finished up with a proud demonstration of his Digital Force Bag phone app.

Carl Morano

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

June is busting out all over with magic in KC. The announced theme of our June 4 meeting was mentalism, and Phil Franklin opened the meeting by performing and then teaching a routine based on the magician's choice principle. Jerry Jackson then gave a mini-lecture on how to structure an act rather than simply doing one trick after another. Brad Lynn had a spectator choose a card seemingly at random, only to disclose that the chosen card matched the design on his socks. Pete Walterscheid showed us an elaborate force book designed by James Randi. Duane Fields showed us a routine that he used to perform with his late wife Janie, who for many years was every member's favorite audience assistant.

We then moved on to our second quarter qualifying round for next year's Magician of the Year contest. Willie Leiva (a long-term member who has not been able to attend meetings for the past few years) led off with a coin routine in which a coin vanished and reappeared several

times. Jordan Byrd performed a card routine in which he apparently was able to identify cards by weight. Samuel Bricker performed a card routine which unfortunately misfired. Danny Tangelo identified drawings done by several spectators. When the members' votes were tabulated, Willie and Danny qualified for the annual contest.

Following the competition acts, we moved on to the "Share the Magic" segment, where members are encouraged to demonstrate their acts or discuss whatever magic-related topic is on their minds. Tom Burgoon described some comic events that happened at various times in his career. He had a gag routine in which he tried to guess the hometown of a spectator, where he always named the same obscure town. Once, he was performing at a Playboy Club (remember those?) where he amazed one of the "bunnies" who actually was from the town in question. Junior magician Sage Leiva (Willie's son) showed us some deft card magic. John Hicks performed "Real Gone Aces," a routine in which the aces vanished and reappeared in various places in the deck. Dennis Burks showed us and described a book from his vast collection, "The Magic of Thinking Creatively" by Barry Mitchell. Cliff Allen performed a couple of routines. Duane Roberts showed us a couple of mentalism routines, including a dictionary test. Finally, Gene Kean, who recently celebrated his 90th birthday, performed a sponge ball routine. Gene, who lives several miles to the west in Lawrence, KS, has not been able to attend many meetings due to the challenges of driving that far.

As you can see, we had a busy meeting.

Stu Lewis

RING 131, DENVER, COLORADO – Mile High Magicians Society – The Earl Reum Ring

Meets 2nd Thu., 7:00pm at 40 West Arts Magic Hub Stage, 6501 W. Colfax Ave., Lakewood, CO 80214

PAUL HERBKA, Secretary / E-mail: pherbka@gmail.com

Web site: www.milehighmagicians.com

I know what you are thinking! You are thinking that you might have missed a great May meeting if you didn't go — and you would be correct!! Or is it I would be correct since I know what you were thinking?

May was our Mentalism night. Gregg Tobo did a fantastic job of putting it all together! Did I mention that I knew that? After each performance, Gregg had questions for the performers that let us know more about them personally, not just as a magician. Wonderful, fantastic and so interesting! I think we should do that more often; it made the night even more enjoyable!

Gregg started the night with 5 envelopes and 4 volunteers, each getting an envelope, but only

the person who stood next to Gregg first got to switch with him if they wanted. Three people got messages for themselves and the person on stage missed the \$100 dollar bill but got a gift card for a drink on Gregg for later!

Next was our rarely seen performer, Rich Nakata. Our newest lifetime member did a card trick where different people picked the color, suit, and value of a card out loud: 10 of Hearts. Then another spectator came on stage and named any card out loud: Queen of Hearts. When the cards were spread, there were two cards face down — can you divine what they were?

Amy Marshak was up next. She asked three people to come up and write on a piece of paper their own personal dream. She mixed them up in a cup and then divined whose dream was whose by doing some improv acting with them to help divine which dream was who's, with the last one getting an improvised poem about their dream!

Gerold Robinson asked a volunteer to think of what a title for a movie of their life would be. Then he showed them how he likes to keep a list of movies he likes on his phone. He said he has a prediction of a movie that will appear at the number they name. Yes, you know what happened — the predicted movie appeared at the number they named. But what I don't think you could have guessed was that on the back of a business card in Gerold's wallet was the volunteer's title for a movie about themselves that they had said earlier!

Dick Steiner was up next. First, 3 people write down a three-digit number and when someone else adds them up, the total is the date on a plaque that Dick has with him that he was awarded for mentalism, or is it ESP? Next, two people rip a page out of Reader's Digest and then an anecdote from that page. They fold it in half, rip, discard one piece three times and are left with a small scrap of paper that they put in their palm, put a finger on a word, and Dick tells what the words are! Lastly, he asks three people to come up. He spreads some cards in a fan for just a few seconds and then picks them up. The spectators were to see a card and remember it before he closed the deck. Very rapidly he named all three cards that they were thinking of!

Vick the Wizard is a new member to our club and he looked all the part of what his name is! Dressed in red-purple robes, hat and staff, he told a story of how the captain of a ship from days of old would show trust for his crew by the captain putting fish hooks in his mouth and having each crew member rip one out of his mouth. Of course, they all only got string, but it put faith and trust in the captain! Spectators played

the part of the crew and Vick the Wizard played the Captain.

Bob Brown has not been seen at the club since before the pandemic but he was still up to his hilarious form! So what if his predictions were a little fun and predictable. So what if his next trick didn't quite come off. We all loved it and especially loved seeing him again!

Shawn Popp, our President, had two people write two different things on a piece of paper and then fold it up. Shawn took the papers and used his fantastic psychic powers to figure out whose paper was whose, but not before he wrote the prediction down — they matched!

Mark Strivings taught everyone a "bullet proof" mentalism trick that can be done impromptu with a quarter, dime and nickel. Great! He has also written many books and explained about having an almost bullet proof magic show in a case that always stays there — no borrowing from it! That way if you get a last-minute booking, you already have a show that plays anywhere. Great advice!

I knew that you would be upset if you missed this one!
Karen Wake

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

May was a great month for magic in Billings, as we had our usual full complement of magicians, and added Brian Grayson who had been a member some years ago but had dropped magic for a spell. Kent Messmer, however, convinced him to do a local show, and that brought Brian back. In addition, we were happy to have back Paula Baker who loves to watch magic and makes a great volunteer for some of our effects. And Tony Shandy's fiancée Debby Sherman was here and provided us with some delicious cookies.

We had some good discussion about the history of the Ring and what the various members' schedules would be like during the summer. Both Kent and Patrick Branger have a full list of gigs at which they'll be performing magic and providing inflatables and other entertainment facilities. Brian had some good stories about the magicians he had met when he owned a brick and mortar magic shop in Colorado before moving to Billings.

And then it was time for magic. Brian started off, wanting to practice some of the effects he'll be using in his coming show. He did several coin routines, including "PDQ Coins Across," and a change from three coins to a giant penny.

Brian also brought out his "Linking Safety Pins" from Gaetan Bloom, which brought back many memories of having seen this classic trick.

Patrick was next, and he had brought several of his stage illusions from his rapidly growing inventory. He first demonstrated producing a drink from a popcorn box, a very clever device from which he was getting popcorn even during Brian's performance. He explained that the internal device was created using a 3-D printer.

Patrick next presented his "4H" trick that had his cow disappearing ala "Fraidy Frame," the finale being showing the rear end of the cow. And then Patrick had Kent stick his neck into a beautiful "Neck Chopper" that Patrick explained can be adapted to show a wolf's teeth, shark teeth, as well as blades to be the cutting element.

Kent then presented some card tricks which led to a discussion of various ways of forcing cards. Kent often uses the slipcut force, but demonstrated some other ways of delivering the right card to the spectator.

Tony Shandy was next on the lineup and fooled Paula with "Final Destination," an idea originated by Patrick Wolfard. Tony explained that it's a trick with multiple outs, but we still had no idea how he managed to know that Paula would pick Italy as her desired destination.

Brent Cromley closed the evening's performances with two card tricks: Liam Montier's "Assemble," a clever queen collector trick, and Harry Lorayne's "Monte Monte Plus."

Billings is called the "Magic City" because of how quickly it grew after the arrival of the Northern Pacific Railroad in 1882. Our club is trying to keep the real magic going here, and if you find yourself traveling in the area, give us a shout.
Brent Cromley

RING 158, GREENSBURG, PENNSYLVANIA – Wizards of the North

Meets 1st Sun 3:00, Sunset Cafe, 302 S. Urania Ave., Greensburg, PA
MARK DURIGON, President / email: mdur@comcast.net
Facebook: www.facebook.com/groups/70055716443

The Wizards of the North convened in June to attend to several bits of business. The local newspaper interviewed six of our members and collected several photos of magic in motion. The article, celebrating the start of our Ring's 50th year, should appear in the paper between July and September. We are planning a family picnic and magic show in early August. Rich Passaro announced his public show scheduled for June 20th.

With business out of the way, we moved on to a discussion of what magic books have been influential to you. The topic was proposed by our president, Mark Durigon, with the stipulation

that we exclude “Mark Wilson’s Course in Magic,” which seems to be a unanimous choice. Mark D. mentioned “Spooky Magic” and “131 Tricks” by Will Decker. Rich Passaro was impressed with the “Dunninger Complete Encyclopedia of Magic.” Mike Baker seconded “Spooky Magic” and added “Cub Scout Magic” to the list. Rick Bradley noted that the 1962 “Science and Mechanics Magazine Magic Handbook” was what sparked his magic hobby, and added “The Klutz Book of Magic” and “The Magic of Alan Wakeling.” Chuck Riggle showed us an early edition (1938) of “Greater Magic” that once belonged to Red Parrington, one of our Ring’s founding members. Mark Zajicek nominated “The Tarbell Course” and the “Golden Book of Magic” by the Great Merlini. Chuck Snyder felt both “The Klutz Books of Magic and Juggling” were an influence on him. Clint McMaster put forth “Greater Gospel Magic” by Duane Lafflin. This assembled a varied and interesting list of books.

Chuck Snyder presented the “Something Amazing” feature of our Ring, where he demonstrates a dealer item from his magic shop in Johnstown, PA. This month, he showed us Lucky Ladybug, where a ladybug vanishes from a card and reappears on the back of a spectator’s hand.

Next, we moved on to the performance section of our meeting. Our theme for this month was newspaper magic. Mark D. showed us a prediction effect where the page numbers on a sheet of a newspaper were added and the sum matched the prediction. Clint M. had a “Fresh Fish Sold Here Today” paper that was torn piece by piece, only to be restored at the end. Rick B. performed what appeared to be “In the News,” where an orange drink was poured into a newspaper, only to vanish and turn to confetti while held above our brave president’s head. Mike B. showed us how to pass a jumbo-sized coin through a small hole in a sheet of newspaper. He followed that up by using a small piece of newsprint to perform “Soft Coins,” where three pencils penetrated three coins. The paper was pierced, but not the coins. Then he did a Gene Anderson routine involving folding the paper into a pirate hat, a pirate boat, and finally a t-shirt. Chuck S. showed us the Rubik’s Cube in the bottle that he said took him 3 hours to construct. Rich P. concluded the performances by having a word selected from a newspaper. The word was written on a Post-it note and folded. He was able to successfully divine the selected word.

The quality and content of our Ring’s meeting continues to be excellent. We look forward to

Patriotic Magic at our July 12 meeting (the date changed due to a holiday). *Rick Bradley*

RING 170, ORLANDO, FLORIDA – Bev Bergeron Ring

3rd Wed., 7-30 p.m., at IHOP on Kirkman Road, Orlando, FL.

DENNIS PHILLIPS, Secretary

E-mail: dphillips13@cfl.rr.com

Web site: www.Ring170.com

President David Freeman opened the monthly gathering with 29 people present. We had two visitors: Michael Nigriny and Tom Black.

Dan Stapleton did a “show and tell” about his 1979 roller coaster escape from the dangerous “Hurricane Coaster” at the old Circus World Theme Park near Orlando. Dan’s stunt was before Lance Burton did it on TV. A miscue by the announcer made the escape almost a disaster!

For his 120th Magic History Moment, club historian Phil Schwartz presented a brief history of early 19th century magic. He focused on Frenchman Philippe Talon, a pantomimist and conjurer who popularized effects such as the Chinese Linking Rings and was responsible for naming the Morison Pillbox, a ball vase where a ball vanishes and fully reappears. Phil performed a Floyd Thayer ball vase and a John McKinven Morison Egg vase. He introduced club secretary Dennis Phillips, who described on-stage pyrotechnics such as “blue-fire” used by Philippe and others. Phil closed showing an original Philippe broadside from 1846.

Kent Gunn opened our monthly show. He asked if anyone knew what the “QR” meant in a QR Code. It means “Quick Response.” He gave credit to Curtis Kamm and then did a card effect where the backs changed places and then the color of the box changed when flipped in the air. Bob Swaddling followed with a clever effect where the faces of two playing cards changed by flipping them up out of his hand. He followed with a clever jumbo card version of “Find the Queen.” Three red cards and a queen were used. Like a card monte, the queen was mysteriously never in the place you thought she was.

Greg Solomon had a ring that bloomed into a coil while passing down a colored rope. He followed with 5 cards on the table. A spectator selected one and it was the one predicted by Greg. He then did his version of the popular “Phil” Deck. A card randomly named by the spectator was “Andy.” Mark Fitzgerald, our resident rubber band expert, did a tutorial on a rubber band effect using two colored bands. Everyone in the audience got rubber bands and was taught how to make the bands change colors.

Paul Thomey had an amazing demonstration of card skills. He sat the deck on the table, had

a specific number of cards called out, and then flicked off the exact number of cards! He repeated it twice as jaws dropped. Mike Flanagan followed with a clever mentalism routine with a clockface drawn on a whiteboard. A spectator chose a number on the clock dial, and it was what Mike had predicted. He repeated the effect with playing cards laying on the table in a circular clockface. Again, he was able to know the number.

Dan Stapleton did a number matrix effect with playing cards that had numbers on the back. One card from each row was freely selected and those numbers were added, and the total matched Dan's prediction. To make it even more amazing, the faces of the 5 cards were also what Dan had predicted.

Dennis Phillips concluded the show with an escape challenge. He was going to try to beat Houdini's record of one minute in getting out of chain handcuffs. He had a circular timer. His hands were covered with a cloth and when the spectator tried to push the start button, it fell off. Phillips took one hand out and fixed it, to the laughter of the audience, because he was only tied a few seconds. His hand went back under the cloth and he was again in the chains. Next the spectator pushed on the knob and the hand on the timer fell off, and Dennis took both free hands out, to a big laugh, and said he would just forget the whole thing and let Houdini's record stand.

Dennis Phillips

RING 172, TUCSON, ARIZONA – The Joe DuPerre Ring

Meets 3rd Mon., 6:30 p.m., Barro's Pizza, 410 N. Wilmont Rd. in Tucson
FRANK PROCHASKA, Ring Contact
ibmring172@gmail.com

Ten people attended our May 2026 meeting. Attendees included: Juan F., Steve E., Mitch L., Bill B., Jesse B., Francesca R., David S., Aidan R., Mike B., and Frank P.

The Tucson Ring is an informal group. We don't have a business meeting in a traditional sense, and we spend the evening sessioning, demonstrating effects we've been working on, asking questions and advice from the group, and talking about magic over pizza. There is no set end time or target end time for the meetings and people filter in and out as they are able. May was a normal meeting in that from the first folks filtering in to the last to leave near closing time was about four hours.

In May the group sessioned throughout the evening, mostly on various card sleights and effects. Juan demonstrated a new effect that he created involving matching various names of athletes with various movies they appeared in. Frank worked with Steve on some aspects and nuances of the top palm, following up from the

discussion at our April meeting. Francesca had questions and asked for advice on a particular bill switch in a routine she is working on, which led to a great session in which Bill demonstrated various tips and handlings, which then evolved again into applications beyond bill switches. Different breakouts among the group also demonstrated different marked decks, there were conversations about where to do further research and tips on books for various subjects, and numerous other topics. Also discussed were the upcoming SAM and I.B.M. conventions as well as Magic Live. At the end of the evening those remaining discussed a few ideas for future meetings to make performance and question-for-the-group opportunities more deliberate.

The next meeting will be Monday, June 15th, 2026, at our normal place and time.

Frank Prochaska

RING 175, TAMPA, FLORIDA – Warren Hamilton Ring

Meets 2nd Tue., 7:00 pm, Grace Lutheran Church. 3714 W. Linebaugh Ave., Tampa, FL 33618 / Website: <https://tampamagicclub.com>
KEN SPANOLA, President
(813) 249-7325 / E-mail: KSpanola@gmail.com

With eighteen magicians and four spouses/partners at the June 9 meeting, members were ready to share some magic. President Ken Spanola applauded a successful and special "Tampa Bay Festival of Magic" hosted by the Ring just a week and a half earlier. He gave thanks to Tom Vorjohan (who arranged and hosted our visiting performers, Matt Stanley and David Garrard), Rudy Hernandez, Melissa (and Ken) Spanola, Frank Velasco, Rick Casale, plus Alan and Barbara Zurich. Congratulations also went to Bob Klase who won the afternoon contest, so he was asked to be our host for tonight.

Opening our meeting was second-time guest and I.B.M. Life Member Frank Prince from Odessa with his performing partner Jasmine, who just arrived from Berlin, Germany. They did an excerpt from their book *IMpossible*, showing that they "could make the impossible possible" in a tribute to Uri Geller. First, Frank bent a signed drawing of a spoon, then both Jasmine and Frank were able to get the impression of an object chosen by volunteer Mark Myers. Dusting off an animal trap he bought in Blackpool about ten years ago, Daniel P. Fite attempted the "World's Most Dangerous Card Trick," shattering a handful of spaghetti in the process. Mark Myers followed by matching a Queen of Hearts found in two different decks; he provided instructions as well.

Seeing that the theme for the evening was "Convention Magic," Alan Zurich did his version of the Magic Number Cards that David Garrard did in his two-hour lecture at our convention just

ten days ago. Rudy Hernandez did a trick from a Daryl “Fooler Dooler” with a rope and a red silk where the silk seemingly penetrated off a knot in the rope. Our Teach-a-Trick segment at the beginning of the meeting was a double-bill penetration (Tempest) using borrowed money; it fools both sight and sound as the bills pass through each other unharmed. Charles returned to the stage to bite the face off of George on a one-dollar bill and spit it back on as he proclaimed, “I can still taste the mint!”

Matt Williamson did a trick not to be forgotten as two volunteers each took a card out of the deck, and even after many cuts and shuffles, Matt quickly and correctly removed both from the deck. We enjoy having Peter Diamond and his wife Ruby at the meetings (because they always look good!), and Peter conjured up the spirits twice: once to make a message appear on a slate, and to do Ammar’s floating glass effect in a visually stunning way. Moved by Charles’ money penetration earlier, Tom Vorjohan shared a rope-thru-pinky penetration that he did regularly at the restaurants in Knoxville. He shared his favorite spin on David Garrard’s Sketch-o-Magic in a License Plate Prediction with six randomly selected digits to match his embossed Florida plate.

Sharing a deceptive dice and card effect, Ken Spanola did Chris Congrave’s Roll to effectively predict the number rolled on the dice and the card that was at that number. Adding to the oddity, three of our female members assisted Rick Casale as he did the newest version of Hooked by Matt Johnson. A large treble hook went on his tongue, tied to just one of the four strings he placed in his mouth. Each lady chose a string and gave a sturdy tug, but the only string left dangling from his lips was the one attached to the hook. He also shared his “Show Me a Magic Trick” shirt and the humor and correct card revelation that it has ready to go whenever he wears it in public. We received an update from Frank Velasco on our member Scott Correll, who recently had a triple bypass. Scott is now at home recuperating from a month in the hospital and rehab. Frank then shared an improbable poker deal of a gutshot straight flush that was made complete with the previously chosen card sitting off to the right.

Concluding our evening entertainment (with fourteen different people sharing tonight!), Bob Klase took the opportunity to do his seven-minute award-winning contest act from the Festival of Magic on May 30. His unending grin along with some well-placed humor, strong sleight of hand, and polished presentation during his coin work and Sock effect reaffirmed why he walked away with the \$100 winner-takes-all cash prize. We hung out for another 45 minutes sharing and working on some of the effects seen during the performances. It

was a great group, and some great magic was seen and taught tonight!

Tom Vorjohan

RING 194, HUNTSVILLE, ALABAMA – Space City Magic Club

Meets 1st. Thu., 7:00pm Madison Christian Church, Hughes Rd., Madison, AL
BRETT BOYER, President

E-mail: bboyermagic@gmail.com / Facebook: Huntsville Magic Club

So it goes. June. Teach a Trick Night was brought to you by David Thompson. David demonstrated several card tricks using Plasti Clear Dip. Several members tried the “gimmicked” cards. The black Plasti Dip does not work well with cards, David warned. Dean Carter and others reported on the Steve Bargatze show that caused tonight’s meeting to be delayed by one week. Some members who were not reading their emails arrived at an empty building on June 4. Not saying who: Hudson and Amanda Young. Bill Mullins reported with a long dissertation on The Magic Collectors Expo, very detailed with names and items, very good. Lots of future meeting items were discussed and will be found in a future Linking Ring.

Brown Bag Magic Night, where members bring a trick from their magic collection and let others try to perform the trick. Seven members participated in the game. Patrick Brunson got the attention of the Ring’s engineers by turning Pi into pie along with square cornbread. Patrick chose Bill to name a number and deal down to that number, and a card there matched Patrick’s prediction. Jared Cassidy, with instructions, performed a Jumbo B’Wave effect by Max Maven. Jack Baldwin, sitting down, performed The Ghost Card and then taught it (quick learner). Bill M. learned how to do A Colorless Coloring Book Prediction with Brett assisting. President Brett Boyer entertained with UFO Dice using the forty pictures in the directions, then followed up with a Change Bag that he brought, not in a brown bag. David disassembled A Traveling Goldfish Vision and showed he did not need instructions. His patter was funnier than the original. Evan Tate learned how to do “The Insurance Policy” using magic words: State Farm is There. Drivers Michael Brunson and Kenneth Jordan enjoyed watching. Brown Bag Magic will be repeated soon. *Patrick Brunson*

RING 197, MARIETTA, OHIO – The Tommy Windsor Ring

Meets 1st Mon., 6:00pm at 200 Franklin St., Marietta, OH

JAY FORESTA, President / E-mail: jforesta@live.com

April: Ring 197 met on Monday, April 6. Jay Foresta called the meeting to order. The meeting included the usual activities of reports, updates, and performances along with an intensive review of the Ring’s By-Laws.

There was no theme for this evening’s performances. Performers included Dale Wheeler,

Jay Foresta, Keith Matheny, Velma Kunze, Bill Stokes, and Dock Cutlip. Dale and his assistant Velma performed "White Bikes" by Paul Richards. The effect begins with a full deck of blue backed cards with the exception of 1 red backed card that he places face down on the mat. Dale asks Velma to select a number between 10 and 20, and he has her deal down that number of cards face up in his hand. Following this, Dale asks her to add the digits of that number, and he proceeds to count to that number. The card matches the face down card both in terms of its value and now the backs of both are red.

Jay asked Keith to help him with a variation of a Bank Night trick. Keith performed Terry Seabrook's version of the Linking Rings. Dock helped with this series of linking and unlinking, resulting in a wonderfully hysterical performance. Next, Keith performed an effect with help from Jay, Velma, and Dock, utilizing a variation of the "Prophecy Pack" by David Regal.

Velma, assisted by Jay, used a bag, lollipops, a bunny, a few silks, and a wand to produce candy out of an apparent empty bag. Her effect had an Easter theme. Bill followed with a "Nest of Boxes" in combination with a "Future Mental" effect. Keith was Bill's assistant. Rounding out the entertainment portion of the meeting was Dock, who performed "Travel Test" by David Jonathan & Nikolas Mavresis.

June: Ring 197 met on Monday, June 1. Jay Foresta called the meeting to order. The meeting included the usual activities of reports, updates, and performances along with the election of officers. Our attendance also included three special guests: two of these were a former member and his wife who had moved out of the area, and the Ohio Territorial Vice President (TVP), Michael A. Bayer.

Michael explained his role as TVP. He serves as the Ring's representative to I.B.M. Additionally, he talked about the Honor and Exceptional Ring awards available to local I.B.M. rings and the general process to be considered. His discussion included the lifetime membership, the latest I.B.M. website, and the upcoming I.B.M. Convention in St. Louis.

There was no theme for this evening's performances. Performers included Dana Holleran, Mike Bayer, Jay Foresta, Dale Wheeler, Keith Matheny, Velma Kunze, and Bill Stokes.

Dana performed "Full Circle," "Acrobatic Fish," "3-Card Monte," and "The Whole Thing." Mike performed "Roll" from Alakazam, "Entourage" by Gordon Bean, and "Roads to Vegas" by Michael Breggar. Jay shared how he used his wedding ring in an

impromptu effect to demonstrate various vanishes with a child. Dale performed a coin effect from SEO Magic, "Slow Burn," and "Royal Quartet" by Mark Mason. Keith performed a Book Test using two Linking Rings and finished with an effect using "The Weiser Wallet" by Danny Weiser. Velma taught how to make a rose with tissue paper. Bill performed three number effects from the Jim Steinmeyer book *The Magic of Alan Wakeling*.

We would love it if you would like to join us, either as a guest or a new member. If you are traveling through or living in our area and would like to come to a meeting, get in touch with us.

Charleen Stokes

RING 198, LEXINGTON, KENTUCKY – Thoroughbred Magic Guild

Meets 2nd Sun. each month at Hope Springs Community Church, 1109 Versailles Rd., #400, Lexington, KY 40508

JON REES, Vice-President / E-mail: jrees@bellsouth.net

Web site: www.ring198.com

The Thoroughbred Magic Guild meeting opened with business and calendar updates for several upcoming 2026 Magic Conventions. This discussion included the I.B.M. Annual Convention July 22-25, Magic Live August 2-5, Abbott's Magic Get Together August 5-8, Brent Braun's "Be Magic" August 20-22, and our own "Unconventional Convention" November 13-14 (Keith Fields and Lady Sarah headlining). We also discussed the 2027 Another Darn Magic Convention (ADMC in Cincinnati).

The highlight of our May meeting was a fascinating and detailed lecture by Graham Ricks, "The History of Playing Cards: From Ancient China to the Modern World." Incredibly terrific lecture and, if interested, please reach out to Graham.

In our "Back to Basics" training, Tom O'Neill performed and taught "4-Card Prediction." John Shore performed his effect "Alien Spaceship."

If you are in the Lexington area, please do not hesitate to contact us and attend our meeting. Stay Happy and Magical!

Jon Rees

RING 205, LIMA/FINDLAY, OHIO – Northwestern Ohio Magicians Association (NOMA)

Meets last Sun. of the month at Mike Grubbs's home in Findlay.

GENE CRAFT, Secretary, 5038 Pheasant St., Elida, OH 45807

E-mail: Ecrafft@woh.rr.com

Web site: www.angelfire.com/oh/ring205

Ring 205 met on Sunday, May 31, 2026, at the home of Mike Grubbs. Chris Topel opened the meeting at 7:00 PM. We discussed the October annual banquet. Gene Craft suggested the club pay for the room rent. We will discuss that at the next meeting. The time and cost were set: 5:30 PM social hour, 6:30 PM meal and installation of officers, and magic to follow.

Mark your calendar for October 25, 2026. \$20 for meal and room rental; \$20 dues are also due. This is also National Magic Week. You can celebrate with us — bring family and friends.

Mike Grubbs performed a card routine that produced all four aces. Chris Topel proceeded with a selection from two shuffled decks. From the chosen deck he placed three packets on the table and found the selected card. Roberta Howard presented a historical discussion of several challenges related to original performers of popular magic effects. Gene Craft placed three magic props on the table that all had their own stands. Therefore, his show was called “Stand Magic.” His performance included “Switch-O-Frame,” “Spelling Bee,” “Hippity-Hoppity Rabbits,” and “Card Prediction.”

Eddy Grubbs was also present. Wonderful night of magic. *Gene Craft*

RING 236, CHAMPAIGN, ILLINOIS – Don & Dorothy Schultz Ring

Meets 3rd Wed., 7:00pm, (except Nov. and Dec.) at The Salvation Army, 2212 N. Market St., Champaign, IL 61820 (and Zoom).

KEN BARHAM, Secretary

2318 Winchester Dr., Champaign, IL 61821 / (217) 841-5616

E-mail: KEBRAM@aol.com

The Salvation Army is hosting an event on August 12 and Bill has asked for some of us to do a club show for them. They let us meet there for free so if you are available, please come out. More info on times later.

The club will be hosting a booth at the Urbana Farmers Market on Saturday, October 31. It is a morning event; no busking is allowed at the booth but it is available elsewhere for those who are interested. Please join us to show some magic and promote the club.

The Chris Moore lecture was a lot of fun. The tricks presented were developed over many years of performing and they were both entertaining and very doable. If you get a chance to see Chris lecture, don't miss it.

The SAM National Convention is in Appleton, Wisconsin, July 1st through 4th. The I.B.M. National Convention is in St. Louis, July 22nd to 25th. It is rare for both to be in driving distance so we are lucky this year to be presented with two great opportunities.

The May meeting opened with discussion of the various online lectures and meetings available from the national organizations. Ken Barham gave a good review on a card trick presented on Facebook. Damon Kim gave a good review on “If an Octopus Could Palm.” Eric Fang gave a good review of Glass Pierce, and Rob “The Professor” Higgins showed us his Impossible Deck.

Ken Barham opened the magic with some

new rubber band tricks he has learned. Chris Bontjes showed us his Coins Across/3 Fly Mash-Up, which prompted discussion of variations on the coin steal used. Bill Pierce performed his Rope Through the Body. Damon Kim did his Open Triumph. Jason Brewer showed us his version of the Crazy Man's Handcuffs, which he was, oddly, able to escape from. Eric Fang showed us an original prediction. Hesham Hassan performed The Gift. Essen Hu joined us on Zoom with variations of the Marlow Tilt and the Vernon Depth Illusion. Eric Fang discussed the new Asi Wind Box Project. Chris Bontjes took the stage again with his Joker Sandwich, prompting discussion on forces and passes.

The next meeting will be on Wednesday, June 17th at 7:00 PM at the Salvation Army, 2212 North Market St. in Champaign, IL. The topic will be Rubber Bands. Come early and meet us at Manzella's Italian Patio on First St. in Champaign for dinner or just to hang out.

See you in Springfield on June 6th and then at the meeting on June 17th. *Ken Barham*

RING 243, CANTON, OHIO – Roth-Mills Ring

Meets the last Wednesday of each month (except December) at Mama Guzzardi's Italian Restaurant (temporary site) 1107 N. Main St. North Canton, Ohio 44720

RANDY WEIDENHAMER, Secretary / (330) 933-8787

E-Mail: randy.weidenhamer@sbcglobal.net

The May meeting was held at Mama Guzzardi's Italian Restaurant. 17 members were present. The meeting was called to order by Brent Schneider, President. No minutes from the previous meeting were read by Randy Weidenhamer, Secretary, as they were published in the monthly newsletter for all members to view. Treasurer's report was read by Mike Salvino, Treasurer. All reports were approved as read.

Our Annual Magic Banquet in November was discussed. Mike Bishop, entertainment chairman, started searching for magical talent. The club has booked Nate Kranzo to lecture in August. Since our banquet and auction have been successful, the club has decided to give each member an eBay gift card worth sixty dollars. Brent Schneider brought some side tables he built himself. These tables were very clever. You could change the look of them to fit different seasonal shows.

Ken Hutchinson has been working on the cups and balls and showed everyone the progress he has made. He is getting pretty good at them. Next was Mike Bishop. He had a volunteer put a quarter in one of ten matchboxes and, without touching them, predicted which box the quarter was in. Tom Duplain performed

the Predictor using a deck of cards. Don Moody did a card trick of his own invention called Any Three. He had a spectator select a card and cut it back in the deck. He had the spectator start eliminating them in up and down piles until all that was left was the selected card. It was a very good trick. The meeting was cut short due to the restaurant closing at eight o'clock, which left little time for magic.

Mike Salvino

RING 257, LAS VEGAS, NV—Roger Dreyer, Fantasma Ring

Meets 1st Wed. of the month, 7:00 pm at Super Summer Theatre, 4340 Valley View Blvd., Suite 204, Las Vegas, NV 89102

DICK DISKIN, Secretary

Email: Kirk@crestkey.com

Web site: www.ibm257.com

May: During our first meeting of May (Ring 257 meets the first Wednesday of every month), we had a raffle for Shin Lim tickets, because being in Las Vegas, we get tickets. Steve Levine (President of National I.B.M.) gave out a Two Card Monte trick.

Then came the main event, a lecture by Eric Stevens, who is a Las Vegas phenomenon. Young and highly talented, Eric proceeded to give a very unique lecture. Generally lectures are "Here is a trick, here are some subtle things to remember, and you can buy it over there..." Eric proceeded to give a lecture on presentation and theory called The Red Door.

The "Red Door" is to add "moments" to your show. His example was that if a photographer was to photograph you doing your show, will there be one picture that sums up the show? It goes beyond a picture of the magician holding the King of Hearts. Is there an overriding theme that can be presented in a single picture?

We are all magicians so showing a person pulling a rabbit out of a hat means nothing. We know you are a magician, it is on your business card, but what is your act?

The second part of the lecture was titled "Seven Minutes." When you die it is theorized that your brain continues to function for seven minutes. Your life "flashes" before your eyes. What is in that seven minutes? Eric then "broke expectations" and discussed connecting with the audience. Making those seven minutes count. He then performed a rather touching "child's death of a dog" trick that was very well done.

His comment after the trick was "everything should be presented well because everything matters." "That which sticks in the audience's mind does not have to be an effect; it has to have an effect."

A few cool lines which I, for one, will be using. And I did walk through the Red Door.

June: Our first Wednesday of the month meeting in June had a Teach a Trick event in

which members shared their knowledge and skills. We do this regularly and treat it as "mini-lectures," as in most cases the performer isn't teaching anything that isn't already known but shares great skill in the presentation.

These included Richard Nongard, Todd Herbst, I.B.M. President Stephen Levine, Kenny Gerenraich, and John Lewit, as well as:

Joan Dukore, who shared a very good trick, but her patter was the real outstanding part of her presentation. Those of you who have seen Joan perform have seen that she is a great presenter as well as a skilled artist. Her contribution here was the line "A Normal Magician Would Stop Here But..." and then following up with expanding the trick. This is a great way to introduce the next part of the trick in a way that is far better than "and now, TADA." Joan is a great performer and has added a great presentation skill to her performances for Ring members.

Allan Ackerman shared a trick from his vast repertoire of skills. He was also a great sport with many of the others who used him as their assistant. A great thanks goes out to Allan for being such a great sport.

Dave Johnson (Pink Tie Magic) shared his classic force but added a commentary on "What If You Miss?" While many of you may know this, it was a revelation to me on how he "covered" the miss. His practice is to peek at the bottom card and then when the deck is cut and the card "buried," you don't know what their card is, but it is the one under the "peek" card. This is an easy and very strong way to recover from a missed force.

We are blessed in Las Vegas to have a large part of our membership as professional magicians, and their shared insight is greatly appreciated.

That said, sometimes we find outside people to also talk. Our August meeting will have a lecture from Jamie Masterson, who is a close-up magician, author, and creator, greatly respected in the magic community. He is best known for co-authoring high-end instructional literature and collaborating on advanced routines with card legend Jack Carpenter. Jamie performs in the underground community, publishing expert sleight-of-hand work and lecturing at prestigious close-up gatherings like the Las Vegas Ring (we identify as prestigious).

In our July meeting we have scheduled Fielding West, who is an award-winning veteran comedy magician, actor, and writer who has been a prominent magician in Las Vegas for over 50 years. He is highly revered in the magic community for his impeccable comedic timing,

his signature “wild and zany” stage persona, and his extensive work behind the scenes as a magic consultant and for TIGERS.

As a sharing moment: the Fantasma Ring 257 Las Vegas has a lecture every other month, six a year. When we can, we have the lecture at our regular meeting but also at other locations including restaurants with good sound (not noisy). If you have a lecture from a great presenter that you really enjoyed, please drop me a line at caj@gradingmatters.com. We are actively looking for quality lecturers. *Caj Brejffus*

RING 258, LEESBURG, FLORIDA – The “Magic Ian” Ring

4th Thu. at 7:00 pm, in the Ball Room of the Lake Square Mall, Leesburg, FL 34748

ROGER L. REID, Secretary / (321) 945-7500

E-mail: rogerreid1114@gmail.com / Website: www.Ring258.com

This month’s meeting began with the announcement that Les Morgenstein had surgery to have his gall bladder removed. We hope to see Les back at the meetings very soon.

We are considering lecturers for the coming months, looking into booking Dan Sperry and Scott Humston.

The magic theme of the month was Candles, Canes, Wands and Flowers. David Lyons led off with an empty crystal-clear tube which became filled with feather flowers. David Ginsburg turned a silk scarf into a flower and then put a lit candle through three silks! Andy Rohweder changed a candle to salt and then put a candle through a balloon! Regina Schiraldi performed nesting wands and a color changing wand. Roger Reid displayed numerous wands accumulated over the past sixty-five years, including a breakaway wand, confetti wand, antique bang wand, multiplying wand, Bill Ragdale’s Roll Out Wand, color changing fan, spring wand and blooming bouquet of feather flowers. Greg Solomon closed the show with chick pan fire to flowers, card with moving pip, a comedy card trick and the “Phil Deck.” And we adjourned for the evening! *Roger Reid*

RING 265, LONDON, ONTARIO, CANADA – London Magicians Guild

Meets 2nd Wed., Labatt’s Engineering Bldg. unless otherwise notified.

MARK HOGAN, Secretary

The May meeting started off with our visitor Nick Sun making his third visit, so it was time for his performance to become our newest club member!

First off, Nick found a selected card in between two Jokers on the table! Next, another card was chosen, but Nick didn’t find it between the Jokers — it was found under the card box! And finally, he tried to switch a red Ace with a black Ace, but magically they both changed to

the two Jokers in the spectator’s hands! It was a terrific performance — welcome to the club, Nick!

This night’s theme was “Quick Card Reveals,” requested by Mark Hogan, who wanted some help with a multiple card revelation. He performed Aldo Colombini’s “Fireworks,” where 10 cards were selected by 10 spectators and the cards were revealed in different ways, including a final reveal with the deck wrapped in rubber bands!

Mark asked others if they had any other card reveals that could work with that trick, and boy, did the suggestions start coming! Peter Mennie demonstrated how to shoot a card out of the deck and catch it. Leo Martins showed us a nice false cut to use between reveals. Wesley Steele performed a nice “cut to the Aces” 4-card reveal. Sam General showed a selection sandwiched between two other cards. There were top changes, bottom placements, various forces — everyone was in on the action.

Several different final reveals were discussed and performed as well: removing a section from the card box, taking it out of your pocket, hitting the deck held by the spectator and leaving only the final selection, removing it from the deck inside the closed card box inside your pocket. It showed how this trick can really be made into a “jazzy” effect, useful in almost any environment.

Harvey Poole also showed us a random card selection turned into a four-of-a-kind that led to a reveal of every poker hand available!

Thanks to everyone who came out and shared some great card reveals! *Mark Hogan*

RING 273, CANBERRA, AUSTRALIA – Oliver Ring

Meets 3rd Thur., 7:30pm at the Burns Club

PETER FOSTER, Secretary

Email: pfoster@pcug.au

A small crowd tonight, with just Joe McGrail-Bateup and Phil Bevan joining me.

Phil had brought a pile of new stuff. He started with a piece of paper that had pictures of Harry Houdini and the various things that he escaped from, such as handcuffs, milk can and straight jacket. He folded the paper, then gave it a single cut. This resulted in individually cutting out all the pictures of Houdini, leaving everything else behind, so again Houdini had escaped. This was Houdini Paper Escape by Alan Fisher.

Phil continued with a card trick. He had a balloon on a stand. A spectator selected a card, which had a corner torn off. The card was returned to the deck and was lost — totally lost, it was no longer in the deck. With the magician some distance away, the spectator fired an imaginary gun at the

balloon. It burst, and out came a folded card, the selection, with the corner missing. This was Balloon Burster by Taiwan Ben and Jeimin Lee Charge.

Phil's next trick involved whoopee cushions. There were several, which would normally be distributed among various people. One was chosen. The others were sat on and produced a suitably offensive sound. Then the chosen one was sat on and was totally silent (so it could be described as silent but deadly). Phil was quite happy with this, as he had found a straightforward way to gimmick a whoopee cushion to remain silent.

Next was a packet trick. This used colored cards, two sets of 5 colors. One set was face down, the other face up. The spectators placed the face up cards on top of the face down cards (free choices). Then the cards were shown to match perfectly. Very nice. This was Color Sync by David Jonathan.

Phil followed with a rope trick. There were two ropes, one red and one white. A knot was tied on the white rope. The knot then jumped to the red rope. A bit more byplay and the knot was untied, to show a white segment in the red rope. This was The Jumping Knot of Pakistan by Daryl.

Next was an oil and water effect with 3 red cards and 3 black cards. They were cleanly mixed but then they separated. There were several phases, all very clean and convincing. Very nice indeed. This was H2O by Juan Colas.

Phil was on a bit of a roll, so next up was a card trick. A spectator simply named a card. The magician then looked through the deck and removed the 4 cards of that value. The spectator mixed them and the magician correctly divined which of them was the selection. But then the other 3 cards were shown, and they were blank. The rest of the deck was shown — it was also blank, the named card being the only genuine card in the deck, and all could be examined. This was Blizzard by Dean Dill.

I gave Phil a bit of a break by doing an interesting card trick, the premise being that people are predictable. This used two packets of 7 cards each. A spectator made a pile of 7 cards, freely choosing which pile to take the next card from. Rather than simply alternating piles, the spectator was instructed to be a bit less predictable. But the red/black mix of the chosen cards matched the magician's prediction. There were two additional phases, culminating in the magician revealing the prediction before the spectator chose the cards. Even when the spectator thinks they have outsmarted the magician, the prediction is again proved correct. This was Predictor by Liam Montier.

Phil then did a fun bit with a spectator selecting a card, returning it to the middle, and the

magician immediately finding it. It was repeated, this time with the magician turning his back, holding the cards behind him so the spectator could return their card to the deck. When the magician turned around, the selection was in his mouth! Good fun. This used a Mene Tekel deck.

Phil continued with a spectator selecting a card and, without looking at it, putting it in his pocket. A few tricks later, the magician did a Gemini Twins procedure with two cards to find their mates. Although not actually their mates, they instead found another card of the same suit. Altogether they made four cards of a royal flush. Then the spectator took the card from their pocket — it completed the royal flush. Very nice. This was Royal Gemini by Asi Wind.

Phil then did a coin trick. He put a Sharpie lid on the table, balanced a coin on top and covered it with a glass. Under these impossible conditions, the coin moved. It was repeated, with the spectator using their phone's camera to look at the setup. The spectator touched the image of the coin on their phone and the coin fell! Very magical. This was Magnet-O Pro by Armando C. and Henry Harrius.

Next was one that used a very ordinary looking plastic zip lock bag. Phil showed some amazing switches; for example, a card was placed inside, clearly visible. In plain sight it vanished, replaced by a coin. This was Lucid by Roddy McGhie.

Phil continued with one where the deck looked to be fairly faro'd in the hands, with the deck placed on the table and the spectators pushing the cards in. Despite this fairness, the deck was immediately shown to be in new deck order. This was Double False Faro Shuffle by Kyle Littleton.

Phil finished with another of his latest toys. This used a close-up mat, some coins and a wand that had a light at one end. The coins were placed on the mat and touched with the wand. The light flashed and the coin vanished. Very magical looking. Although the light was very bright and dazzling, a bit uncomfortable for the spectators, it would be excellent for an online performance. This was Flashtrix by Lee Myung-joon.

We finished there. Next meeting will be on June 18th, the theme is Paper Magic. *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@agnor.com

Web site: www.ibmring280.com

June: Members attending this evening's lecture: Joe Berman, Chris Canfield, Glenn Crites, Bob Love, David Norman, Tim Silver, Evaristo Gomez and Jeff Weaker.

This evening's theme was magic with rubber bands and/or dice. Essentially these are impromptu effects with items found in most homes. The evening was informal with our members sitting around a table kibitzing about a variety of topics, and then someone would present an effect.

Bob Love brought out three dice. Bob performed a mentalism effect using the "Principle of Seven" found in Martin Gardner's *Mathematics, Magic and Mystery*, p. 43 (Copyright © 1956 by Dover Publications, Inc.) which cited a contribution by Frank Dodd to *The Jinx*, September 1937. The magician asks the volunteer to stack three dice, one on top of the other. The volunteer is then asked to add the two faces which are touching on the top and middle dice. To this sum they add the sum of the touching faces on the middle and bottom dice. Finally, they add the underside of the bottom die to the previous total. In the original instructions, the magician takes a handful of matches from his pocket and drops them onto the table. The number counted on the dice matches the number arrived at by totaling the faces of the three dice. Bob incorporated his rubber band theme by using rubber bands in place of matches. He noted that secretly counting the rubber bands presented a difficult challenge.

We discussed a variety of props for which dice can be substituted, for example using dice in place of coins for a Coins Across routine, and mind reading by pressing the die into the flesh of a thumb or finger to determine which number was face up. The topic of using dice for a paddle move was discussed and demonstrated. More information on the history of using dice for a paddle move can be found at the *Conjuring Credits* website.

Joe Berman presented a baffling effect. He showed us several dice in four different colors. Joe placed the dice into a plastic bag and then scooped out four handfuls of dice. He then placed each handful into a different glass tumbler. The reveal showed each glass held multiple dice of all the same color. Inspecting the bag, it was found to be an ordinary bag free of any gaffs — in other words, it was not a change bag. His method was wickedly deceptive.

Jeff Weaker performed a routine using props of his own creation that complemented his storyline. Using a 3D printer, he created a card case for a jumbo deck that resembled an ammo box, appropriate since the cards were his "ammo." From this prop he produced the jumbo deck and then, seemingly out of nowhere, a second regular sized deck. Throws of the dice were used to choose two cards each from both the jumbo and

poker sized decks. In the final reveal, both sets of cards matched. A beautiful combining of various methods and Jeff's own created gaffs to illustrate a compelling story.

Glenn Crites showed a rubber band lace, taught to him by Edward Schiff. This led to a group discussion on various laces and the Crazy Man's Handcuffs. Michael Ammar's pamphlet is an excellent source for information on this classic rubber band effect.

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: <https://i-b-m-ring-298-mike-fuller-ring.webflo.io/>

In attendance at Ring 289's May meeting: Mike and Linda Fuller, Tony Zelonis, John and Rhonda Donahue, Ron and Angie Livingston, Stephen and Oliver Purvis, Bill Sirmon.

After our dinner at some mighty fine BBQ we started off, as always, with our riddle sheet, usually 5 or 6 to be solved by everyone, and had a short discussion on magical events. Our President Danny Watson was out with some health problems along with Jimmy Roach. Some prayers would be appreciated, and thanks.

On to the magic, with our theme for June being Food Magic, and with the help of Oliver Purvis. Up first was Mike Fuller with his version of cooking us a cake in his dove pan. After placing in all the ingredients he lit it on fire, put the lid on, and upon removing the lid sat a 3 layer cake. Looked great. Then he followed that up with an old timey magician coin bank where he placed a coin on top of the mini table in front of the magician. Down came the magician's hat and when it came back up the coin was gone. Love them old time banks, and they are heavy.

Up next was Oliver Purvis who with a fork in hand took the fork and stuck it in his eye and all the liquid drained out onto the floor (milk). Great gag and great job, Oliver, with an old time classic.

Next, Tony Zelonis showed us some latex bananas and potato and was looking for some thoughts on putting them into his act and some manipulation ideas.

Lastly, John Donahue started with a card trick, or so we thought, claiming he didn't have a food effect to do, but put those away claiming he just got a new trick in the mail and thought, "Hey, why don't we learn this new trick together." So he borrowed a shoe from Stephen Purvis and dialed the Practical Jokes and Gags Hotline and proceeded with Scott Alexander's "Comedy Drink in Shoe" trick, where he poured an orange

soda into Stephen's shoe and, looking like he screwed up the trick, was able in the end to remove the soda from out of the shoe. Well done, with some good laughs.

If in the area, stop in and see us, we'd love to see you.

John Donahue

RING 303, FT. MYERS, FLORIDA – Ron Murphy / Dan Tong Ring

Meets 4th Tue from 7 p.m. to 9 p.m. at Veterans of Foreign Wars (VFW)
Golden Gate Post 7721 located at 800 Neff's Way, Naples, FL 34119
DAVID LOUNSBURY, Secretary
E-mail: chimeramagic@concast.net.

May meeting of the Southwest Florida Magicians Association, consisting of a combination of Ring 303, the International Brotherhood of Magicians (I.B.M.) and Assembly 150, the Society of American Magicians.

This was a challenge for the members to produce a card trick from yesteryear and a second card trick that was recently developed. Suggestions for magic masters included John Bannon, Harry Lorayne, Dai Vernon, and a number of other past card super magicians.

Participants in the presentations included Ben Salinas, the President of the Club, who oversaw the meeting. The card tricks were presented by members Cal Buckmaster, Ben Salinas, Jay Relkin, Ziggy Ziegelman, Tom Matera, David Lounsbury, John Butorac, and Dan Stroud. The flicking of cards was everywhere, and the club members enjoyed performing, watching, and learning something new in card magic.

At the beginning of 2026, awards were passed out to members of the club who had distinguished themselves in magic. The winner of "Magician of the Year" was not present for the original presentations and finally made it back home for the May meeting of the club and the receiving of the award. The award certificate was presented to Jay by Ben Salinas, President of the Club.

This coming Friday a number of club members will be supporting the Fort Myers Art Walk in Ft. Myers, Florida. It will run from 5:00 PM to 9:00 PM on 1st Avenue and Hendry Street, which will be closed to vehicle traffic. Members of the SWFL Magicians Association will be performing for the attending crowd. Several members of the I.B.M. Ring and SAM Assembly will be involved. The Art Walk is free and open to the public. The club members perform on the street in a booth on the first Friday of every month. Stop by and see us if you are in the area.

The regular meetings are held on the 4th Tuesday of each month, 7:00 PM to 9:00 PM, at the Naples Veterans of Foreign War Post 7721, 13131 Collier Boulevard, Naples, Florida 34119. For information call the chapter secre-

tary David Lounsbury at (239) 777-7728. You can learn more about us by checking the Facebook page for the "SWFL Magicians Association."

David Lounsbury

RING 310, MUNCIE, INDIANA – The Muncie Mystifiers Ring

Meets 2nd Wed. of month, 6:30pm, Holy Trinity Lutheran Church located at 900 W. White River Blvd., i. IN.
RICHARD HERBERT, Contact
(765) 520-9206 or MagicByRichardLee@gmail.com

May: On Wednesday, May 13th, 2026, we held our monthly magic meeting. We had a nice meeting with 9 Mystifiers in attendance: Duane Ott, Rick Herbert, Doug Dowden, Cevvin Hart, Chase Skiles, Doug Southerland, Scott Johnting, Mike Gerrish, and me. After some discussion regarding our upcoming lecture in 3 days, the magic began.

Rick Herbert laid out three different bills in front of Mike Gerrish: a \$20, a \$5 and a \$1. With his back turned, Rick instructed Mike to put any bill into his front pocket and Mike chose the \$5 bill. Next, Mike freely placed the \$20 bill into his back pocket and put the final bill, the \$1, into his hand. Rick had a prediction opened and the paper inside foretold Mike's every selection. Nice!

Mike Gerrish performed a nice rubber band through the thumb effect and then, with Cevvin's assistance, used two rubber bands, a blue one and a tan one, and was able to command them to link and unlink upon command. Doug Dowden performed the Destiny Card routine with the help of Chase Skiles. At the conclusion of this fine effect, Doug was correct in predicting the final outcome. Next was the monthly drawing of a free item from our box of donated magic goods. This time around, I was the winner and chose the classic Stratosphere effect and was grateful for it. Chase chimed in and showed us how two credit cards could penetrate each other as he held one in each hand. Upon bringing them in contact with one another, they penetrated each other. He followed up by doing the same type of penetration with two long bottle corks. Good stuff.

Just 3 days after our May meeting, our Ring welcomed "Sal the Hitman Piacente" to town for a great lecture! Sal is known worldwide for Casino Gaming Protection against cheats and scams. Sal covered a ton of great material. Throughout his fine lecture, Sal also shared some real-life casino and card scams that were caught on video. Street scams including Three Card Monte were also included. Sal described in detail Dai Vernon's Poker Deal, some great deck switches, the Cooler Shirt, and his unique Mixed Casino Deck with multiple fantastic

uses, including routines where casino chips, casino dice, and even a casino swizzle stick were used to correctly match the backs of a chosen casino card. Great stuff.

If Sal's mastery with cards doesn't leave your head spinning, his memorization effects darn sure will. I won't give away all the highlights but will just say this. Sal had 13 different audience participants simply think of and name any item, place, thing, etc. Once all 13 had made a complete and random free choice, audience members were then allowed to name any number. Immediately, Sal would correctly match the item with the correct audience participant exactly as they were seated. As a kicker, he additionally had one of the 13 assistants write out a huge mathematical number. Sal was also able to correctly recall the number and the participant as well. 13 out of 13, plus the kicker. Just wow! Don't miss the opportunity to book this lecture if you get the chance. Thank you, Sal!

June: On Wednesday, June 10th, 2026, we held our monthly meeting. Those in attendance were Rick Herbert, Scott Johnting, Chase Skiles, Cevvin Hart, Gary McCoy, and me. After wrapping up a brief business discussion, Scott Johnting kicked off the night's magic. Scott placed 2 black aces face up on the table with the Queen of Hearts in between. While Scott's back was turned, a single card was selected and turned over (the Ace of Clubs); the other cards were then also turned face down and mixed. Upon turning around, Scott examined the cards and then correctly determined the chosen card. Nice effect.

Chase Skiles dropped 4 coins into a small black cup. Each time the cup was tipped face down to allow the coins to be dumped back onto the tabletop, the number of coins was reduced by one each time. Chase went on to explain several ideas and some future routines that he is working out with this concept.

Gary McCoy performed the Bobo Pickpocket story routine. As the story goes, the pickpocket can steal and return coins from pockets pretty much at will. At the conclusion, it turns out that the pickpocket has indeed been quite successful, even with witnesses overseeing the shenanigans. Next, Gary showcased several nice versions of Coins Across. It's indeed a classic! As is his custom, Gary also performed a card effect. Gary placed 4 piles of cards on the table and turned up an ace on one of the piles; at the conclusion and after some thorough mixing, the top cards of all 4 piles were seen to contain aces.

Rick Herbert performed a very nice mental routine titled Cracker Bucket that utilizes a menu board similar to the ones in Cracker Barrel

restaurants. Gary McCoy chose several items from the menu. The price of each menu item selected was noted on a guest check used by nearly every breakfast restaurant in existence. When Gary completed his menu selections, the prices of all of his choices were tallied. Prior to the effect, Rick had made a prediction. When the effect concluded, Gary's choices were an exact price match to Rick's price prediction.

Prior to adjourning, we held two drawings for free magic items for our members. The lucky winners were Scott Johnting, who chose a double load dove pan, and Cevvin Hart, who chose Hippy Hop Rabbits. Congratulations to the winners. Due to numerous summer activities and vacations, our group will not hold a meeting next month in July.

Johnny Reason

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 John Fedko Ring 313 challenged members to participate in a "Dare to Fail" night of magic. Master of Ceremonies, and all-around Jack of all trades, Richard Zucker called the meeting to (dis)order, operated the Zoom machine, unlocked the doors, set up the room, and performed.

This evening was dedicated to the brave, bold and wonderful magicians of the Ring who dared to fail by performing an effect that did not have all the kinks repaired but required an audience to reveal how to change the performance to make it work like a well-oiled machine. We were fortunate that many of our wizards dared to fail, some performing more than one routine that is "under construction."

Via Zoom, Philip Henderson performed a silent version of Professor's Nightmare where he demonstrated powerful upper body strength to stretch the ropes until they were of equal length, which then magically returned to three unequal lengths. Henderson then shared a personal story of gifts, anniversaries, and school colors to magically transform a blue silk into gold as it was placed in his "fist of death."

Neil Katz shared learning experiences in becoming a pilot to transition to a wonderful flying table routine which included levitations singly, with a volunteer, and while casually gripping a small box placed on the table. Neil finished with the table's complete disappearance under a larger cloth.

Sam Konugres brought two spectators to the table with him. One was asked to name an exot-

ic fruit, an animal, and a famous celebrity. The other was asked for three common pet types. Sam wrote each response on a slip of paper, balled it up and placed them in front of the volunteers. Konugres instructed each to grab a random paper ball in each hand and put them away. Sam drew pictures that matched the remaining items, a zebra and a dog.

Nick Baker brought out a large jar of colorful gumballs, challenging the audience to guess the number inside. One person was asked to verbalize his guess. Nick opened the jar, reached down among the gumballs and removed a slip of paper with the spectator's exact guess, 238. Nick next showed a two-sided mirror and demonstrated the illusion of a single finger and coin appearing as two if held in front of it. As he removed the mirror the illusion became a reality as a second coin materialized under his previously empty second finger. Baker finished with a solid gold ring held in his palm penetrating onto a pencil that strikes it.

Alan W. Hanson did an instant transposition of four kings placed in a pocket with a full deck of cards held in both hands. Alan then shared the "Cat in the Hat," using Dr. Seuss number cards and a check sum illusion described in a recent Linking Ring article. Hanson had added the use of the actual children's book where at the end a giant number "9" projects from the opening of the book to confirm the audience's magical calculations.

Can Tang demonstrated the PK touch sense experiment with two volunteers, confirming a psychic touch connection between them as a touch on a body part of one is seemingly transferred to the blindfolded/eyes-closed other.

Richard Zucker had a spectator think of any card. All the cards of the selected card number are removed from the deck. Zucker proves that he knew the selected card and the suit beforehand by showing a prediction written on the back of the selected card: "You will select the 8 of Diamonds." The other cards have nothing.

In our remaining time, some members chose to show and tell the secret elements of their evening performances.

Alan Hanson

RING 324, MIDDLETOWN, OHIO – Middletown Magic

Meets 1st. Fri. 7:00 pm, Tytus Avenue First Church of God, 3300 Tytus Ave., Middletown, Ohio 45042
LARRY HOLLINGER, Secretary
4515 Northglen Court, Englewood, OH 45322 / (937) 836-4359
E-mail: IBMRing324@aol.com

President Larry Taylor officially welcomed all 14 of us. First, we welcomed back two members we had not seen in a while: John Blaylock and James Butler. We will ask Zeke Powers to be our featured performer at our Christmas party. We reviewed the annual Magic Auction in

Eaton. Our regularly scheduled meeting would be July 3rd so we cancelled our official meeting and decided to informally meet at Larry Taylor's place of business. Patrick Dugan informed us of an opportunity to perform "The Anvil Chorus" playing real anvils Independence Weekend.

Time for magic! Our theme of the month was Mentalism. Ron Frank started us off with two tricks: "Magic Safari" and a well-balanced "Magnet-O" from Henry Harrius. Next, Bill West presented his "Lie Detector Deck" from Tom Carver. Rick Gaffney did two for us: "A Trick Learned From the Internet," using cards with large numbers written on the back, and "Giftism" by Deuce Gala Magic. Larry Payne pulled a 5-foot teddy bear out of a small hamper, "Smokey Mountain Bear." The Charlie Cadabra Show rolled with 1. "Mismade Minion," starring our favorite yellow henchmen, 2. "My Favorite Super Hero," starring our favorite super heroes, and 3. "Crystal Rubik's Cubes," starring our least favorite frustrating puzzles. Larry Taylor did a "Three Card Prediction" with the audience. Dave Davis performed "Special Delivery," divining who placed objects in four envelopes. Then Dave showed us a Hot Rod/bead box prop that one of his students made for him, "Bead Box." John Blaylock performed "Cartoon Deck" and "Concentration." James Butler shuffled out 1. "Only Card Face Up" and 2. "Half Deck Match." Bill West hit us with four: 1. "Prediction Board," 2. "ESP Three Way Out," 3. "Clue — Who Did It?" and 4. "Circle Seven." Corey White gave us a very smooth "Coin Manipulation Routine." Larry Payne came back center stage with "76% Red." Charlie Cadabra taught us how to do "Year Born — Power of Nine." So, if you are ever in Middletown, Ohio the first Friday of the month, please stop by and join us.

Larry Hollinger

RING 359, MURRIETA, CALIFORNIA – The Jeff McBride Ring

Meets 2nd Thur.. at 7:00 pm at 40215 Sierra Maria Rd., Murrieta, CA. 92562 and Via Zoom.
KARL JOHNSON, President
Email: karl.johnson@gwcmi.com / (818) 632-6324

On Thursday, June 11th, Ring 359, the Jeff McBride Ring, held its June meeting on Zoom, open to all I.B.M. members.

Ron began the meeting by showing small versions of five classic works of art, each in an envelope with a window for viewing. All looked good and a volunteer was asked to name which one he felt was an authentic replication. When Ron pulled the classics out one at a time, all were revealed to be flawed in obvious ways except for "The Scream," which was the "authentic" one.

Ron continued by presenting a laminated sheet which was a 6 x 4 grid of 24 playing cards. A volunteer was asked to think of one card. Asked about each row, "Is it in the first row? Is it in the second?" etc., the thought-of card was soon named.

Jaren spoke of meeting with Whit "Pop" Haydn and learning some nuances that improved his double lift. They also discussed the Classic Force. Jaren showed off a gag Sharpie that revealed a hidden baby bouquet of flowers. While it is a pain to reset, it is a very cute extra bit of business to an effect. This was followed by a brief but useful discussion about the Classic Force.

Jaren's daughter Julia came on screen for a moment. Julia is a member of the Magic Castle Junior program. She demonstrated a very nice back to front palming technique.

Karl brought out a box of matches. He opened it and dumped about 15-20 wooden matches on the table. He closed the box and stuck one match through the hole that ran through the box. He lit the match and let it burn for a moment. Then he blew it out, removed it, and showed a nice solid block of wood was now inside the matchbox, completely filling it. This is called "Pocket Holy Wood." The block can be examined, and it comes with a playing card, a match and a mini card box.

Jeff talked about just coming back from Brazil where he worked with some amazing card magicians. He showed us the "Marconic Card Change," an effect in which a card instantly changes to another in your hand and ends leaving the magician absolutely clean. It comes from a book published in the 1970s called "The Magic of Marconic."

Jeff shared that one of his students was on America's Got Talent the previous night performing a "Story Deck" routine.

Next, Jeff pulled out a stronger and easier to reset version of the Sharpie gag that Jaren had done.

We realized that Jaren and his daughter Julia had been sitting right in front of Cliff at the AMA Magic Castle Award Show last week. Jaren pulled out the program from the event and we had a general discussion of some of the magic and what a great show it really was. Several people spoke highly of the "Hide - Half Moon Show" that just wrapped up at the Magic Castle Peller Theater.

Wesley excitedly announced that after a few false starts, he has auditioned and been accepted for membership to the Magic Castle. Everyone was happy for him and wished him the best.

Karl wants to remind everyone that Ring 359 meets the second Thursday of each month at 7:00 PM. Always the same Zoom link: <https://zoom.us/j/3137070153?pwd=eW95a0xyRnZhdTdWdjVXTmJQaUZMUT09>

Cliff Gerstman

RING 362, BANGOR, MAINE – The Bob Nixon Ring

Meets 2nd. Sun at the Buker Community Center, 22 ArmoryvRd., Augusta, ME

SCOT GRASSETTE, Secretary / E-mail: grassette@gwi.net

Our May meeting theme was Gaffed Cards. We opened the gathering with a quick Treasurer's Report from Karen Seymour and collected local dues from all members present. Installation of officers did not happen because of the absence of 3 top officers. We will reschedule at a later date.

The theme was enthusiastically kicked off by Michael Smilek who showed us a vintage effect called AttaBoy by Abbott's Magic. Two cards are selected and shuffled into the deck which is placed in the lower houlette. They are taken out one at a time, the helper calls stop, it's always their card, it's done again and it's the same. The gaffed card used is a short card to cut the selections to the top of the deck. Michael also brought and performed a cube release that was quite a surprise for all in attendance. Very clever method!

Our collector Bryan Taylor brought a book, Pro Control, and performed Cutting to the Aces by Gary Oulette using a long card. It really looked like amazing skill! Ken Shoemake performed Don Allen's version of Invisible Deck and also shared B'Wave. Yours Truly performed Anniversary Waltz, which is done at many weddings and anniversaries, but this presentation can also be used for BFFs, which Ken and Mike helped out with.

Off topic, Scot performed 6 Bill Repeat straight out of Mark Wilson's Course, but his script was borrowed from one of his students who needed money to build a shed. First he bought a screw gun, then a chop saw, and finally all the lumber and materials, and he still had \$600 when he finished. Ken led a discussion on Gypsy Thread and we all continued the fellowship at Applebee's down the street. *Scot Grassetto*

NEW APPLICATIONS AND REINSTATEMENTS

SEND DUES, CHANGE OF ADDRESS, AND APPLICATIONS TO:

I.B.M. HEADQUARTERS

13 POINT WEST BLVD.,
ST. CHARLES, MO 63301

August 2026

24 new members

YALAMANCHILI, ANVESH, Tempe, AZ
HIETT, ERIC, Fresno, CA
HUFT, JUSTIN, Colton, CA
JACKSON, JAY, Glendale, CA
ZARRET, ARI, Denver, CO
FARRAR, DAVID, Clearwater Beach, FL
HARRIS, LEE, Satellite Beach, FL
LITSCHAUER JR., TED, Shalimar, FL
SAVOV, STANISLAV, Naples, FL
VIRRIEL, DIEGO, Miami, FL
SPEELMAN, JAKOB, Kendallville, IN
PARKER, CHARLES, Flint, MI
MCCLURE II, MICHAEL, Saint Louis, MO
TERRELL, SETH, Saint Charles, MO
GALANTE, MICHAEL, East Amherst, NY

DOYON, TIMOTHY, Edmond, OK
WALKER, DAVID, Tulsa, OK
BELK, JOHN, Lancaster, SC
KILMAS, STEPHEN, Greenville, SC
PENCE, JOHN, Memphis, TN
LEWIS, SCOTT, Brownsboro, TX
ROBB, KARL, Fairfax, VA
GRIGGS, JONAH, Camano Island, WA
DUNLEVY, STUART, London, United Kingdom

6 REINSTATEMENTS

GRAFFEO, JOHN, Southbridge, MA
HALCOMB, JEFF, Bridgeton, MO
PRESSON, KELLY, Springfield, MO
BATEMAN, BRANDON, Fredericksburg, VA
BROWN, RYAN, Mississauga, Canada
HOLLAND, JAMES, Chiba Prefecture, Japan

I.B.M. YOUTH TRIVIA CONTEST RULES

(Continued from page 36)

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 36.**

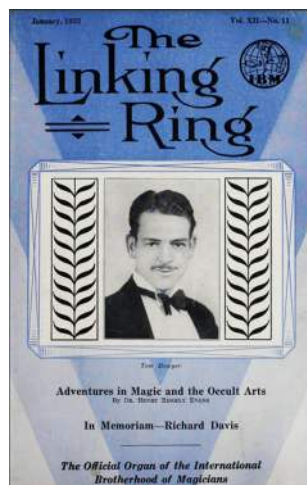
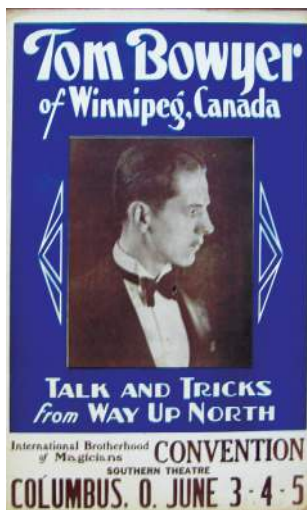
Answer to Pictures from the Past – from page 14

Tom Bowyer was born in Wolverhampton, Staffordshire, England, on June 15, 1902. At four and a half years old, he and his brother John sailed with their parents aboard the SS *Kastalia*, arriving in Quebec City on May 30, 1907. Tom got his real start in magic during his late teens, watching the well-known performer Matt Martin, “The Slick-Trixter.” Martin had worked at Art Felsman’s magic shop in the Palmer House lobby in Chicago before serving in WWI with Company 332, Machine Gun Battalion, at Camp Martin, Illinois, where he also entertained fellow enlistees whenever he could. He and Tom became friends, and through Martin, Tom saw that there was far more to magic than what he’d been teaching himself. Martin’s humor, presentation, and choice of material shaped what Tom wanted for his own act. Tom started small: a ten-minute routine built around a few card tricks and the cigarette manipulation act so popular at the time. He liked to patter throughout, mixing in jokes and asides to keep audiences interested.

In early August 1922, Tom, Matt Martin, and their friend Ken McKenzie staged the “Mammoth Mystery Show” at the Clayburn Athletic Association, forty-seven miles southeast of Vancouver. It was a modest success, with audience members coming and going throughout the performance. That same year, the three watched Alexander’s wonder show in Vancouver during the week of August 28. For Tom, finally seeing in person what he’d only read about in the magic magazines was unforgettable. He also began writing for *The Sphinx*, keeping readers informed about goings-on in Canada through his “Vancouver Society of Magicians” columns.

In 1922, Ernest Schieldge, Gene Gordon, and Len Vintus launched a magazine called *The Linking Ring*. It was an occasional publication at first, with the goal of eventually going monthly and keeping members informed about the magic world. By May 1924, membership had grown past three hundred, and Tom’s name appeared on the magazine’s masthead for the first time. He served as advertising manager and occasionally contributed articles. Since Schieldge and Gordon were both based in the United States, Len reasoned that he and Tom, who were both living in Winnipeg, could cover what was happening north of the border. Tom found advertisers and contributors while continuing to build his own act. Those early issues included contributions from the four staff members alongside Sid Johnson (also known as Sid Lorraine) and Baffles Brush. By the time Volume 3, Number 1, the first issue of *The Linking Ring* to be printed in true magazine format, was published in May 1925, Tom’s title had changed to Canadian advertising representative. He continued contributing articles, including “Crossword Puzzle Magic,” and occasionally wrote pieces for ventriloquists.

Tom kept performing, both under his own name and as “Van Russell.” Between day jobs taken to pay the bills, he booked himself and fellow club members at small venues and gatherings, equally at home with close-up magic and party work. In 1928, Tom and Len Vintus played the Walker Theatre in Winnipeg to a warm reception. That June, Tom took on an addi-



tional role at *The Linking Ring*: reviewer. He read submissions carefully and gave his honest assessment of each, a position he held throughout the 1930s. In 1937, he introduced an original effect, “The Repeat Bill Trick.” Others have since built on the idea, but Tom’s original handling remains worth performing. (The full presentation can be found at www.askalexander.org, in *Genii*, Volume 2, Number 4, page 110.)

On September 5, 1945, at the first fall meeting of Ring No. 17 at the King Edward Hotel in Toronto, Tom introduced the evening’s special guest: the Great Harry Blackstone, who entertained the group with card tricks and conversation. In October 1946, Tom stepped down from his duties collecting fees and dues for the I.B.M. Executive Committee, though he continued attending meetings of the Hat and Rabbit Club, Ring No. 17, alongside Sid Lorraine, Bruce Posgate, and Jack Toscher, often leading roundtable discussions on card tricks that didn’t require sleight of hand.

As time went on, Tom developed chronic shortness of breath and was forced to give up nearly all of his magical activities. He could no longer climb the stairs in his home, so a local electrician built him a custom lift to reach the second floor. He could no longer attend meetings, work out new effects, or spend long hours reading at his desk. Still, his dedication to magic never wavered, and he held I.B.M. membership number 11. Throughout his years with *The Linking Ring*, Tom worked out every detail of an effect before writing about it, reading each book cover to cover and testing every trick before completing a review. His honest, thorough write-ups gave readers insight they couldn’t have found on their own.

Tom Bowyer died on November 25, 1949, after a long illness. The day he joined *The Linking Ring* staff alongside Len Vintus in Canada and Ernest Schieldge and Gene Gordon in the United States laid the foundation for a magazine, and a membership, that continues to grow today.

Gary R. Frank

***Did You Know?* — from page 33**

Because of the event’s historic nature, many seats have already sold out, snapped up by collectors and enthusiasts who know how rare this opportunity is, underscoring the demand for this singular experience.

Renowned Houdini historian John Cox will be present, bringing context and gravity to the proceedings. He will share rare anecdotes and historical facts, deepening the audience’s connection to the legend.

But bridging the gap between the living and the dead falls to Jodi-Lynn, the High Caliber Psychic and Evidential Medium, who will conduct the séances. Jodi won’t rely on the cheap parlor tricks of the 1920s; instead, she will guide the thirteen guests through an intense, focused attempt to contact the spirit of the man who spent his life challenging the boundaries of the physical world. Throughout the session, guests will take part in time-honored spiritualist rituals and share their own questions for Houdini, making the experience interactive.

As Halloween approaches, the locked doors of 278 West 113th Street are waiting. The handcuffs are ready. The only question left is: when Jodi-Lynn calls out into the dark this October, will Harry Houdini finally escape one last time?

For more information, visit www.houdini.nyc.

Joe Hernandez is the author of *Conjurer’s Wisdom* (Vol. 1 & 2), *Phonetastic*, *Magic Babylon*, *Houdini: The Ultimate Trivia Compendium*, *Houdini Reflections*, *The Foolosophy of Conjuring*, and just released *Frank Garcia: The Man with the Million-Dollar Hands*. Books can be purchased at www.booksbyjoe.com.

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