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The Linking Ring

SEPTEMBER 2026



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The Linking Ring

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

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.



From the Editor

SAMUEL PATRICK SMITH

Invisible Thread. One afternoon I was searching an online directory of second-hand bookshops. I typed in the name of Burling Hull to see if, by some miracle, a book of his existed that I didn't already own.

One of his titles came up: *Miracle Floating Light Effects*, published in 1931, offered by Wolf's Head Books in St. Augustine, Florida, about two hours from my home. That was interesting, but I already owned a copy, so I signed off.

Immediately, the phone rang. It was my friend Scott Humston. "Where are you?" I asked.

"I'm in a bookstore in St. Augustine."

"Is it Wolf's Head Books?" I ventured.

"Yes," he said, surprised. "I found a book I thought you might be interested in."

"Is it *Miracle Floating Light Effects* by Burling Hull?"

He was no more astonished than I was.

Of course, if someone is acquainted with your likes and dislikes, I suppose it could be coincidental that you both think of the same thing at the same time. But strange connections can occur between people who have never met, sometimes involving inanimate objects.

Last year I watched several videos of a teacher I hoped to interview. I was surprised to learn she had spent a week examining a library of rare publications of which I am now the owner. My hopes of interviewing her evaporated when I learned she had recently died.

After watching her videos, I walked into the room that now houses the collection she had examined decades ago. I picked up an unfamiliar title, paged through it, and came to a piece of paper. Out of thou-

sands of items, I had selected the book containing a note with her name and phone number, apparently given to the previous owner of the collection.

On another occasion I had conducted a workshop in a distant city and was flying back home. I picked up a magazine on the airplane and one article captured my attention. It described treatments for a serious health problem that a friend of mine was experiencing. The thought crept into my mind that I should tear it out and give the information to my friend, although this was not one of the free airline magazines.

I was not in the habit of tearing pages from magazines on airplanes, but following a brief mental struggle, I ripped it out. I stuck the article in my flight bag, feeling a little guilty.

While waiting for a connecting flight, I bought a small book at an airport bookshop. On the next leg of my journey, I settled back to read. My flight was nearing home as I came to the end, but something wasn't right. It ended mid-sentence. At first I was puzzled, then dismayed, as I realized what had happened. Then I laughed out loud – someone had ripped out the last page of that book! Of the hundreds of books I could have selected, I had picked the one with the missing page.

Was that coincidence? Or was it related to what Emerson referred to as the Law of Compensation? Either way, it was a good reminder about the curious ways life has of surprising us. Sometimes there's a delay between the cause and the effect, which fools us into thinking there's no connection. Then when a strange "coincidence" happens, we remember that there's more to life than meets the eye.

President's Page

JASON MICHAELS



I'm writing this month's column from a hotel room. I'm currently on a two-and-a-half-weeks-long run of performing magic shows on overseas military bases. The first opportunity I had to do this was in 2015 and I fell in love with it.

When you travel overseas to perform magic for deployed members of the military, your goal is to boost morale, give them an escape from the reality of harsh conditions, and remind them of home.

I believe that entertainment is a noble pursuit because we help the public escape from their challenges and dream of possibilities. The shows on these tours have become some of my favorite to perform because they fulfill that pursuit, which is one of the reasons I fell in love with magic. By sharing magic with these soldiers, sailors, airmen, and marines, I do my very best to give them the gift of hope and possibility.

I've found that when I give my best, these audiences respond with deep appreciation. They love the magic, they laugh loudly, and they respond with more enthusiasm than many audiences back home. I was once told that my willingness to show up at an overseas military base, far from home, means a great deal to these folks – long before they even see a magic trick.

Which brings me to your reasons for studying and loving the art of magic. While there is absolutely nothing wrong with studying, collecting, practicing, and/or performing magic for yourself or for profit, I would love to hear from you if you have ever donated your time to a cause near and dear to your heart so you could share magic with others who might need it. This type of selfless act is truly noble and

wonderful. It says a lot about the person who chooses to do it.

The Nashville Magic Club, my home Ring, meets at Connections Church in Hermitage, Tennessee, on the fourth Thursday of most months. In return for the church giving us a place to meet at no charge, club members donate their time to perform magic for various events the church holds every year for the community. By donating their time, these magicians share joy and amazement with others. Another byproduct of donating their time is to be given enthusiastic members of the public who are excited to see their magic.

Since some magicians don't perform professionally, being given an audience of excited strangers is a wonderful gift. It gives them real folks, with real reactions(!), to perform for.

Since we are going down this rabbit hole, I would love to know if your Ring is finding ways to "share magic" with the members of your community who may need it. Places that come to mind include children's hospitals and local charities.

I am not suggesting that local Rings should take away any opportunities for amateur, semi-pros, and professional magicians to get paid and make a living, but I do know that many small local organizations would love to be given the "gift" of magic when given by hearts with the right intentions.

I am reminded of the famous quote often attributed to Winston Churchill: "We make a living by what we get. We make a life by what we give." I hope that at some point over the next year you will choose to "gift" a group near and dear to your heart with magic.



Pictures from the Past

THE LINKING RING

THE LINKING RING

March, 1980

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FRANK HERMAN

page 68

Frank Joseph Herman was born November 8, 1916, in New York City, though magicians, audiences inside and outside the magic community, and scores of television viewers knew him as "Skipper Frank." Frank found his interest in the entertainment world at a young age, after his parents moved to Poughkeepsie, New York, not far from the city. As a boy, he got a job delivering newspapers, and his route took him past the theaters where vaudeville was then at the height of its popularity. Traveling entertainers performed everything from singing and melodrama to juggling, and on occasion a magician filled the bill. Soon after, Frank discovered a new interest that would become his career. To learn more, turn to page 108.

Magic Down Under Profiles of Prominent Australian Magicians

By Kevin Casaretto

Will Alma



Oswald George William Bishop, better known as Will Alma, was an Australian magician, magic historian, and creator of conjuring apparatus who was born on November 4, 1904.

Alma was a recipient of the Order of Australia medal, an honor equivalent to the Queen's or King's Honors in the United Kingdom and the Presidential Medal of Freedom in the United States.

After reading a copy of *Magic Made Easy* by David Devant, Alma studied magic in secret against his mother's wishes. He was fifteen when he gave his first amateur performance at a talent con-

test held at the Burke Road Congregational Church in Malvern, Victoria. After this performance, his mother accepted that Alma would have a career as a stage magician.

In 1991, Alma was awarded a Presidential Citation from the I.B.M. for his services to magic. He was an avid collector of magic and magic related products, including props, posters, books, magazines, scale models of tricks, and research files. Today, his collection is housed at the State Library of Victoria in Victoria, Australia. Alma passed away on May 6, 1993.

MEADOW PERRY

By Larry Lipman

Before Meadow Perry ever stepped into the spotlight as a magician and bubble artist, she fought her way out of darkness and transformed her survival into a life of artistry, advocacy, and engaging magic.

Today, Meadow Perry is not only one of the few performers blending magic and bubble artistry into a genre all her own, but she has also become an important voice within the International Brotherhood of Magicians, volunteering her skills to elevate the organization's social media, website, and the "Nothing Up My Sleeve" podcast. Her rise has taken her from virtual shows to stages such as the Magic Castle, Carnival Cruise Line, and the I.B.M. Convention, building a résumé as distinctive as her act. Her one-woman bubble act reignited a little-known genre of magic, transforming delicate spheres of soap into moments of wonder, sculpture, and surprise, earning her a spot at the exclusive, invitation-only 4F convention.

But her path to this moment began in far darker places. A survivor of severe childhood abuse, Meadow has transformed trauma into purpose, becoming a determined advocate for protecting women, children, and newcomers in the magic community.

Meadow and her twin sister were victims of sexual child abuse perpetrated by their stepfather, who was ultimately convicted, sentenced to life in prison, and died there of Covid.

As a result, Meadow has become a fierce advocate for abused women and children and an outspoken voice calling for the removal of sexual predators from the magic community—a stance that has, at times, made her a controversial figure.

Her posts generated hundreds of comments and she still deals with three online stalkers.



Performing with her signature bubble wand.
PHOTO BY JOHN CORNICELLO

"It's unfortunate that, as an entertainer who is a woman and unmarried, it's something you have to deal with," she said. "I'm not unique in my experience, but the extra mental load for women in magic and entertainment isn't something we often talk about. It's been a little eye-opening to see my *Magic Duel* costar Mark see it in real time and how surprising he finds it. I'm so lucky to be surrounded by supportive friends."

Meadow is unapologetic about her efforts to encourage magic clubs and the organizers of magic-related events such as conventions to ban sexual predators. "If we want to make a place where new members are comfortable, particularly women, and particularly young people," Meadow said, "then these abusers cannot be in our community. I think that the magic community has a responsibility to be vigilant in who we're hiring, and who we're comrades with, and who we allow in our organizations."

"Because we do so often work with kids, and magicians are so often in a position of power, we have to be really careful with who we're letting in."

A single parent with two school-age sons, Meadow has worked to build her brand and her career while balancing the demands of ensuring that her children are cared for without a spouse to share the load.

Shortly after Meadow and her twin sister were born in Florida, their father gave up his parental rights and dropped out of her life until she was twenty. Their mother and future stepfather moved to Indiana, where she was in real estate and he was in sales.

Although none of her immediate family members were in the entertainment business, a maternal aunt was a show choir director, which is a big deal in the American heartland.

"That's a little of where my love of performing came from," Meadow said. A childhood dream was to sing and act on Broadway.



Handcrafting a bubble sculpture. PHOTO BY LEVI BROWN

In high school, she had the role of Rapunzel in the play *Into the Woods* and Catherine in *Pippin*.

"I just love being a part of a show and a production," she said.

At Ball State University in Muncie, Indiana, Meadow majored in musical theater, where she did numerous backstage jobs while getting the opportunity to perform in classes and school-sponsored showcases.

But because of the continuing abuse from her stepfather – who moved to Muncie after she enrolled – she dropped out after two years.

On July 4, 2004, Meadow packed her belongings and slipped away from the house she had been sharing with her stepfather.

"Independence Day was my independence day," she said. She changed her name several times, ultimately settling on the first name Meadow. It's based on her middle name, Lea, which she said is Old English for Meadow.

"Part of my performance and having this name is kind of reclaiming my dream," Meadow said. "I had to leave college and

it was really devastating to me. People see me as bubbly, sweet, you know, but there's this dark story behind it all that led me here."

Looking back on her childhood experiences, Meadow said she regretted not being more assertive, but admitted she was "a little afraid for my life."

She also noted "there is an incredible amount of shame surrounding something like that where, when you're a survivor of something like that, you kind of blame yourself a bit. I think that keeps a lot of people from coming forward."

To escape her stepfather, she moved to Pottsville, Pennsylvania, but continued getting death threats from him.

In Pottsville, Meadow worked her way up from being a cashier to a customer service manager at a local Walmart. She also began doing charity benefit shows and local drag shows, singing musical theater songs in glamorous gowns. She still wears such outfits in *The Magic Duel* and in her solo shows.

"I had pretty much given up on my performing arts dream," she said.



Meadow with bubble-artist pioneer Tom Noddy, whose smoke-bubble technique inspired her own act. PHOTO BY JOHN CORNICELLO

In 2012, she got married and quit her job at Walmart to become a stay-at-home mom.

To supplement her income after the birth of her second child, Meadow got a job working at a daycare so she could bring her kids to work. She started as a teacher's aide and quickly worked her way into a full teaching position. Drawing on her musical theater studies, she became the teacher who would sing and dance with the children.

"I was performing for three-year-olds and I loved it," she recalled.



Meadow Perry is one of the few performers blending magic and bubble artistry. PHOTO BY LEVI BROWN

That realization led her to audition for a role with Pretty Princess Jersey, a company that supplied Disney princesses for children's birthday parties. Most often, Meadow was cast as Elsa from *Frozen* or – with her red hair – as Ariel from *The Little Mermaid*. Occasionally she was cast as a fairy.

It didn't take Meadow long to realize that portraying a Disney princess would not be a sustainable career – the princesses tend to be very young – and she wanted a role that would be more her own, not a character who would only be remembered as someone filling a movie role.

While portraying Elsa – who could produce ice from her fingertips – Meadow began performing the trick in which a clear solid “bubble” appears amid a flurry of bubbles. It's a standard magic trick, but for Meadow it was the first step down a path that few magicians have taken. Unfortunately, her husband did not support her performing activities and they divorced.

One day while watching a children's magic show by a performer whose name she can no longer recall, she realized she could do the same kinds of tricks the magician was doing. Her friend Doug Stafford, a magician and juggler, urged Meadow to become her own character.

“I had started creating this fairy character that would be my own character that wasn't a Disney trademark or something like that because I didn't want to be a clown or anything,” she said. “But I still felt like I needed something that was princess adjacent, because I wasn't yet comfortable performing as myself.

“So I created Meadowlark the Fairy. I fleshed out her entire characterization, her motivations and her backstory. And she was like a real character. She was an English fairy, so she had a British accent and she was a little bit like Mary Poppins, which at the time was still me hiding behind a mask.

“I started doing giant bubbles and Doug also recommended that I audition for the



Blowing bubbles with youth participants at an Institute for Advanced Studies Welcome Day event in 2022. PHOTO BY DAN KOMODO

New Jersey Renaissance Faire. So I did, I was cast as a fairy, of course.”

Meadow asked if she could do some bubbles and the festival operators readily agreed. By the end of the 2018 run, the operators told her that she and the bubbles were the most requested photo ops of the season.

Meadow quickly realized that bubbles were a unique form of entertainment that she could do that would set her apart from



Meadow says her bubble skills came only through repeated trial and failure. PHOTO BY DAN GOLDBERG



Meadow (far right) with (from left to right) Kyle Marlett, Chloe Baldwin, and Trigg Watson. PHOTO BY DAN GOLDBERG

others. She threw herself into learning more about bubble magic, studying social media posts and videos and trying to imitate what she saw. Doug also helped her with an initial bubble recipe and equipment, including a tri-string wand, which is basically two wands and a length of cotton rope.

She would perform bubble magic at the daycare, sometimes as Ariel. She scoured social media and found examples of bubble magic on Instagram.

“It was really just about trying it out any chance I could.”

One of the masters she watched on video was bubble artist Tom Noddy, who performed on *The Tonight Show with Johnny Carson*. Noddy was famous for doing bubble magic with a cigarette and filling bubbles with smoke.

Meadow tried to do similar tricks. “I thought that was so cool and I tried to do those things and it was so hard, but I kept trying it and I figured it out.

“You can tell someone how to do bubble tricks, but until you actually get in there

and you try and you fail over and over, you won’t get it until you fail a lot,” Meadow said. “It’s kind of like magic in that regard. You have to have the perseverance to keep trying until you get it.”

One of the first big lessons she learned was that bubble magic could literally be blown away by anything more than a mild breeze. Anyone performing outdoors – such as at a Renaissance festival – would need a backup plan if the weather did not cooperate.

While working on her bubble magic, Meadow met River Barry, a bubble sculptor and magician who introduced her to the Mingus Magic Shop in Reading, Pennsylvania.

“It was the first magic shop I had been to,” she recalled. Meadow became interested in magic with feather flowers because it would go with the fairy character she sometimes portrayed. She also started doing simple silk magic.

She became a regular watching magic on the Penguin Magic website and a fan of children’s entertainer David “Silly Billy”



Performing her one-of-a-kind bubble artistry.
PHOTO BY DAN GOLDBERG

Kaye, from whom she bought the Princess in a Pickle routine involving life-size silks depicting various fairytale characters. Only the volunteers' heads would be visible above the silks.

"I thought it was perfect."

Most of the magic Meadow learned on her own. At the time, she didn't have a mentor and was not involved in any magic groups. She also wasn't familiar with the books on performing magic.

Then she met Daniel Greenwolf, who often performs as the Celtic magician at Renaissance festivals.

Daniel was the first magician to mentor her magic. He urged her to work on stronger effects and helped her with their handling. He also pointed out that she was hiding behind a fake accent and a mythical character, and so he urged her to use her own identity. She dropped the fake English accent and began performing as herself.

Meadow debuted not as a fairy character but as herself, in February 2020 at the *Strange Love Vaudeville Show* in York, Pennsylvania. She performed about twenty minutes of bubble sculptures and a few magic tricks including one in which she attempted to encase a playing card inside a bubble – an extremely difficult effect. It didn't work, but she keeps trying to perfect it.

On the cusp of pursuing a performing career doing bubbles and magic, the COVID pandemic hit. She had been planning to leave her daycare job once her performing business took hold, but the pandemic accelerated her timing. The daycare closed and she was out of the job.

Meadow pivoted from live performances to virtual shows. She bought high-quality video equipment secondhand, created a studio in her dining room, and with Daniel's help began putting together a virtual show.

"He was really instrumental. He had his own virtual show and I had mine and I just committed to doing one virtual show every month."

She began inviting magicians – including many she didn't know personally – to attend. She used social media to invite people to watch the show.

She acknowledges that the first show was a flop. The magic went wrong. She cried afterward. But she persevered.

"I learned so much from that show," she said. "Things that I still use today I learned from that show."

A few months later, in a move she describes as either bold or stupid, she invited magician heavyweights Jeff McBride, Max Maven, and Carisa Hendrix to watch. She didn't think any of them would tune in. They all did.

The show was a huge success.

As a result, Meadow got a strong quote from Max and made a connection with Jeff. Carisa invited Meadow to become an instructor at her Bubble U.

"She saw how serious I was about bubbles. She was like, 'You really deserve to be a part of this.'"

After the show, Meadow started attending Jeff's virtual Magic and Mystery School. She also watched Carisa's virtual *Lucy Darling* show.

Learning from other magicians during Jeff's sessions, Meadow said she tried "to take in as much magic as possible."

While the pandemic shut down many performing opportunities, it also opened

the virtual world. As a result, Meadow said she could interact with some of the biggest names in magic without having to go to Las Vegas or New York.

Anthony Darkstone reached out and invited her to be in a virtual show. Among those in the audience was Gay Blackstone. Meadow quoted her as later saying: "I didn't know who Meadow Perry was before this, but now I know."

When the pandemic made it difficult for international magicians to travel to the United States, Gay called Meadow and invited her to appear on *Masters of Illusion*, produced in Los Angeles.

"It's funny that this seemingly silly virtual show turned into this amazing networking opportunity," she said.

More virtual opportunities followed. Former International President Shawn Farquhar asked Meadow to be a part of the 2021 virtual I.B.M. Convention, and then she was asked to be part of the 2022 centennial convention in Atlanta.

"I didn't realize how big it was until a few days before the convention."

The Atlanta convention was an opportunity for Meadow to meet in person several of the big names in magic in person. Among those she met who would become important to her magical journey were Michael Dardant, who has become something of a mentor, and Jeff McBride.

At one point during the convention, Meadow showed Michael a card trick using a slip force. The card is revealed printed on the inside bottom of a T-shirt. Later, at a session during the convention with Jeff, when it was Meadow's turn to do a trick, she said she didn't have anything to show. Michael reminded her of the trick she'd shown him earlier.

"I did that trick and I wowed the whole group. They didn't see it coming at all. And it was so fun," Meadow said. "That was something that boosted my confidence in doing sleight of hand magic in a really big way. So, I really owe Jeff McBride and Michael Dardant for that moment and helping my confidence level."

In 2023, Meadow performed at the Magic Castle with Michael and Past International President Oscar Muñoz. More major gigs followed including a private event held on a Carnival Cruise Line, the Sparta Avenue Stage in New Jersey, Smoke and Mirrors in Philadelphia, the Mohegan Sun Casino in Connecticut, Atlanta Magic Night, Poe's Magic in Baltimore, Magic in a Bottle at City Winery in New York City, and Flavors of Magic in New York City, and most consistently over the past year, *The Magic Duel*.

"Mark Phillips has helped me learn new magic and we've had great fun writing new comedy bits for the show and exploring crowd work within the frame of the show," she said.

She has also been the headliner at numerous theaters where she performed mostly bubble sculpture with a bit of magic. She has also moved into walk-around magic and corporate events, including some in Las Vegas.

Earlier this year, she performed and lectured at POP! The International Bubble Convention in Basingstoke, England alongside pioneers in the bubble world including Tom Noddy and Pep Bou. She's also been invited to FFFF – sponsored by Michael and magic royalty Alexandra Duvivier. "I am truly honored to be invited," she said.

While most of her work is with bubbles, Meadow said she likes throwing in some magic tricks because spectators "don't expect magic tricks from the bubble girl."

Meadow has pondered whether to move beyond being known just for bubbles. Mentors like Jeff have suggested that they are her future and set her apart from other performers. As a result, she tries to fit what she does in magic into the realm of bubbles.

She admits that some spectators find bubbles a bit monotonous after the initial routines, so Meadow has tried to combine bubbles and magic, sometimes with only mixed success, but her efforts are still a work in progress.



Meadow captures swirling smoke inside a bubble, one of the more challenging effects in her act.
PHOTO BY DAN GOLDBERG

Among magicians, Meadow said she is still struggling to prove that she has the chops necessary to succeed at a high level and not just with bubbles.

Among her goals is to get an invitation to appear on *Penn and Teller: Fool Us*.

She'd also like to have her own show that would be part bubbles and part large illusions.

She may move into "champagne" magic, which would combine bubbles and magic.

Although she didn't make it to Broadway as a singer/actress, Meadow sees herself as kind of modern-day leading lady in her own show, "like Lucille Ball, who was always trying to get into Ricky's show."

She has expanded the I.B.M.'s presence on social media via Instagram and Facebook, where she promotes video reels of magicians, as well as providing graphics and research for the organization's webpage. She has also helped Michael

with his "Nothing Up My Sleeve" podcast, and helped David Corsaro with his new "Thank You Five" segment.

Her two sons, Yianni and Stefan, have joined her at I.B.M. Conventions and were delighted to meet Jeff, Lance Burton, and Mac King. Inspired by meeting Jeff in 2024, her son Stefan has taken to performing for his class every Monday in a sequin jacket – something he orchestrated himself with the encouragement of his fifth-grade teacher.

It's not easy juggling the duties of being a single parent with the ambition of being a top-tier entertainer on a national or international stage, but Meadow said she's thankful that she has built a network of support to help her.

Larry Lipman is a retired journalist and frequent contributor to The Linking Ring. You may reach him by email at lipman.larry@gmail.com.

2026 I.B.M. Annual Convention

THE STAGE SHOWS

St. Louis, Missouri
Marriott St. Louis Airport Hotel
July 21–25, 2026

PHOTOS BY MICHAEL MESSING

Life of the Party: Jonathan Burns
Wednesday, July 22 – 2:00 p.m.
Reviewed by David Garrard

The convention program had this to say about Jonathan Burns: “Blessed with gifts of flexibility, curiosity, and goofiness, Jonathan Burns combines these unique talents to astonish audiences around the globe.” On Wednesday afternoon, Burns presented a one-man show titled *Life of the Party*, during which all of the above proved absolutely true.

The curtain opened to reveal a small suitcase sitting in the center of the stage. After a moment, the zipper on the suitcase began moving. The case slowly opened, and Jonathan crawled out! This was simply one of many examples of this young man’s amazing flexibility that convention-goers witnessed and enjoyed.

What followed was a zany presentation that I’m not sure we were expecting at two in the afternoon. There were lots of running gags, including a small handful of confetti being tossed after every “effect,” as well as props falling to the floor as Jonathan supposedly put them away in his coat.

Magic was mixed in with the sight gags, stunts, and silliness. My favorite was a “Cards Across” effect done with cheese singles! He also performed “Torn and Restored” with strips of toilet paper, before vanishing the entire roll. Burns closed his show with “Hoops of Destiny,” during which he passed his entire body through a toilet lid, an unstrung tennis racket, and a picture frame.



Jonathan Burns.



*Top row: Jonathan Burns.
Middle row:
Jonathan Burns and
Diogenes Leiva.
Bottom two rows:
Keith Fields and
Lady Sarah.*



Very funny and very entertaining. The audience never stopped laughing and rewarded him with a standing ovation.

Gala Show

Wednesday, July 22 – 8:00 p.m.

Reviewed by David Garrard

The first of our evening gala shows was hosted by Keith Fields and Lady Sarah. This energetic and engaging couple showed us exactly what an emcee is supposed to do: keep a show moving in a fun and entertaining way. They were fantastic! From the “Skull of Zanzibar” to a missing mouse and vanishing bird cage, Keith and Lady Sarah were terrific! My favorite bit was the classic seven-card repeat done with all fifty-two cards! Hilarious!

First up in the show was Mirela, a female magician based in Italy known for her elegant style and stage presence. Mirela presented a beautiful floating light bar that moved and danced around the stage at her fingertips. The trick looked great in the dim stage lighting.



Skyler Jade was on next. Skyler has been performing since she was thirteen, and told us it was a dream come true to be here at the I.B.M. Convention. In keeping with the dream theme, Skyler introduced what she called the Dreamcatcher, which was shown and hung in full view off to the side. After two prediction effects involving drinks chosen from a menu, a borrowed wedding ring vanished and ended up inside the Dreamcatcher.

Andi Gladwin is perhaps best known as co-founder of Vanishing, Inc. He is also an in-demand performer who has appeared around the world, as well as on dozens of TV shows. Andi presented his handling of the “Tossed Out Deck.” This was followed by a nice effect that ended up with a word, a number, and a chosen card being revealed inside a dictionary. Gladwin closed with a beautiful and touching routine based on coincidences. A red balloon was displayed. In the end, the name, age, and country of a young lady appeared on the balloon’s tag, and a selected card ended up inside a remote control.

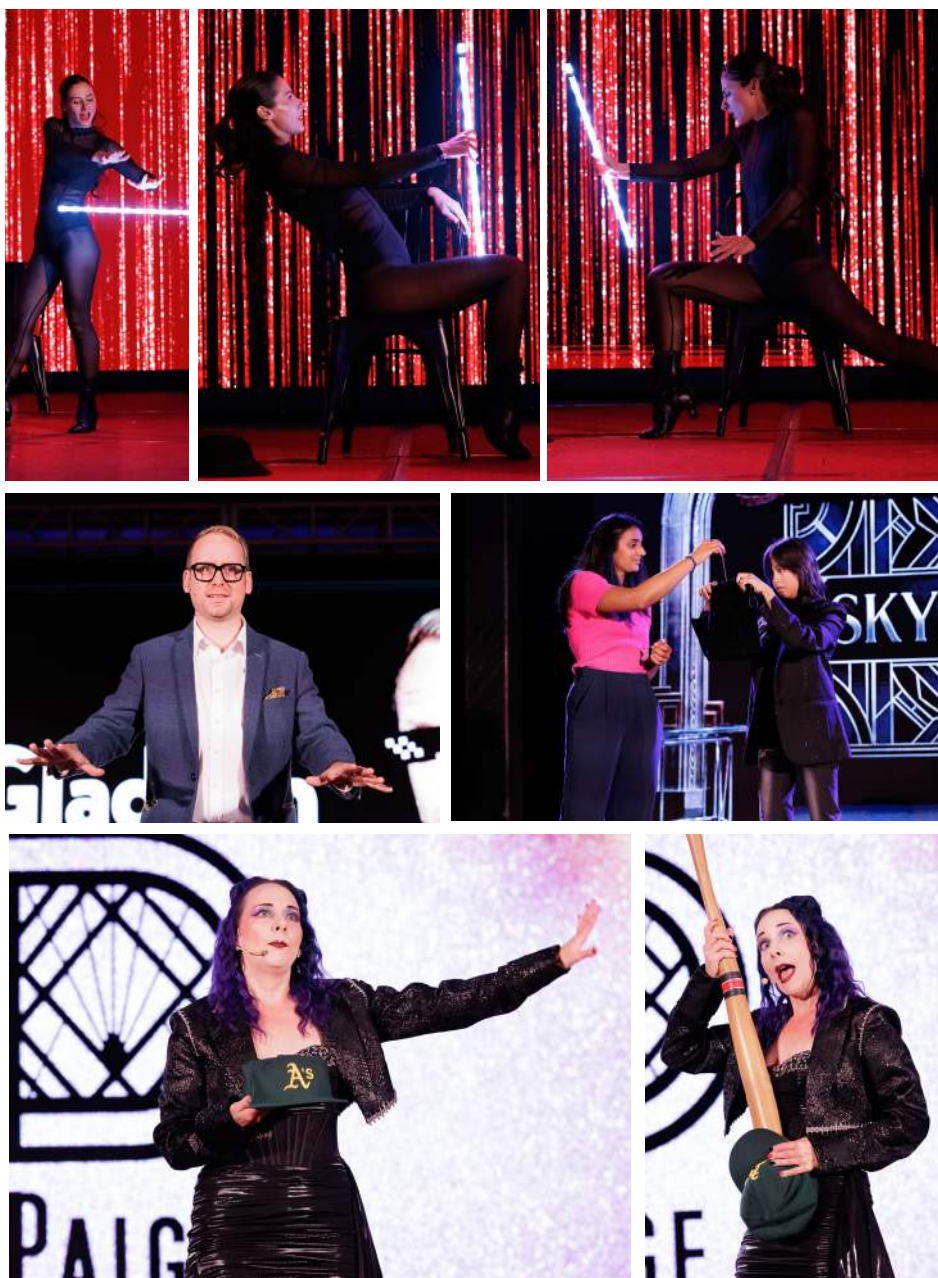


Paige Thompson presented a wonderful routine using baseball cards and a spectator from the audience. After identifying himself as a Phillies fan, the spectator chose and signed a baseball card. He then held a dartboard designed to look like a baseball diamond. Paige threw the cards at the board and the signed card stuck. She then produced a Phillies hat for her helper. Inside the bag with the hat was a receipt that included a previously named date and ticket price. Paige closed her set with a tape tie escape, during which her jacket changed.

Artem Shchukin closed the Wednesday Evening Gala. My notes read “simply amazing.” Winner of the 2022 Gold Medal, as well as 2021 FISM European Champion in Magic, Artem’s act is exceptional in every way. He combines magic, manipulation, music, and movement in ways that are amazing audiences around the world. I had the privilege of talking briefly with Artem later in the week, and he is just as charming and engaging and humble in person as on stage. My kind of magician. I am happy for Artem, and for the tremendous success he is enjoying. His act provided a perfect ending to a wonderful and magical evening.



Top and right: Skyler Jade. Bottom left: Paige Thompson and Nick Ploplys.



Top row: Mirela. Middle row, left: Andi Gladwin; right: Skyler Jade and Sarah Hansraj. Bottom row: Paige Thompson.



Top row: Artem Shchukin. Bottom row: Andi Gladwin.

Andrew Goldenhersh

Thursday, July 23 – 8:00 p.m.

Reviewed by James Hargrave

The second one-person show of the Convention was as successful as the first. Originally from St. Louis, Andrew Goldenhersh moved to California and brought back plenty of humor along with a laid-back LA vibe to his performance. He began by showing a butterfly tattoo on his arm, which he removed and transformed into a living butterfly that flew away and across the stage.

Deciding to get casual, he removed his jacket and produced a large tumbler of water from one of the sleeves.

With the help of an audience member, Andrew presented the classic “Miser’s

Dream,” finishing with the production of two truly giant coins.

Asking the audience to imagine a trip to the streets of eastern India, a second volunteer repeatedly examined his mouth as he swallowed twenty or more needles in groups of four or five at a time. After swallowing some thread, he removed everything, showing that the needles had been threaded magically.

Finally, two large men secured him in a straitjacket after he placed a couple of raw eggs in the sleeves. After escaping, Andrew produced two full-sized, live chickens from the straitjacket.

The show had run a little longer than scheduled, but an appreciative audience stood to their feet with another of the Convention’s standing ovations.



Top row: Andrew Goldenhersh. Middle row: Andrew Goldenhersh and Minerva Keller. Bottom row, left to right: Andrew Goldenhersh and Kirk; Andi Gladwin.



Top row: Rachel Ling Gordon. Middle row: Chris Korn and Daniel. Bottom row, left: Chris Korn and Elizabeth Desrosiers; right: Lee Benzaquin, Lisa Rial and Elliott Rial.

Banquet Show

Friday, July 24 – 7:00 p.m.

Reviewed by David Garrard

Rachel Ling Gordon served as host for the Friday evening Banquet Show. Rachel set the stage by performing the linking rings while patterning about the incredible connections we make through the art of magic. For the rest of her in-between acts moments, she led the audience in playing I.B.M. trivia.

Chicago Lounge regular Lee Benzaquin told about his hobby of interpreting dreams, which led into a confabulation effect where spectators were asked to condense their dreams into one object. After giving a simple “reading” of each dream, Lee introduced and read a poem that had been in his wallet. The poem revealed the objects.

For his finale, Lee invited two spectators on stage to assist in a “Cards Across” effect, reminiscent of Paul Harris’s “Las Vegas Leaper” but with a twist: three cards



Lee Benzaquin and Barry Wallis. Bottom row: Carson Chambers.

were remembered and traveled from one packet to the other. Very magical!

Chris Korn, who lectured for us earlier in the day, closed the Banquet Show by inviting two non-magicians to join him on stage. One was given a bag of White Castle hamburgers to hold. The other spectator chose a card from a borrowed deck. The card was returned to the deck, which was then placed in the spectator's pocket. Chris twice reached into the pocket and found the selected card. To end, the selec-

tion was found in *Chris's* pocket by the second spectator, who then returned to her seat.

The remaining spectator was given the bag of White Castles to hold. Chris made one hamburger disappear by eating it. Then he used a flight-of-the-paper-balls toss to vanish a double. All of this was done with one of Chris' hands resting on the shoulder of the spectator. For the big finish, with one hand still on the spectator's shoulder, Chris vanished and reappeared in the back of the room.





Shun Suzuki.

International Stage Championship Gala Show and Awards

Friday, July 24 – 8:00 p.m.

Reviewed by James Hargrave

The finals in the stage competition were worthy of the name “Gala Show.”

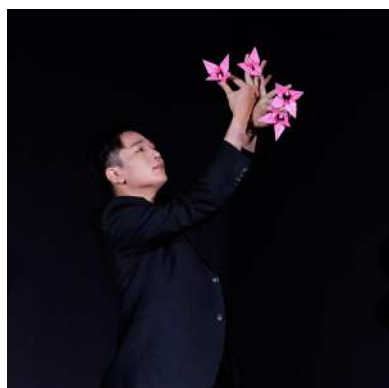
Jon Armstrong was the Master of Ceremonies and briskly brought out the first act, Milo Maverick Magic (Youth). Milo ran an amazing number of wooden spears through a cardboard box into which his brother Maverick had climbed. The

unharmd Maverick and a small bear were then placed into an apparatus that squeezed them into nothingness before Milo pushed a bank of spikes through the tiny space that was left. Fortunately, Maverick reappeared, with a giant bear bigger than he was.

Hoshea (Adult) appeared next with a manipulation act filled with elegant card productions and vanishes, concluding with what looked like flowers. His work was clean, polished, and professional throughout.



Just Felice (Felice Ling).



Top row, from left: Jon Armstrong, Hoshea.
 Second row, from left: Milo Maverick Magic;
 Grayson Lockeby.
 Third row, from left: Milo Maverick Magic;
 Grayson Lockeby and John Rhoades.
 Bottom row: Jon Armstrong and Jonathan
 Burns.





Shoko.

Grayson Lockeby (Youth) followed with audience volunteers randomly choosing face and body parts for a “Mr. Potato Head.” Not only did a prediction he made match all their choices, but Grayson revealed an extra-large physical “Mr. Potato Head” that also matched, as did predictions left beneath every seat in the house.

Shoko (Adult) marked the halfway point in the show. Dressed in a traditional kimono, she literally filled the stage, producing parasols, streamers, bottles, and masks. After an instant costume change into contemporary attire, she performed a variety of “flair” bottle juggling tricks before concluding with a giant flag production and one last bottle to parasol.

Just Felice (Adult) followed with more productions, but this time using a plastic cup and moldable clay material. She used lots of puns as she produced generous laughter along with a variety of figures, finishing with a large clay bird that she split into two.

Carson Chambers (Youth) showed several ways to approach manipulations, doing an excellent job producing silks, flowers, cards, and balls back to more cards, silks, and flowers.

Shun Suzuki (Adult) pushed creativity into high gear and closed the show with an act built on a delightful premise. He pantomimed playing jazz piano while producing cards and balls as if they were creating the music. The cards became balls

and the balls drove some jazz drumming. The cards returned as the piano picked the music back up. Two 360-degree card fans became cymbals and crashed at the end of the piece as the audience rose to their feet in applause.

One final note. M.C. Jon Armstrong, with help from Jonathan Burns, was absolutely outstanding as they kept the show moving. Instead of performing magic themselves, between each act they seamlessly wove in hysterical skits or bits that reflected what was going on in the show or at the Convention. This was an extremely welcome callback to earlier I.B.M. leaders and Conventions.

Grand Finale Magic Show

Saturday, July 25 – 8:00 p.m.

Reviewed by David Garrard

Jonathan Levit served as Master of Ceremonies and also closed the Saturday evening Grand Finale Magic Show that included awards presentations.

Artem Shchukin was back to get things started with a brand-new act featuring a new prop he has created called Graviball. Artem gave us a sneak preview of this act during his Wednesday morning lecture, but it was fun to see how it all fit together. A ball, a piece of rope, an umbrella, and more amazing magic from this talented performer. A terrific start to the show!

Jon Armstrong has brought his magical comedy to audiences in more than thirty



Top row: Jonathan Levitt
and Stefani Pollack.
Middle row: Artem
Shchukin.
Bottom row: Mandy
Muden.





Top row: Jon Armstrong and Anna Greenberg.
 Middle row: Jon Armstrong.
 Bottom row: Andrew Goldenhersh.

countries. He began his set by vanishing a deck of cards. He then brought a young spectator on stage to help with a trick using a ball, a cup, and a shot glass. Under cover of a large piece of cloth, the ball vanished and reappeared in the cup. The cloth was removed and we were treated to an explanation of how the trick works. But then the trick was repeated without the cloth. Very nice!

Jon introduced our old friend, Jo Ann the Duck, as his emotional support duck. Jo Ann helped him with a trick. Next, after a brief game of hand slap, a selected card repeatedly turned up under a spectator's watch. Then a signed card was selected, returned to the deck, and placed in a paper bag. Jon used a small knife to successfully stab the card through the bag. He finished by producing shot glasses of iced tea from the crumpled bag.

Mandy Muden was on next. A fast opening produced a cane, a wand, and a big bottle. Going into mind-reading mode, Mandy told us she was "feeling the spirits." Failed predictions written on a giant pad ultimately proved correct later in her act. After having a spectator select a card, Mandy said, "We need this card to stand out and be distinguishable from the other cards, so please sign the other 51!" The card was wrapped in paper, then impaled on a knife. The paper burned away, leaving the selection. Mandy closed her entertaining and very funny set with a book test that used two spectators.

M.C. Jonathan Levit returned to the stage and had three cards selected. After the first selection was revealed, the second selection appeared in the card case. After being shown, it was placed in a glass. After a bit of byplay trying to locate the third card, it was discovered to be in the glass, having magically replaced selection number two. Jonathan closed the show and the convention with his wonderful and amazing trick "The Stranger."

Convention coverage will continue next month.

A Portrait of the Professional

DALE SALWAK



Delivering Our Personal Best

*Always strive for doing your best;
otherwise, what's the point?*

– Neil Foster

*Your only task is to focus on what you're doing
and get better at it – nothing else matters.*

– Marcus Aurelius

In the summer of 1966 my father accompanied me to New York City to videotape in the Ed Sullivan Theater an episode of *To Tell the Truth* (a future column!), followed by dinner and show at one of the world's most prominent nightclubs – the Copacabana.

After the opening performer, a jazz pianist, had concluded his set and we waited during intermission for comedy star Buddy Hackett, my father said to me, with great breadth of knowledge and remarkable insight, “I don’t know the piano like your mother does, but there was something – I’m not sure what – not quite right with the music.”

What he was alluding to takes us to the essence of the arts. From the moment the performer had walked onstage and sat down and begun to play, my father – and others in the audience, I’m sure – sensed that he was holding back, not investing everything he had both emotionally and spiritually, not delivering his personal best (a relative term, of course: one’s best at ten is different from one’s best at forty).

All of us have on occasion an off night. There will be setbacks. Perhaps in this instance the performer’s brambled path of fatigue or illness or burnout or other internal distractions had blocked the creative moment, as if the artist’s burdens became more important than the creation itself, as if he had lost his first love.

Nevertheless, he had not delivered his personal best, and – perhaps the most

important point in this column – he knew it: subconsciously, the professional in any endeavor usually knows it.

Much the same can occur at a museum when the visitor without knowing for certain why, notes in a painting he is studying that something is a bit off with the artist’s perspective or mix of colors or brush strokes or tone. Sometimes readers sense



F. Scott Fitzgerald’s novel The Great Gatsby (1925) is as close to a perfect novel as we are likely to read.



*Left: We can learn so much from artists in other genres. Consider the novelist Gustav Flaubert, whose philosophy *le mot juste* – each word or phrase he wrote needed to be the best expression possible – is on display in *Madame Bovary*. Right: What an inspiration to all of us in the arts is the piano artist'sy, emotional honesty, and captivating stage presence of Yuja Wang.*

a lack in a novel that doesn't quite bring it together. This, too, becomes for the observer both a disappointment and a distraction.

Now let's apply this principle to our magic. Regardless of the venue we are playing or the audience's level of familiarity with our work, there is always someone watching who senses in a quiet corner of his being if something isn't quite right.

Perhaps it is in the selection of music or the lighting or color scheme; a tiny move or slight or gesture, a hesitation or glance; an emotion or lack of; even an element of wardrobe ("Always polish your shoes and wear a real bowtie, not a clip-on," Ali Bongo advised in 1973. "There'll always be someone who knows the difference.")

For inspiration to encourage us to achieve our best in our own work, we might turn to some of the countless examples of artists who were prepared and gave everything they had even when they didn't

feel quite up to it. Here are three of my favorite examples:

F. Scott Fitzgerald: I challenge anyone to find a line, even a single word, where he let up and did not deliver his best in *The Great Gatsby* (1925) – as close to a perfect novel as I have ever read.

Gustave Flaubert: We revere him to this day for his novel *Madame Bovary* (1857) – in which he displays *le mot juste* as his highest calling; that is, each word or phrase he wrote needed to be the best expression possible.

Yuja Wang: Has any concert-goer ever felt a single moment when this brilliant pianist has not delivered everything she was capable of as she defiantly played, for example, the greatest and most monumental, incredibly fast Beethoven's Sonata No. 29 in B-Flat (the "Hammerklavier")? Her mastery of the keyboard defies definition.

(Whether or not you know music, just listen and watch online to five minutes from one of her concerts, and see if she



From Dale Carnegie we receive the wise advice: "Don't be afraid to give your best . . . "

doesn't lift your spirits and renew your conviction to take a fresh look at your own work while doing your best with it as she does with hers.)

Among magicians, too, the list is long of those of the first rank who delivered with dignity, force, and precision and – without exception – their best every time. Try to find a moment when one of the following performers of sensation just walked through the act and did not deliver all that he had. You cannot find it.

Consider, for example, the remarkably distinctive Channing Pollock or Norm Nielsen, Fred Kaps or Slydini, David Copperfield or Marvyn Roy – who said, when asked what happens when he doesn't feel well: "Producers aren't paying me to be ill."

All of them believed in the importance of what they were doing; faced fears and took risks with confidence; remained open to change; showed resourcefulness and flexibility. All of them persisted with the determination to keep improving and never give up. All of them celebrated wins no matter how small and gave credit to those who helped make it happen.

In like manner, millions of readers continue to follow Dale Carnegie's advice in his 1936 bestseller *How to Win Friends*

and Influence People: "Don't be afraid to give your best to what seemingly are small jobs. Every time you conquer one it makes you that much stronger. If you do little jobs well, the big ones will tend to take care of themselves."

Some without a ripple of concern might ask, "Why does this matter?" The answer is obvious: "To whom much is given, much is expected." Like anyone alert to their own potential, professional magicians honor both their work and their audience when they offer in every performance no less than all that they carry.

We call this art for art's sake, complete in itself (*art pour l'art*) – the cornerstone of the nineteenth-century Oscar Wilde's aesthetic philosophy and one by which many professionals that I know strive to live. He wrote:

"[A]rt exists solely to create beauty and provide aesthetic pleasure, entirely independent of moral, political, or utilitarian purposes." If this means sacrificing their most valuable time and deepest efforts, then so be it. "Nothing happens," someone said, "until you make it happen."

To sum up, I close with the timeless wisdom of Neil Foster: "Your spectators have given you their most valuable possession, their time. You must fill this time to the peak of your ability and beyond."

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

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



Ring Events

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS

Ring 16 (Memphis, Tennessee) Mounts Sold-Out Stage Show

The Society of Memphis Magicians, Ring 16 of the International Brotherhood of Magicians, made a splash in the Memphis entertainment and society scene with their “Church Health Magic Spectacular” show on 21 February 2026. The show sold out the 400-seat Crosstown

Theater for a full-length afternoon magic and illusion extravaganza that raised funds to help provide accessible health care to Memphians facing a variety of social and economic challenges.

Preparatory work for the show began in late 2025 when Ring 16 members Grayson Smith and Joe M. Turner met with William Stegbauer, an active patron of Memphis performing arts and an enthusiastic supporter of magic to discuss their idea for a large, multi-performer show. Stegbauer, an experienced, well-connected fundraiser for many notable charities, was on board immediately with sponsorship ideas. Their initial discussions later broadened to include Ken Hall, Director of Events for Church Health, who helped tremendously with planning dates, logistics, site visits, rehearsals, and public relations. Hall and Turner promoted the show with multiple media appearances including the Earle Farrell 4Memphis Show and an interview on WREG TV.

Erratum: The August 2026 edition of *Ring Events* incorrectly identified Ring 44 (Providence, Rhode Island) as being located in Boston, Massachusetts. We regret the error.



Top to bottom: Ring 16 group photo. Doug Green.

Ring 16 members designated Doug Green as the director of the show; club members auditioned and put together a solid two-act show. Multiple rehearsals ensued with a big dress/tech rehearsal before the show. Performances included screen-projected close-up magic, parlor magic, and stage illusions featuring Ring 16 members Don Berry (Ring 16 Treasurer), Michael Clayton, Jeffrey Day, Stuart Dunkin, Doug Green, Lucio Martinez, Grayson Smith, Dr. Jon Stanford (Ring 16 Secretary), and Past International



Above, top to bottom: Dr. Jon. Jeffrey Day. Lucio Martinez.

President Joe M. Turner (Ring 16 President). Assistants were Danielle Bayliss, Alisa Hryn, Cameron Neubauer, and Kay Smith. Stage manager Mike Waits (Ring 16 Vice President) led backstage team Shawna Butterfield, Aaron Mathis, and Chris Waits.

The show successfully raised needed funds for Church Health and was later featured in society magazine *4Memphis*. It also produced a meaningful contribution to the club's treasury. All involved are looking forward to producing another show and considering how to make it a regular event.

*Joe M. Turner,
Past International President*

Above, top to bottom: Backstage illusion with Michael Clayton and Grayson Smith. Joe M. Turner. Stuart Dunkin. Don Berry.

Ring 93 (Dubuque, Iowa) June Meeting

Prior to our public show on June 27, Ring 93 (Dubuque, Iowa) met at Adam's Dance Connection on June 14 to avoid conflicting with Father's Day, our regularly scheduled meeting date. Because the meeting was less than two weeks prior to our next public show in Galena, many of the members wanted to use our performance time to fine-tune their presentations for that show. Among those was Jim McCrea. He was planning to perform three tricks at the public show, but only rehearsed the first one during this club meeting – his version of the Gene Anderson Newspaper Tear. That was due to the fact that the last time he attempted that effect, he ran into a sticky situation. It seems that excess gimmick material had migrated beyond where it was intended to be, leading to an awkward semi-restoration of the paper. Fortunately that happened during a previous club meeting and not at a public performance. In any case, everything went well at both this rehearsal and at the Galena show. In fact, the entire Galena show was another outstanding success, resulting in many happy audience members and a nice addition to our club treasury. Chris Westemeier performed a routine of body magic he

referred to as "Rubber Arms," where he stretched, twisted, and rotated his arms in seemingly impossible ways. Next he performed "Wrong Way" by Vernet. Holding a square sign with an arrow on both sides, flipping the sign would cause the arrows to change directions in magical ways. Mark Pepelea performed what he said was the easiest Cards Across version he had ever seen. The name is All Expenses Paid, by Jim Krentz. It is a clever version involving two double backers where the spectators handle and count the cards and the magician does not touch the cards after the very start of the trick. Phyllis Fishnick had a spectator select a card and dressed Andrew in a funny outfit. Phyllis used an egg beater to draw the selected card from Andrew and project it to the audience. On cue, the audience shouted out the correct card. Walking Magic Bob and Margaret Bussan, with suggestions from the club members, put the finishing touches on a terrific production effect. From what was seen as an empty box, various magical items were displayed. For the finale, Margaret pulled out three large boxes containing flowers, \$50 bills, and finally three large brightly colored bird cages containing fake doves.



Left to right: Bob Beardsley, Margaret Bussan and Bob Beardsley.



On June 27, Ring 93 held a public show at the Galena Center for Arts in Galena, Illinois. The show was a great success, as Adam, Margaret, Chris, Phyllis, Mark, Jim, and Walking Magic Bob simply knocked it out of the park with some terrific performances. The show was a perfect mix of classics of magic, original effects by club members, and just plain great entertainment. Thanks also to Lisa, Marie, and Shelley for taking tickets, and to Lou for the outstanding pictures and videos. Ring 93 has performed a number of shows over the years, but the hard work and hours of practice made this one the best of all.

Bob "Walking Magic Bob" Beardsley



Clockwise from top left: From l to r: Margaret Bussan, Adam Kieffer, Bob Beardsley, Mark Pepelea, Phyllis Fishnick, Chris Westemeier, Jim McCrea. Jim McCrea. Chris Westemeier.

Ring 94 (Hagerstown, Maryland) Annual Event Honors Long-Time Member

Ring 94 (Hagerstown, Maryland) members gathered on June 24, 2026, at the Redmen's Club for their annual dinner, show, and awards event. Following the dinner, members assembled in the banquet room. President Charles James welcomed members and guests to the annual event. Awards were then presented. Congratulations to Joe Cole, Jerry Mullenix, Charles James, and Karen

James, who were recognized for Perfect Attendance.

Next up was the Ring's Top Hat Award. This award is presented by the president to the member who displayed outstanding contributions to the Ring. This year's winner was Jerry Mullenix. Jerry and his wife opened their home to the Ring for their July 2025 meeting. Their basement boasts a 1950s diner, beautifully decorated



King Magic Ring #94, Hagerstown, Maryland, held its annual event on June 24. During the awards presentation, members Joe Cole, Jerry Mullenix, Charles James, and Karen James received recognition for their perfect attendance. Receiving the Ring's coveted Top Hat award was Jerry Mullenix, right, and Ring president Charles James, left, who made the presentation. Jerry was honored for his many contributions throughout the year.

and authentically styled. Jerry serves as Sergeant at Arms, performs at all meetings (sometimes serving as emcee), and is keeper of the Ring's banner. He performs at shows at the Redmen's Club, but most importantly he found a new meeting place for the Ring when we found ourselves losing our former meeting location. He was presented with a plaque designed by Charles James, which included a photograph of Jerry in his restored car along with words expressing the Ring's thanks.

Officers for the upcoming year are Charles James, President; David Bowers, First Vice President; John Swomley, Second Vice President; James Greer, Treasurer; Jerry Mullenix, Sergeant at Arms; and Karen James, Secretary.

A 50/50 drawing was held with member Derrick Robey the big winner. Derrick donated the proceeds back to the Ring.

Thanks to the following members who performed at the annual event: Joe Cole, who also emceed, Jerry Mullenix, and Derrick Robey. Joe's performance included a prediction using a duck and a Find the Queen routine, among other effects. Jerry (dressed as a playing card) solved a card prediction, performed a growing rope, and presented a slates and symbols routine. Derrick closed out the evening with several effects including a square circle production, Miser's Dream, untying silks, and Jumbo Sidekick. His performance included a shout-out and tribute to Karrell Fox.

All had a wonderful time, and we look forward to the upcoming year. The July meeting will be held at Jerry's 1950s diner and will be a planning meeting.

Karen James

Ring 257 (Las Vegas, Nevada) Honors Allan Ackerman and Fielding West

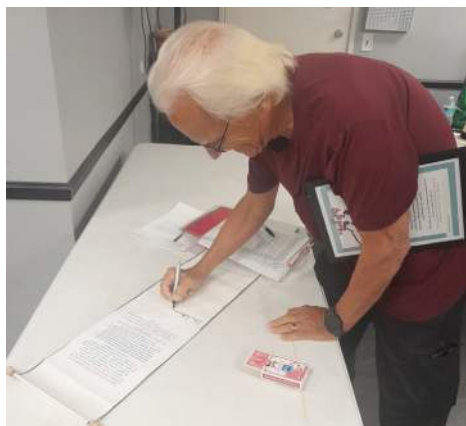
At the July meeting of the Fantasma Ring 257 (Las Vegas), Allan Ackerman and Fielding West, two highly accomplished local magicians, gave presentations following West's lecture. Allan and Fielding were the first signers of the appropriately named Allan Ackerman Scroll of Excellence in Teaching scroll, which honors great teachers and reads:

Magicians of old used scrolls to record their Magic Enchantments. This scroll serves not to guard ancient secrets, but to open the gates to them. Throughout history, masters of illusion guarded their craft behind heavy curtains and unbreakable vows. But true magic does not live in magic coins or decks of cards. It lives in the spark of curiosity passed from one mind to the next. We honor your extraordinary contribution as a person who chose a different path. Instead of hiding the light, they became the torchbearer. They have spent decades turning raw curiosity into refined wonder. They have not just performed miracles; they have taught thousands how to create them. As a tribute to you as a teacher of magic, we acknowledge your contribution and record your

name herein on this, the Allan Ackerman Scroll for Excellence in Education, Lectures, and Writing from the Fantasma Ring 257, Las Vegas.

Allan Ackerman is an acclaimed Las Vegas sleight-of-hand magician, author, and retired mathematics professor known as the "Las Vegas Card Expert." A protégé of Ed Marlo, he has invented more than 250 effects and authored landmark books including *Las Vegas Kardma* and his comprehensive two-volume anthology *All In*. His chief accomplishments include his globally recognized technical innovations and his elite mentorship of many legendary gambling-sleight performers.

Fielding West is a legendary Las Vegas comedy magician and writer who has more than fifty years of experience performing on stage. A Merlin Award winner, he won the Desert Magic Seminar's Comedy Magic Competition and opened for stars like Liza Minnelli, Phyllis Diller, and Lance Burton. West wrote for Siegfried & Roy and appeared on NBC's *World's Greatest Magic*. He has spent half a century lecturing and shared his views and pointers with the Ring.



Left to right: Allan Ackerman, the first magician and teacher to sign the Allan Ackerman Scroll for Excellence in Education, Lectures, and Writing. Fielding West (left) and Allan Ackerman (right) receive their tributes for excellence in lectures and teaching.

There is a YouTube video named *Stage Craft 101* in which Fielding gives an overview of his lecture. His video tells a great story about how he started magic at the

age of nine with “Pull a jellybean out of your own ear, but you have to believe.” No spoilers here – watch this excellent video.

Caj Brejtfus

Ring 317 (Suffolk, New York) Hosts Two Lectures

Ring 317 (Suffolk, New York) was fortunate enough to enjoy two special events in a row for our meeting nights in May and June. First, we had a Zoom talk with the legendary magic comedian George Schindler. At ninety-seven years young, George is the oldest and longest serving, “Dean of the Society of American Magicians,” is a past president of SAM and was elected to their Hall of Fame, among other awards and honors. He is a member of the I.B.M.’s Order of Merlin, a Gold Star member of the Magic Circle, and the author of several books on topics including magic, ventriloquism, and balloon twisting.

Although he no longer lectures or performs in person, he shared an abundance of interesting and valuable info with our Ring members and guests watching online. This included viewing videos of his half-dyed silk routine, sawing Regis Philbin “in half,” great coin effects, and a sponge ball routine. We learned about his early days in magic at Coney Island and his time per-



George Schindler lectures Ring 317. FILE PHOTO

forming at trade shows, banks, and former NYC magic clubs Mostly Magic and the Magic Townhouse.

For many years, he and his wife Nina performed a magic, comedy, and illusion show, and he even produced his own “World of Illusion Show,” which played in theaters across the country. He also knew and worked with many of “the greats.” When discussing all those he knew, he quipped, “It’s very hard to find anyone alive nowadays.” Ring 317 congratulates George on his long and successful career in magic and is thankful for the time he spent with us. If you would like to actually see the interview with George, you can pull it up on YouTube under the title “Ring 317 George Schindler lecture 5/19/2026.”

In June, we were privileged to have Antony Gerard lecture for us! He came a long way from Michigan to Long Island, New York, for which we are grateful! The hospital where we met threw a curve ball



Antony Gerard with Dai Vernon. FILE PHOTO



Antony with Tony Slydini. FILE PHOTO

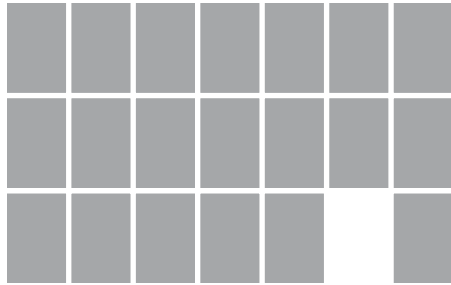
at the last minute, informing us that our normal meeting room would not be available for the lecture we had planned a long while ago. Rather than postpone, we moved the lecture to Robert McEntee's house and those who attended found the time very well spent!

Antony has been performing magic since the 1970s, when he realized his passion for magic exceeded his desire to be a marine biologist. I would describe him as a Renaissance man with a wide variety of skills, interests, and talents that include not

only magic and its fascinating history, but also paleontology, rock climbing, scuba diving, sculpting, and prop and mask making. Some of his creations have been seen on popular TV shows and sports team mascots. He has also written more than twenty books and created many magic effects.

He is perhaps best known for his "idiosyncratic card force," which resulted in several "reluctant magicians" taking the right card every time at our lecture! He shared many effects from his "Magic Behind Bars" lecture, including rope and coin effects and clever sight gags. Attendees were especially impressed with his double reversed or sympathetic card effect, using tack pads as a wonderful substitute for double stick tape. He interspersed some incredible true stories of near death and other unusual experiences encountered during his eight European lecture tours. We believe Antony Gerard would be a fine lecture or convention selection for your club.

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*.

In Memoriam LON MANDRAKE



Leon “Lon” Mandrake was many things to many people. To his students, he was the science teacher who didn’t just explain physics, he demonstrated it: smashing cinder blocks on his chest while lying on a bed of nails to prove that understanding changes everything. To his fellow educators, he was an award-winning innovator who believed science should be experienced, not memorized. To magicians around the world, he was a generous mentor who gave freely of his time, his knowledge, and his encouragement, often when it was needed most.

He was the eldest son of Leon and Velvet Mandrake, raised in one of the most respected families in magic, and went on to become a scientist, an internationally recognized mentalist, and a leader within the Society of American Magicians, serving as president of Assembly #95 and as regional vice president for Canada. Alongside his wife Linda, Lon performed at venues including The Magic Castle, Science World, New York Hall of Science, and Pacific Science Center.



Left: Past International President Shawn Farquhar performs the Broken Wand ceremony. A bust of Lon Mandrake designed by Shawn rests on the table. Right: Shawn Farquhar with Linda Mandrake.

But that's not who Lon was to me. To me, Lon was the friend I never argued with, which, if you know me, is saying something. He understood show business in a way that only someone who grew up in it can. He understood performers, our ambitions, our insecurities, and our need to be surrounded by people who believe in what we're trying to create.

When I had the idea to start a local assembly of the Society of American Magicians in Canada, Lon was the very first person I called. And I couldn't have made a better choice. He didn't just sup-

port the idea, he became its foundation, serving as president for decades and helping build something that has brought magicians together for generations.

Over the years we shared stages, conventions, lectures, dinners, and quiet conversations. The kind of friendship that isn't marked by big moments so much as by a long series of small, steady ones.

Lon was always there. He will be missed and remembered. Rest well my friend.

*Shawn Farquhar,
Past International President*



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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,



A Magical Treasure

By Michael “Podini” Gelehrter

In the small industrial city of Reading, Pennsylvania, located fifty miles west of Philadelphia, there is a store unlike any other. Its location on Lancaster Avenue is easy to miss if you’re not already aware of its existence.

The Mingus Magic Shop is not an ordinary magic retail shop. It is a temple, a school, a human institution dedicated to the study, performance, and creation of magic. If you have any desire to become a magician or an interest in the art of magic, you must come visit. Students of the magical arts come from all over to experience the ambiance that thrives within the store. Strangers are welcome. Veterans of the creative arts are welcome. Even someone who might be walking past on a cold winter’s day is welcome. Everyone is welcome.

Most brick-and-mortar magic shops have vanished into obscurity, but not this one. This one has become a treasure that still exists today. As the magician Wayne Hoffman once said: “You don’t find this place, it finds you.”

Mingus Magic is named for Leroy H. Mingus, a Reading resident who opened the shop in 1938 at its original location in the basement of 408 N. Penn Street. The year 1938 was probably a difficult time to start a business. The Great Depression was in full swing, Nazi Germany was at full strength, World War II was right around the corner, but in Reading, a miracle was born.

Places of value are not created immediately. They take time to evolve and become valued and respected. I don’t know if Mr. Mingus ever expected his shop to become a magical treasure; if I had to guess, I would say no. According to the people who knew him, he was a humble, unassuming man, but I do think he would feel greatly honored. The people who lived in Reading in the 1930s and 1940s needed something positive in their lives. They needed someone to show them that the world still contains magic, and Leroy Mingus had a need and a passion to do just that. As a student of magic myself, I would certainly say he succeeded.

Leroy Mingus made his living as a sign painter who was known for his decorative scrolling, but he was also known for performing magic and creating the feathered flowers that other magicians would use as props in their acts. Every flower was a handmade work of art, assembled with feathers and colored using vibrant dyes. They were beautiful, bright, and unique. Over time, he became well known for the flowers. He created flowers that would wilt on demand, disappearing flowers, and color-changing flowers. Some of his handmade flowers were used as props on television shows like *Love Boat*, *Happy Days*, *Fantasy Island*, and *The Incredible Hulk*. A large bouquet of

Mingus's flowers was even presented to the 1962 Miss America winner. From that point on, magicians from all over purchased and used his custom-made feathered flowers.

In January 1968, a young man named Wayne Shifflett came into Leroy's store. Wayne had a passion for magic, and I believe Leroy immediately recognized in him the same excitement he felt in his own youth. Wayne purchased a set of cups and balls and then took them home to practice. He kept coming back to learn and study from this master. Leroy's dedication to the art of magic enabled Wayne to excel and perfect his skills. For the next eight years, their relationship prospered and grew. But in 1976, Leroy's health started to decline. He developed coronary issues and had to have his leg amputated as a result. He was also affected by arthritis, which caused him to lose dexterity in his hands.

This marked the end of Leroy's time as a performing magician. He sold his store to Wayne in May 1976. In spite of this, Leroy did not give up: he received a prosthetic leg and worked with a physical therapist to regain use of his hands.

With hard work and Wayne's encouragement, he started to improve. Leroy kept coming to the shop to do what he loved the most: practice and perform magic.

Leroy started having heart issues again in the fall of 1979, and on December 31 of that year, he died. A great magician was gone forever. He was a man who would close up his shop for lunch, pack up his pockets with all kinds of magical items, and visit a local tavern for something to eat while entertaining the employees and other patrons.

People loved him. People admired him. People needed his magic. That was all gone. The one thing that didn't die with him was his legacy.

Wayne continued on as the sole proprietor of Mingus Magic. He increased his inventory and continued producing feathered flowers. In 1980, he moved the store from 546 W. Penn Avenue to 115 N. 9th Street, where the store remained until 1988 before relocating to its current space at 528 Lancaster Avenue.

The property at 528 Lancaster has a small section in the back that was previously used as a costume shop. Wayne cleared that out and

converted it into a small stage, adding theater seats and theatrical lighting, as well as decorating the walls with posters of famous magicians. Mingus Magic was reborn.

Today, Mingus Magic's stage area is used for performances, lectures, and meetings. It has become an active, thriving center for the advancement of the magical arts. Wayne has combined his energy, talent, and passion with the history, legacy, and genius of Leroy Mingus to create a modern magical treasure. Lance Burton, Fielding West, Johnny Thompson, Boris Wild, and Eric Hershey are but a few of the great magicians who have performed here.

Mingus Magic Shop is only open one day a week for the public, usually on Saturdays between noon and 5:00 p.m. Just give Wayne a call if you want to visit during the week. If able, he will be glad to open his shop and show you around. If you're really lucky, he might even perform a magic routine for you.

This year on October 31, Mingus Magic will feature a program called "Magic till Midnight" in celebration of National Magic Month as well as the one hundredth anniversary of Harry Houdini's death. Earlier this year in May, the shop presented their annual "24-Hour Magic Marathon," a program started eleven years ago to celebrate two Mingus Magic anniversaries: Wayne's purchase of the business (fifty years ago as of 2026) and the relocation to their current space at Lancaster Avenue (thirty-eight years ago as of 2026). Mingus Magic is also the home of I.B.M. Ring 57 and SAM Assembly #4.

The people who call central Pennsylvania home are fortunate to have this magical temple within reach. If you are interested in the study or performance of magic, make an effort to visit Mingus Magic. You will be welcome.

I wish to thank Wayne Shifflett for permitting me to write about Leroy Mingus and Mingus Magic Shop. I also wish to thank David McDade for his help in writing this article. Without his help, this would have been a much more difficult project for me to do.

Michael S. Gelehrter; also known as Podini, is a member of the I.B.M.'s Ring 20 (Harrisburg, Pennsylvania) and S.A.M. Assembly #110.

Youth Trivia Contest



September's Question: Occasionally, a magician will retire following a long and successful career, but later decide to come out of retirement for just one show. Two separate performances of this type became quite memorable; one was a joyful triumph, and one was a crushing disaster. *Who were these two performers?*

Answers must be postmarked by October 20, 2026.

June's question was: Many, many magicians became interested in the craft when they received a "Mysto Magic" set. *Where did the name "Mysto Magic" originate?*

This month's question has been a conversation-starter many times over the years, mostly among long-established magicians. A few of our Youth members submitted answers to this month's question, but unfortunately, none of those was correct. Here's the gist of what we were hoping that you'd tell us.

For well over a century, magic sets have played a significant part in attracting young folks to the art of magic. Although today's stories most often begin with a young child receiving a boxed set of magic tricks as a gift, these kits weren't always produced with children in mind.

Magic sets, sometimes called 'magic kits,' have been sold since the mid-to-late 1800s, and possibly earlier. These were originally produced so that adults in affluent households could provide entertainment in their homes in a social setting for friends, family, and guests. Their availability surged around the beginning of "The Golden Age of Magic," around 1880 – which makes sense.

The boxes themselves were often carefully constructed from wood or sheet metal and adorned with hand-painted labels or beautiful lithography. The lids were sometimes hinged so that the whole thing could be used "on stage," or at a table to help the conjuror practice – some even included practice mirrors built into the lid.

All of the effects that were included in these first sets were crafted by skilled artisans. Most of the early kits included a ball-and-vase or similar items, expertly turned from boxwood on a wood lathe. There was often a set of cups and balls made of welded tin or spun metal, with colorful "final load" balls of hand-stitched fabric stuffed with horsehair.

In the beginning of the 1890s, John Albert Petrie of New Haven, Connecticut, was earning money as a musician and magician. He had become attracted to magic during his recovery from a childhood illness, but John Petrie was very musically talented as well. In fact, one of his compositions for piano, "Oriental Mazurka," was published when he was about twenty years old. He also had a knack for craftsmanship, especially metalworking, and eventually invented and crafted many items that were unrelated to



French "Physique Amusante" magic set from around 1880. (Courtesy of Potter & Potter)



The lid for Mysto Magic Set No. 1½. (Courtesy of David Haversat)

conjuring. These included improvements to automobile designs, early battery-powered flashlights, and children's toys. Petrie, however, was not an aggressive businessman, and did not bother to patent most of his inventions. As a result, other individuals and companies became wealthy using his ideas.

Petrie was also very innovative in his creation of magic effects. He manufactured finely fashioned magical equipment for sale to other magicians, and in or about 1894, he began operating the John Petrie Magic Company. Around the same time, he married Eva Amelia Judson, and they moved into a home on Valley Street in New Haven – right next to West River, and the future site of their magic factory at 157 Valley Street.

Around 1907, John Petrie became friends with another magic enthusiast named Alfred Carlton Gilbert. They gradually decided to work together creating and selling magic equipment, and in 1909 they formed a partnership.

During the discussions regarding a name for their new company, Eva Petrie observed that the words “mystic” and “presto” both sounded very magical. (Some accounts report that she used “mysterious” or “mystery,” but a quote from John Petrie states that she used “Mystic.”) Eva suggested that the two words could be blended together to form the name “**Mysto.**” And with that, the Mysto Manufacturing Company was formed. Tragically, Eva Petrie died later that same year.

The earliest form of the Mysto Manufacturing Company operated under



A.C. Gilbert was a champion pole-vaulter at Yale University around the time he became friends with John Petrie. Gilbert went on to win an Olympic Gold Medal in the pole-vault, and earn a Medical Degree from Yale.

John Petrie and A. C. Gilbert for several years. In 1911, John Petrie married his second wife, Lillian Neal.

Nothing ever goes as planned, it seems. The business ideas of the two partners began to diverge, and in 1912 they ended their affiliation. The reason or reasons for the split are still debated, but it's very likely that it was simply a difference in opinion about what was best for the direction for the company. A. C. Gilbert wanted to expand sales, in volume as well as in product areas. He believed that mass producing great numbers of items for children – from magic sets to science kits – was the way that things should go.

John Petrie, however, wanted to continue to limit the focus and manufacturing to carefully crafted pieces of high-quality magical apparatus suitable for professional magicians. That meant smaller numbers of items in the catalog, and lower volumes of sales.

A. C. Gilbert's father provided money to purchase John Petrie's shares in the



Above: Magic sets of notable entertainers, clockwise from the left: Howdy Doody, Marshall Brodien, John Calvert, The Amazing Kreskin, and The Clairvoyants. (Courtesy of Mike Woodward) Left: The sheet music published for John Petrie's composition "Oriental Mazurka." (Courtesy of Potter & Potter)

Mysto Manufacturing Company, so Gilbert retained the company, the factory building, and the name Mysto Manufacturing Company. The product line was soon focused on mass-produced children's magic sets, and was also expanded to include toys. Most notable of these was the "Mysto Erector Structural Steel Builder," which eventually became "The Erector Set." In less than four years, the name of the company was changed to "The A. C. Gilbert Company," and the Mysto name was used for the brand of the products. Within a few years, Mysto Magic Sets were

introducing enthusiastic children to the world of magic.

While the two men didn't appear to denigrate each other during or after the split, there is evidence that the breakup wasn't amicable. For example, when A. C. Gilbert moved out of the factory building and sold it to a wallpaper flour-paste manufacturer, he had language written into the deed prohibiting the new owners from ever reselling it to anyone named Petrie – not a friendly gesture.

John Petrie continued to manufacture magic pieces the way he wanted to do it. He named his company "The Swastika Magic Company," invoking the name of what was (at that time) considered to be an exotic symbol of good fortune in many societies. But he was not succeeding financially.

Fortunately, a wealthy businessman who was also an amateur magician and customer of John Petrie stepped in around 1917. Thomas Clarkson Lewis invested money to boost John Petrie's company back into profitability. Since his name wasn't Petrie, he was able to buy back the factory building from the wallpaper flour-paste company. The new venture was renamed "Petrie-Lewis Manufacturing Company," or "P & L." They soon earned a reputation for producing some of the most well-made magic apparatus in the world. After a few years, Thomas Lewis stepped away and left the company in the hands of John Petrie. Petrie kept Lewis's



We couldn't find any photographs of Eva Petrie, but this framed portrait of John Petrie, taken when he was about twenty years old, hung in the home on Valley Street and is the same image used on the sheet music for his "Oriental Mazurka" composition. (Courtesy of David Haversat)

name on the company, however, as a gesture of gratitude.

The *Mysto Magic Set* product concept caught on, and magic sets became popular items for many other toy companies around the globe. By the mid-1900s, noted TV characters and magicians were pitching their own kits in stores and at fairs and carnivals. When Marshall Brodien made a fortune with his “TV Magic Cards,” the “TV Magic Kit” wasn’t far behind. And just about every successful magical entertainer since then has produced and sold their own magic set.

The A. C. Gilbert Company went out of business in 1967. The Petrie-Lewis Manufacturing Company is currently owned and operated by David Haversat, in New Haven, Connecticut.

We’d like to give a great, big “THANK YOU” to magician, collector, historian, and owner of P&L, David Haversat, for his generous help with this month’s subject matter.

You can find more information about John Petrie, A. C. Gilbert, and the history of *Mysto Magic Kits* in books, including

The P & L Book edited by Barbi Walker and Robert Seaver; *MYSTO! A Conflict of Dreams* by Nelson C. Nicholson, and *The Man Who Lives in Paradise* by A. C. Gilbert with Marshall McClintock. There are also pieces in the biennial journal *The Yankee Magic Collector*, and in periodical publications, including *Genii*, *MAGIC*, *M-U-M*, and *The Linking Ring*.

Eva Judson Petrie died in 1909. John Albert Petrie died in 1954. Thomas Clarkson Lewis died in 1955. Alfred Carlton Gilbert died in 1961.

If you responded to this month’s question, but you didn’t respond with the correct answer, please ... keep trying! These questions are difficult, and not intended to be easily answered using Internet-based search engines. Bring your issue of *The Linking Ring* to your local Ring meeting and ask some of the more experienced members to help you find the answer. Show us all how smart you are, get your name printed in *The Linking Ring*, and win some great magic from one of our finest 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 153
and mail your responses to the address above.
Answers must be postmarked by October 20, 2026.



Inside the Wizard's Workshop

BILL WINTERS

George Robinson

What do Harry Blackstone Sr., Chiang Kai-shek, and a teenage hippy have in common? Magic, of course.

In the early 1960s, George Robinson was a teenage hippy living at a commune in Los Angeles, California. One day, while standing on a street corner waiting for the light to change, an elderly gentleman with a wooden block and a rope asked George if he would like to see a magic trick. George said yes, and the old man proceeded to thread the rope through the block and then made it penetrate the block.

The old man was Harry Blackstone Sr., who then invited George to accompany him to Hollywood Magic. Having nothing better to do, George went with Harry to the legendary magic shop, where he was introduced to the owner, Louis "Lou" St. Pierre Jr. Blackstone Sr. told Lou to take care of young George, as he would be a great magician someday.

George's first purchase was a prayer vase. Lou told him to take the trick home, master it, and then come back, show him the trick, and he would sell him another trick. Lou and a salesman named Irv took a liking to George, and so the routine continued: buy-learn-perform-buy. When George had mastered enough effects, he created and presented a magic show at parochial schools in California, Utah, and Oregon.

At the age of eighteen, George enlisted in the US Navy as a Radioman and subsequently retrained as a Signaller, learning to communicate with flags and semaphore while serving on a Navy destroyer. During one port call, George was late returning to the ship and had to hitch a ride on a small boat to catch the destroyer as it was getting underway. Luckily, one of George's

shipmates tossed a rope over the side, and he was able to climb aboard. George would later find himself serving on a riverboat (think of the film *Apocalypse Now*), traversing up and down the Mekong River and showing magic tricks to his crewmates.

During some well-deserved leave in Taiwan, George became infatuated with a local girl who invited him to a nightclub to perform magic. When they arrived, the club was empty except for one table with an elderly gentleman surrounded by bodyguards. George proceeded to perform several effects for Chiang Kai-shek, former president of the Republic of China.

With his enlistment over, George returned stateside, moved to Oregon, and married Carol, while finding work at a furniture store. They soon expanded their family with the birth of their daughter. With a growing family, George and Carol wanted to be closer to family, which led to their moving the family to the small border town of McAllen, Texas, in order to be closer to George's parents. During the drive from Oregon to Texas, George passed a truck with the name Viking





Moving and Storage; he thought that was a strong-sounding name and decided that someday he would open a magic shop and call it *Viking Magic*.

George and Carol moved forward to make their dream a reality. While preparing the store for its grand opening on September 19, 1972, they heard a knocking on the door. For a moment, they thought they were about to be robbed, as it was close to 2:00 a.m. When the knocking didn't stop, George slowly opened the door to find Joe Lopez, along with his wife and five children. Joe wanted to be George's very first customer and have his \$1 bill framed on the wall. This was the beginning of a lifelong friendship for two magic enthusiasts.

At first, the store was a mix of magic and novelties. In the front window, there was a display consisting of a table, skull, and some masks, giving the impression of a psychic's reading room. This caused a bit of a stir among the superstitious citizens of McAllen. One morning, George went to the shop and found a doll by the front door; the doll meant a curse had been put on the store by a "hechicera," also known as a witch or sorceress. George quickly went to the local supermarket, bought a bag of salt, and poured it around the building. The locals, who had gathered across the street, smiled as George completed his task. Mexican folklore states that sprinkling salt around a building or across an entryway creates a protective barrier to block negative energy, ward off evil spirits, and cleanse the space of bad vibes. With the curse broken, business continued

to pick up, thanks to customers from both sides of the border.

In addition to running a magic shop, the Robinson family continued to perform magic in the McAllen area. George created an act that included Fantasio candles and canes, along with dove effects, and one illusion, a "Palanquin," used to produce Carol. In 1989, they stepped away from the stage and limited their magic to the workshop.

At first, the store was stocked with standard effects supplied by various magic wholesalers. One of those magic builders was Fred Haenchen, proprietor of Haenchen & Co. out of Oklahoma City. Mr. Haenchen was not fond of the postal system and would make the long drive from Oklahoma to the Texas/Mexico border to deliver the magic props George had ordered. George was so enamored by the quality of Mr. Haenchen's work that he told Fred he would like to buy the company when he was ready to sell. In 1975, Fred was ready, but there was a big problem: George knew nothing about using power tools or building magic tricks.

So, George did what any would-be magic builder would do: he told Fred that he needed time to raise the money. In fact, George had the funds but lacked the skills to recreate Fred's wonderful effects. George quickly secured an apprenticeship with two local cabinet builders. He worked with one company from 6:00 a.m. to 12:00 p.m. and with the other from 6:00 p.m. to 12:00 a.m. In exchange for learning to cut wood and glue joints, George cleaned the shops. He also found time to work with a

friend who owned a machine shop, where he learned metalworking. A year later, in 1976, George purchased the rights to all the magic produced by Haenchen & Co. Fred also took the time to teach George to use a lathe for spinning metal bottles for the Wine Bottle effect. Today, he is a master of wood, metal, plastics, and acrylics.

Over the years, George and Carol bought up seventy-six magic businesses. In 1978, they bought the Resor Magic Company of Lima, Ohio, from magician and magic historian Richard (Dick) Resor. According to George, Dick was a master at soldering, a level of skill George is still trying to duplicate. Other well-known magic companies acquired by George include the Brema Company (known for brass work), House of Enchantment, and Potts Magic Company. With permission from Mrs. Massey, he also produces several effects from the Massey Magic line. In 2000, George bought the rights to all the Collector's Workshop effects. It would take George three years to recoup his investment, a worthwhile investment in his opinion.

George doesn't just duplicate classic effects; he makes improvements. One example is his modification to the Kellar Coin Catchers. The original device is a spring-loaded metal tube that can be loaded with a dozen coins for production effects such as the Miser's Dream. George improved upon this device by angling the exit point, so the coins come up into the grip position, rather than bang into the performer's index finger.

George's output is vast, having sold over 5,000 Badland Bob effects and over 1,000 Kinetic Keys. Despite owning the rights to the effects created by the aforementioned magic companies, Viking Magic continues to be ripped off by unscrupulous manufacturers. George knows that trying to stop the knockoffs is a fruitless effort. His response is simply to continue to produce the highest-quality magic effects possible. A perfect example is his Card Sword, the

Castilian or the Spanish Cutlass, which took over two years to develop. George's original idea was to offer the sword to Lance Burton for his show, but Lance retired before George could finish it. The sword has a beautiful hilt and guard, made from hand-forged brass that has been nickel-plated. One look at this prop explains why this is his most challenging creation, limited to only twelve.

In addition to the tried-and-true effects Viking Magic is known for, George is always up for a challenge. When his grandson was going to perform an effect in front of Lance Burton, George created a child-size straitjacket for the boy. More recently, when Judge Gary Brown came up with an idea on the old Spirit Trumpet effect, he turned to George to bring it to life, so to speak. According to Judge Brown, "I came up with the idea for the Spirit Trumpet, and cobbled together a working model – not elegant, but good enough for professional theater gigs. Then George got involved. He brought his level of craftsmanship – quality worthy of a museum piece. Then he added technology that I didn't know existed! Thanks to George, the Spirit Trumpet is pure magic!" Judge Brown was so pleased with the final product, he and his Spirit Trumpet made an appearance on *Penn & Teller: Fool Us*.

George is proud of the fact that by purchasing the production rights of many of the early and mid-twentieth-century manufacturers, he has maintained an unbroken line of magic manufacturing that goes back over one hundred years. It is because of the dedication of builders like George Robinson that the magic community has pieces to add to their collections, and props of the highest quality for performers to present to their audiences without fear of an on-stage malfunction. George would love to pass on the business to someone interested in continuing the legacy of the great builders of the past. If you're that person, consider moving to the small border town of McAllen, Texas, and ask George if he's looking for an apprentice.

From Our UK Correspondent

BRIAN LEAD



Seventy years ago, this comment appeared in the United Kingdom magic press: “We have recently received a circular from a new magic society called The Northern Magic Circle, formed to further the interests of magic in the North. Their contention is that here in the North we are ‘out of touch’ with many things. This is probably a legitimate grievance. However, scrutinising the circular closely, their only aim seems to be holding an annual Easter Convention. Several prominent northern magicians have been elected as officers for the first year, but we are surprised that this supposedly all-embracing northern circle appears to have no representatives, either among its officials or on the council, from Lancashire. This must surely be a blunder of the highest order. Whilst it is not for us to pass judgement at this early stage, its future seems nebulous to say the least.”



Stevie B.

Well, this prediction was far off the mark, as the Northern has just been celebrating its seventieth anniversary with a platinum convention and luncheon. Over the intervening years, it has produced four consecutive Young Magicians of the Year, along with a runner-up and a finalist, and a host of professional “names.” Paul Daniels was a paid-up member, and Debbie McGee is now vice president.

The platinum luncheon took place at the height of summer at the Scotch Corner Hotel in Yorkshire; the meal being served in the very room where, as I mentioned a couple of months ago, the NMC was founded in 1956. Diners were able to peruse a fascinating display of material from the archives before an outstanding meal, followed by the NMC’s well-established tradition of a handful of members each presenting “just one trick.”

We were then entertained by the Circle’s very own Stevie B (Stephen Bellerby), with a miscellany of effects. There was plenty of variety and bafflement from the self-proclaimed “Little Round One.”

Our final two guests, making our cabaret truly international, had travelled over from the Mahatma Magic Circle in Liverpool.

Orpheus, from Greece, entertained around the tables with deft displays of sleight-of-hand before presenting the cups-and-balls on stage wearing an Italian *commedia dell’arte* half-mask in the character of Leonardo.

The entertainment was brought to a close by Matteo Borrini, the Mahatma President, who not only looks and sounds



Above: Angus Baskerville with his hero Dynamo. Right, top to bottom: NMC anniversary logo. Matteo Borrini.



like a real magician, but is also one of the very few genuine Professors in the world of magic. Matteo messed with our minds before invoking the spirit of his countryman Pinetti by aiming and firing his pistol at a new, sealed pack of cards. When the deck was opened, a bullet hole was discovered in the very card chosen by an audience member. The dramatic climax of Matteo's act took the form of his own version of "Smash and Grab," with the usual spike being replaced by a syringe, as used by Sherlock Holmes. Needless to say, our hero emerged unscathed.

The day ended with the warm and reassuring feeling that somehow, somewhere, the ghosts of our forebears had been with us.

It seemed a bit of a "no-brainer" when I read in a newsletter from my local Central Library: "Angus Baskerville is an award-winning professional magician and mind reader who studied at the world-famous Davenports Magic School in London.

In 2015 he joined the Leamington and Warwick Magic Society and, in 2020, achieved one of the greatest honours in the world of magic – becoming a member of The Magic Circle. Since then, he has performed at major festivals including the Edinburgh Fringe and the Ventnor Fringe, and has appeared numerous times in *Autism's Got Talent* at London's Mermaid Theatre." His free, hour-long, one-man show was part of the town's Children's Literature Festival.

We can all spot publicity "spin" when we see it, but Angus proved to be a very personable young man who was keen to promote the understanding of autism, and had found magic to be the perfect vehicle.

In his book, *Naughty or Neurodiverse? An Aspie's Road to Magic*, he writes: "I discovered my passion for magic at seventeen, with a simple card trick taught to me by a family friend. As I went round showing it to anyone who would watch, I felt I was socialising fluently for the first time.



Orpheus performing as Leonardo and himself.

Watching Dynamo was also an inspiration, as his stories of bullying resonated with me. Magic felt tailor-made for my autistic brain; the structure, the detail and the logic all captivated me. I would disappear into learning a trick for hours – then I got to share that with an audience and, through it, talk about autism as my hidden *ability* rather than *disability*.”

To be honest, the audience was not totally suited to the show – or maybe that should be the other way round. The small theatre was virtually full of young children, who were probably expecting the likes of Run Rabbit Run and some colourful Supreme-style props.

Nevertheless, Angus competently went through a set of what we would think of as standard items: Brainwave, Rubik’s Cube, Magic Colouring Book (the only real concession to “kids’ tricks”), Cards Across, Linking Rings, Book Test, predictions using a padlocked box and smartphone, and a trick identified as a version of “Love Ritual” from Woody Aragon’s *Book in English*. I imagine the show would have gone down well with sympathetic mature audiences, from whom Angus sources his recommendations.

Angus had just returned from Jersey and was about to set off on a tour in the United States, so reads across the pond may have seen him at work.

Submitting Ring Events

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

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

Special activities, such as shows, banquets, conventions, or community fundraising projects sponsored by your Ring are considered Ring Events and should be e-mailed to Lauren Jergensen at ringreports@magician.org. Type “Ring Event” as the e-mail subject.

Please note: Write-ups of your monthly Ring meetings are considered Ring Reports and should also be e-mailed to Lauren Jurgensen at RingReports@magician.org.

Polishing the Rings

SKIP WAY



Link the Unlinked

We recently examined the importance of converting free-range magicians into active I.B.M. members. The practical question here is how do we persuade our Ring outriders to saddle up and join a historic organization that may seem distant and nebulous?

Let's begin by examining things from the unaffiliated side of the table. Independent magicians are more likely to join when presented with a clear distinction between affiliated and unaffiliated member status. The affiliate-optional outriders who attend the same meetings, pay the same local dues, vote on the same issues, and enjoy the same event pricing as I.B.M. members have little practical reason to join the national organization. Some Rings have unintentionally erased the prestige of national membership from their local experience. One goal, then, is to visibly enhance the value of I.B.M. membership.

I.B.M. membership has real value! Since 1922, The Linking Ring has delivered original routines, historical profiles, practical advice, and a backstage view of the lives, philosophies, and working methods of leading performers. Members enjoy a vast searchable archive of roughly 18,000 articles and columns. That is more than a mere magazine subscription.

The I.B.M.'s blogs, podcasts, online Rings, streamed lectures, and PDF collection extend magic education well beyond the printed page. They connect magicians across generations, specialties, and nation-

al borders. For those who prefer their magic served live and with a badge dangling from the neck, the annual convention offers an immersive experience packed with lectures, shows, dealers, friendships, and late-night sessions that somehow run through breakfast. Still, this all barely scratches the surface!

Clearly, I.B.M. membership offers real value to serious beginners, hobbyists, and working pros. Yet these benefits may hold little value for someone whose primary connection to magic is the monthly Ring meeting. This is where local leadership enters the picture.

As we discussed last month, some Rings welcome membership-resistant magicians to maintain attendance, energy, and continuity. This may strengthen a club, but it seriously blurs the distinction between a club participant and a supporting I.B.M. member. Inviting unlinked magicians to enjoy nearly every Ring benefit without accepting a supporting commitment hurts and alienates our linked members.

Ring leaders may correct this imbalance by setting clearly defined financial incentives. If the I.B.M. Ring is the heart of your club, national members deserve preferred pricing. An unlinked magician ten-dollar surcharge on local dues, lectures, banquets, or other fee-based events distinguishes supporting I.B.M. members from resistant non-members. Use the additional revenue to offset the I.B.M.'s new member fee or to offer a member credit toward a lecture or

other paid event. Members benefit philosophically and at the registration table.

Local businesses may be willing to contribute modest membership perks or discounts in exchange for Ring newsletter, website, or event program recognition. Presenting these small perks consistently and exclusively to new and renewing I.B.M. members make membership economically feasible, visible, and tangible.

Creating an I.B.M. scholarship fund may help promising young magicians or members facing temporary financial hardship. Keep such assistance private, dignified, and governed by a written policy.

Think beyond dollars and discounts. Offer preferred I.B.M. seating at meetings, lectures, and special events. Reserve the best auction or sales-table privileges for members. Host an occasional members-only lunch, workshop, rehearsal session, or master class. Establish member priority registration for limited-capacity workshops, master classes, and special events. Use distinctive name badges to display national affiliation, years of membership, offices held, and earned honors. Celebrate every new member and renewal in the newsletter, on the website, and during meetings. Applause costs nothing, but it tells the room that joining matters.

The point is to boost the status of I.B.M. membership within each Ring. Prestige is important but remember the primary objective of recognizing commitment rather than creating a two-class caste system complete with velvet ropes and suspiciously small sandwiches.

Cultivate the membership-curious early on. During their first visit, offer a warm welcome, no sales pitch, and a heartfelt invitation to return. Provide a sponsor and a membership guide on their second visit. Pitch the prestige of I.B.M. membership and extend a personal invitation to join during their third visit. This rhythm keeps the process friendly while preventing the card-carrying-member-minus-the-card arrangement from becoming an unofficial membership category.

A general announcement from the lecturer rarely matches the persuasive power of a friendly, face-to-face request to become a full supporter of the organization that makes your Ring possible. Appoint a dedicated recruiting team to speak privately with members-in-waiting. Explore whether cost, inertia, an expired membership, or a previous bad experience keeps them from joining. Fence sitters often hang back because no one from the I.B.M. showed them any real interest.

Many satellite participants fail to join because no one clearly explained the benefits, cost, or process. Prepare a one-page guide listing national and local benefits, national dues, local dues, an enrollment link or QR code, and the name of a Ring recruiter or sponsor ready to assist. Recruiters should present this as an invitation, not a collection notice.

Address one national benefit and one local benefit at each meeting. Avoid unloading the entire catalog in a single breath. Invite distinguished members to explain how *The Linking Ring*, an I.B.M. convention, a youth program, insurance coverage, educational material, or a professional connection helped them. Personal testimonials are far more compelling than another chorus of, "Everyone ought to join."

Respectfully establish that guests are always welcome, but regular attendees are expected to become supporting members. Publish the policy, explain the reasons behind it, and apply it consistently. Selective enforcement cultivates resentment, not membership.

Membership cultivation works best when value, prestige, and commitment coexist. Keep the national organization visible. Make local membership meaningful. Invite personally and recognize publicly. Remove obstacles and establish fair boundaries. The objective is to help interested magicians understand that they are not attending a mere club. They are supporting, strengthening, and inheriting a historic and magical global community.

Magic and



Memories

David Ginn

Bringing Home the Laughs

In May of 1976, fifty years ago, I published a sequel to my 1975 booklet *Comedy Warm-ups for Children's Shows*. Not a book of warm-up gags, but of comedy bits and pieces suitable for use at any point during your shows. I called this sequel *Bringing Home the Laughs*, though my wife titled it *Attempted Humor*.

These two booklets became so popular that for my 1978 and 1979 lecture tours, I produced a forty-page combined edition of the two books for the bargain price of three dollars. The lecture tours included my explanation of the comedy warm-up technique that Harold Taylor, my British mentor in the kidshow field, taught me. I also included some bits from *Bringing Home the Laughs*, like the Free Breakfast Set (see my May 2026 column) and the John Cooper/David Ginn triple bit "Copperhead."

The Copperhead bit goes like this:

Announce to your audience that you've brought along the "World's Largest Copperhead," saying, "I hope you're not afraid of snakes." Then reach into a wicker basket and remove a giant three-inch Lincoln penny (novelty item) and say: "There it is – the world's largest copperhead! Oh, hey, don't frown. This penny is an automobile as well: *a Lincoln!*" Pause for this to sink in. Then: "By the way, it's



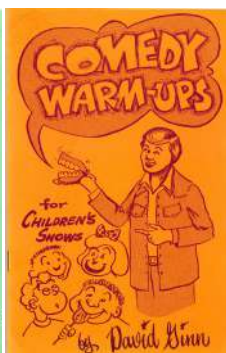
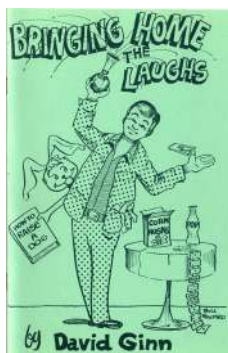
also a missionary." Hold the penny up and gesture skyward with the other hand: "ONE SENT!"

If you don't get these corny Dad Jokes, please turn to the card trick chapters of this magazine. Corn is not for you.

Different Magic Words

With that background, let's turn this month to magic words. As I wrote in *Bringing Home the Laughs* fifty years ago, I still consider many magic words "old hat." Unless you're using them for comedy, words like *abracadabra*, *hocus pocus*, *presto*, and *allakazam* are passe.

Let's look at what I wrote fifty years ago and see if anything has changed. Straight



from the pages of *Bringing Home the Laughs*:

Don't you ever get tired of using the same old magic words? Really, everyone has heard ABRACADABRA and HOCUS POCUS and PRESTO at least a million times. In the Atlanta area alone during the 1960s, magician Buddy Farnan made "Hocus Pocus Fishbones Choke Us" a household expression for thousands of children through his TV show. So now, when you mention something about "magic words," everyone thinks of ABRA or PRESTO or HOCUS POCUS.

I personally think it's time we put more thought and originality into what we use for magic words. For instance, for my linking ring ending my magic words are original and different: *Durst Noc Slo Vae*. I tell kids I read those special words on the label of a sardine can.

Fifty years ago, my friend Bruce Johnson got a lot of mileage by using *Peanut Butter* as his magical phrase. Kids were already familiar with peanut butter, so that made it fun and easy for them to remember.

Now let's look at a variety of weird and wonderful magic words you can put to use in your children's shows. Maybe one of these will become you. Kids will love these and remember them, especially if you have the audience repeat them several times.

Purple Puppy Chow is my favorite magic phrase, and one I've used for over fifty years. There was a time when

I returned to a school or preschool and kids would recognize me when I walked through the door by shouting, "*Purple Puppy Chow!*"

Here are some more to consider:

- *Kalamazoo Orange Juice*
- *Bwana Iguana* (look, look!)
- *Sandy, Rocky, Dusty, and Dirty*
- *Greeeeen Bananas!* (I just love them!)
- *Collard Greens and Beans*
- *Big Baloney Sandwiches*
- *Ish Kabibble*
- *Arfus Noches* (woof woof)
- *Be Bop a Lula, Do the Hula*
- *Cold Asparagus* (great with chocolate cake)
- *Henry Howard's Haberdashery*
- *Bonus Airees*
- *Long Lovely Lizzard Gizzards* (a frightful delight to bite!)

I'm sharing these to give you ideas, but use any of them that you like in your own show. Several lend themselves to after-jokes, too. For example, after you use the magic words *Arfus Noches*, you can quip: "That's Spanish for 'the dog barks through his nose!'" Or for *Bonus Airees*, you can say, "That's Spanish for 'good air!'"

Bwana Iguana! is what the native guide said to the hunter just before the hunter stepped in the big lizard's mouth.

As a kid I thought it was funny when my daddy mentioned *Ish Kabibble*, who was a cornet player and comedian in the Kay Kyser orchestra of the 1940s. Even though



Ish Kabibble

he came across as a goofball, Ish Kabibble actually studied law and served as business manager for the life of Kay Kyser's orchestra.

So in the 1960s, I turned this funny name into my magic words. I said, "The magic words are *Ish Kabibble*. He was a rock and roll star in the 1940's, before they had rock and roll!" By the way you can see Ish along with Kay Kyser (a man), Boris Karloff, Peter Lorre, and Bela Lugosi in the 1940 film *You'll Find Out*. It's worth the watch for all the comedy bits, some of which you can adapt to magic and clowning. Don't miss "Eat the Cake" in the first scene of the movie.

And now that you have the general idea, cook on it. You never know what might develop. The magic words you think up might put mine to shame.

Let me share with you two more comedy bits that children think are very funny.

Total Recall

In my early days of creating comedy warm-up routines – after Harold Taylor mentored me – I came up with a bit that I used a lot during the 1973-74 school year. I call it a "shouting warm-up" because I want the children to shout out their responses to my questions. I used this

before any of the tricks to get kids laughing and responding to the show.

Let me share it with you fifty years later:

"Before we start the show today, I'd like to find out who is here in the audience. Naturally, if I had enough time I'd like to walk around and shake everybody's hand and find out all your names. But if I did that, we'd all be here until midnight and we wouldn't even get the show started.

"So I've come up with a wonderful way of finding out the name of everyone in the audience, and I've been practicing this for months, so it should work.

"Here's the idea: In just a moment I will count to three. When I hit three, I want *every one of you* to shout your first name out loud *just one time*. Remember now, first names or nicknames only. And just shout your names *one time*."

Even with saying that, many kids will shout several times, but at least you can try for one time.

"When you shout your names, I will listen *very carefully*. And I will actually *hear* and *comprehend* and *remember* each and every name I hear you shout. You see, I've really been studying and practicing this – and now I have my mind developed to the point of *total recall*." I say this dramatically. "So if you're ready, I'm ready. Okay, here we go. One! Two! Three!"

And the kids scream out their names.

The moment the kids shout, I cup my hands to my ears as though trying to hear





every name. After a moment, I remove my hands and hold them up to regain order. When the audience quiets down, I announce:

“Believe it or not, *I heard every one of them. Every single one!* For instance, I heard girls by the names of Maria, Joanne, Betty, Susie, Jean, Angela, Martha, Sandra, Lynne, Tina, Juanita, Sylvia ...” I go on to name some twenty to thirty girls’ names.

Then I say: “And I heard a lot of boys’ names too, like Larry, Charlie, Bill, Jimmy, George, Bobby, Phil, three John’s, two Joe’s, a Gregory, Harry, Clyde ... and I heard one boy by the name of ... LE-ROY!”

Instant laughter!

The last boy’s name is always one intended for a laugh. Usually a name like LEROY, ELROY, ARCHIBALD, BROCKHURST, TATTER or CHINKIO KINKANELLI will do it. For your own shows, pick a name that will be funny to children in your locality.

The moment the kids start laughing at the mention of Leroy, I look around and point toward the back of the audience.

“There he is!” I shout, waving my hand at the imaginary Leroy. “Hey, Leroy! How are you doing?”

The audience will immediately turn around to look for Leroy, but I shout, “Don’t look! Don’t look! See, there, you’ve scared him – he ducked under his seat the moment you all turned around!”

Pause for kids to calm down. “Well, at least I know who’s here, so we can get on with the magic show.”

I recall one school auditorium show in Grantville, Georgia, some fifty years ago. I told them, “There goes Le-Roy! He just ran out the back door.” I pointed to the door, and every kid in the house turned to look. Hey, I could have stolen a live elephant into a load of silks that very day!

The Honk Horn

For me, the “Honk Horn” routine was the real gem of *Bringing Home the Laughs*, which is why I purposely saved it for last. I say that because I used this in more than three hundred live shows during my 1973-74 school show season. It always got laughs – sometimes mild laughs, sometimes big laughs. This routine has meant a lot to me, and maybe it will turn out as well for you.

The device you’ll need is sold by novelty stores and some magic dealers. I call it a “honk horn” due to the sound it makes (it honks). My honk horn is all plastic in two-tone red and green. It cost around one dollar when I bought it circa 1970, and it’s still going strong. Any kind of honk horn will do as long as it works by hand pressure or has a bulb at the end of the horn (as pictured on the *Bringing Home the Laughs* book cover). It also needs to be the type that you can operate with one hand.

During my school show that year, I used the honk horn in connection with Supreme’s Instant Art, which I developed into a ten-minute routine using the basic trick, the honk horn, and several additional properties that I would later describe in my 1976 book *Professional Magic for Children*. I eventually realized that the honk horn segment could not only stand by itself, but could actually fit into most any children’s magic routine.

Here’s how it works. I begin by having my honk horn out of sight in a box or suitcase, behind a table (or wherever you desire).

"Now before we do this," I say regarding the current trick in progress, "we'll have to clear out all the germs. You know, germs are everywhere. Here, there, *everywhere!* I bet The Beatles could write a song with those words!" I point. "And germs just might affect this experiment we're about to do – they might even ruin it! So we've got to get rid of any germs that might be lurking around! For that reason, I purposely brought along my special germ spray. And here it is!"

I bring out the honk horn and point it into the air with one hand as I squeeze the bulb with the other hand. (Since mine is lightweight plastic, I can operate it with one hand and do as the routine continues.)

Honk! Honk! Honk! I pretend I'm actually spraying stuff out of the horn. This generally brings a bunch of laughs, but there are more to come.

I bring two children on stage with me while I'm doing this routine, and I recommend you do the same. Now, to compound the laughs, I turn toward one kid and pretend to spray the honk horn all over him, honking it all the time, covering his body head to toe with "germ spray." This brings more laughs. I do the same to the little girl on my other side. More laughs. If the boy is wearing a hat (as he is in my routine with Instant Art), I lift the hat, spray the inside of it, and put it back on his head. This makes the audience roar with laughter. Sometimes I lift his arm and spray under it.

Now for the clincher. Since the horn will honk whether you squeeze it or release it after a squeeze, I squeeze it one last time into the air and stop with the bulb held closed. I frown. Something's wrong, I indicate with my expression. I shake the horn up and down several times. Nothing.

"It must be clogged," I announce.

I shake it some more. It makes no sound. I turn the horn opening toward my face and look into it. The moment I do, I release the bulb and the horn honks. I close my eyes.

I yell, "Ouch!"



Jumping back, I act as though I've sprayed a full load of germ spray into my eyes. At first I put my free hand over my eyes and stumble back a few steps. Then I take my hand away, eyes still closed, and reach around trying to feel my way back to the microphone.

Sometimes I purposely put my hand atop the girl's head and feel around, slowly opening my eyes. "Oh!" I say, as though embarrassed, finally regaining my sight.



I shake my head and rub my eyes again. When the audience is almost calm, I loudly say the magic words that will start them laughing again: "What's so funny about that?!"

A big, big laugh follows. Then I put aside the germ spray and continue my routine.

Now that I've shared this comedy sequence with you, give it a few tries. I guarantee the kids will react when you do it. It's not expensive, and let me tell you: it will *bring home the laughs*.

Big Baby Bottle

Drawings by Jim Kleefeld

Here is a fun excerpt that was eliminated from my *Clown Magic* in 1992, but published in *Partly Unpublished* in August

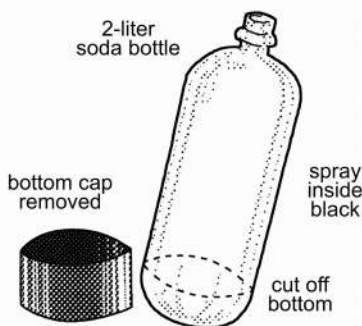


Fig. 1

Fig. 2



Fig. 3

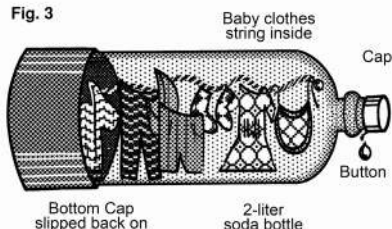
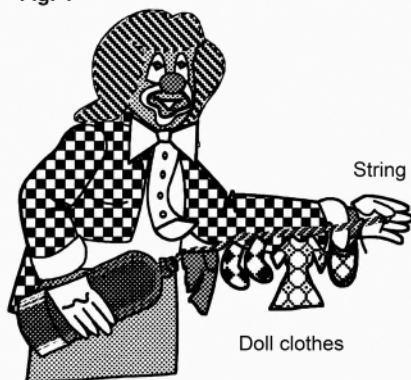


Fig. 4



1993. Hopefully it will also bring home the laughs.

Remove the bottom of a two-liter Coke bottle with a razor knife. Spray the inside black (Fig. 1). This makes it appear full of Coke.

Make a twenty-foot long string of baby or doll clothes as in Figure 2, cutting them from thin fabric so they will easily pass through the bottle neck. Put a large button or bead at the end of the string. Pass it through the neck and let it hang out (Fig. 3). Tuck the rest of the string of clothes inside the bottle. Replace the bottom if possible.

Glue a baby bottle nipple on the Coke bottle cap and screw it on tightly. Now you are all set.

Use the Coke baby bottle as you wish. Pretend to feed a baby doll or a child assistant on stage. This looks funny. When no liquid will come out, unscrew the cap and pull out the string of baby clothes (Fig. 4). Kids will love this! Even better, have a child helper pull the clothes out.

Mull over this comedy prop and see what it can do for you!

David Ginn is a prolific author of children's magic books and a member of the Order of Merlin Excalibur. You may visit him online at ginnmagicshop.com.



Marketing MAGIC

KENT CUMMINS

Five Marketing Moves

“All you need are five marketing moves.” – David Newman

Last month I shared the 5 Ps of Marketing, inspired by *Do It Marketing*, a book by David Newman. Naturally I had him review the article before I submitted it, and he suggested that I add an explanation of the “Five Marketing Moves,” which he preferred to the 5 Ps.



David Newman.



I agreed with him in principle, but to include them would have made the column way too long. They deserve a column of their own. His marketing moves are yet another framework that you may find useful. Different strokes for different folks.

David’s explanation of this framework begins with Chapter 72, “Five Marketing Moves for Business Success.” He points out that “the problem is that no one can seem to agree on exactly which Five Ps are important.” (I expanded on this last month.)

David suggests, “Let’s simplify: All you need are five marketing moves – five concrete actions – that you can implement immediately.” Okay, that sounds reasonable.

The Five Marketing Moves are:

- Move up
- Move in
- Move ahead
- Move aside
- Move alone

But just listing them is not very helpful, so he devotes a chapter to each. The target market for his book is primarily professional speakers. In fact, I discovered the book from the NSA Austin Book Club. But I will try to take his framework and adapt it specifically for entrepreneurial entertainers ... especially magicians.

1. MOVE UP

David suggests a fascinating idea. The next time a potential client calls and asks, “How much do you charge for a magic show?” quote double what you would normally charge. If you have been charging \$250 for a birthday party, tell the prospect (probably a mom) that your fee is \$500. (But no stuttering! You have to be able to say it with confidence.)

Why does David suggest this? Because he has seen too many speakers undervalue themselves. And I have seen the same thing among magicians, jugglers, ventriloquists, puppeteers, balloon twisters, face painters, and clowns. We are afraid that we won’t get enough gigs if we quote too high a price.

I remember a clown magician who had hired me for marketing advice. The first

thing I told him was, “Raise your prices!” “But there are clowns already charging less than I do,” he lamented. I pointed out that he was a graduate of The Ringling Bros. and Barnum & Bailey Clown College and had toured with The Greatest Show on Earth! Those cheaper clowns had just bought a wig and some makeup at a party store. He clearly had a lot more value, but potential customers would never realize that from his cheap prices.

David points out, correctly in my estimation, that competing on price is a losing proposition. He says that studies have shown that a 1 percent drop in prices results in an 8 percent drop in profits. I don’t know if this is true (although it was in a book!), but I do know for sure that an increase in prices can lead to an increase in profits.

When I was at the heart of making a living as a full-time professional entertainer, I tried to be the most expensive magician in my market. Yes, of course I lost a lot of gigs to those who chose to compete on price. But the more I charged, the more money I made. It let potential clients know that there was more value in hiring me than just hiring anybody in the Yellow Pages (yeah, it was a long time ago).

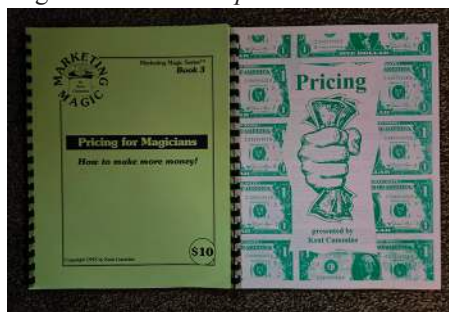
I was surprised at how many people called me back *because* my price was higher! Many high-value potential clients wanted to be sure they got a high-quality entertainer. Hiring me gave them more confidence.

And if we charge double our normal rates, we only need half as many gigs!

David even suggests being either expensive or free. If you want to do a gig because it is for a cause that you believe in, such as for your family, a friend, or your church, or your kid’s school, then explain that your normal rate is (for example) \$500, but you will provide the show at no cost because the event is important to you. Send them an invoice showing your regular price, less the value of the donation.

You didn’t get paid, but you are establishing *value*. And after all the years you

have been developing your act, don’t you want them to understand the value? Do not try to compete on price. There will always be somebody who can do it cheaper. You might as well move *up*!



2. MOVE IN

David says that moving in means moving closer to your customers. But what does that really mean?

It means looking at your prospective clients from their point of view instead of your own. What do *you* want? Probably to make money by sharing your art. You need to pay your bills. You may have a family to support. So you create marketing materials showcasing how wonderful you are.

“Award-winning magician for 25 years! Member of the International Brotherhood of Magicians and the Magic Circle in London! Performed all over the world, including the Magic Castle in Hollywood!”

They don’t care.

When a potential client would call me, I would ask, “Why are you thinking about hiring a magician?” It didn’t matter if it was a corporate trade show or a child’s birthday party. The question would usually catch them by surprise, and they would typically have to think about their answer.

When they did answer, it provided me with excellent information, and actually helped me help them understand why a magician would be a good fit. I wasn’t the fast-talking sales guy, trying to sell my act. I was a knowledgeable, caring resource, helping them solve their problems.

Learn everything you can about the primary market that you want to serve. Read

their publications, study their websites, follow them on social media, talk to people in their industry. (If you are focusing on children's birthday parties, believe me that the birthday party market is an industry!)

What problems do they have, and how can you help solve those problems with magic?

3. MOVE AHEAD

Moving ahead means going above and beyond what your competitors are doing. You can do that by spending more time and money for a professional web site. You can respond more quickly to inquiries. You can be more visible effectively on social media. You can have the best newsletter, blog, or podcast.

You can customize your shows for each client. You can always be well-dressed, clean and neat. Your vehicle can have professional signage and always be clean when you arrive. You can get there early and stay late. You can be self-contained and easy to work with. You can send creative thank-you gifts.

Yes, it means putting in a lot of work, the work that the other magicians aren't doing. You have to do a lot more than just practice your card tricks. The quality of your magic show is important, of course, but people are not going to hire you because you added a new trick to your act. They are going to hire you when they can see that your magic will solve their problems.

My slogan has been *"Sometimes, it takes a Magician!"*

One way to move ahead is to charge more, while demonstrating the *value* of what you do. (Remember "Move up?")

"I have done more than 100 birthday party shows" is not compelling. "I make your job as hostess easy, since I provide party favors and refreshments as well as games and entertainment" sounds great to a busy mom.

"I am an award-winning magician with twenty years' experience, and I have performed all over the world" is not com-

pellent. "Having a magician in your trade show booth will attract the customers you are looking for and help them understand your products and services...just like magic" might get you booked.

David suggests creating a Money Machine, by which he means showing with hard numbers why your product is valuable. "\$2,500 for my amazing corporate teambuilding workshop is not a cost ... it is an investment that will increase your sales by at least 20 percent. Think how much you will be losing if you don't implement these strategies with your team."

It is worth the effort to figure out how your show can save them money. After all, who wouldn't want to buy a "Money Machine?"



4. MOVE ASIDE

"Here's another thing that most small business owners, entrepreneurs, and professionals have a hard time with. **You can't be all things to all people.**"

As magicians, we are all "small business owners, entrepreneurs, and professionals." And we tend to be mostly a One-Man (or Woman) Show. Most of us do our own marketing, book our own shows, direct our shows, work the tech, set up and tear down, and send the thank you cards – just about everything.

Yes, with our smartphones we can take our own photos and videos. But a professional photographer or videographer can do it better, giving us more time to do what we do best: creating and performing magic.

My wife once asked me why I paid

someone to create my marketing materials. She pointed out that I was capable of creating my own materials. But Lisa, my desktop publisher, spent more than forty hours a week (a lot more most weeks!) on her computer. She always had the latest hardware and software. Of course she could do a better job, and that left me more time to rehearse my act.

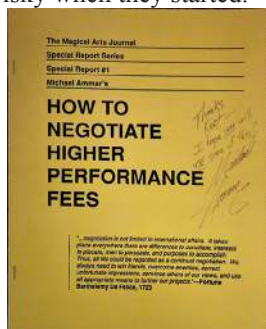
Look for things that are eating up your productive time but that could be done, perhaps even better, by someone else. Keep track of how you spend your time each day for a couple of weeks. Then look at those areas in which you spend a lot of time and energy that could be done by hiring someone else.

“You can’t be all things to all people.” Take “magician for all occasions” out of your marketing materials.

5. MOVE ALONE

I am sure you have a great magic show. That is the price of admission to becoming a professional performer. But you don’t want to be a generic magician. Most magicians are remarkably similar, doing mostly the same tricks in the same way. Magic coloring book. Linking rings. Change bag. Card tricks. More card tricks.

But think of some of the magicians who have become truly famous in our lifetime. Mark Wilson, Blackstone Junior, Doug Henning, Lance Burton, David Blaine, Penn & Teller, Max Maven, Mac King. Each one of them is completely different from the others. Each did something that other magicians were not doing, and that seemed risky when they started.



I’m sure you can think of other examples. Puff the Magic Dragon? There’s no way that could work, right?

What makes you different?

SUMMARY

Here is David Newman’s handy recap of the Five Moves, with notes from me in parentheses:

MOVE UP: Get more valuable (Raise your prices!)

MOVE IN: Get closer (Think about what the client needs.)

MOVE AHEAD: Get smarter (Do the things your competitors don’t.)

MOVE ASIDE: Get specialized (Focus on the clients you want the most.)

MOVE ALONE: Get noticed (Take the risk to be different.)

If you think this framework is right for you, then get started doing things. Remember that they came from a book called *DO IT MARKETING!*

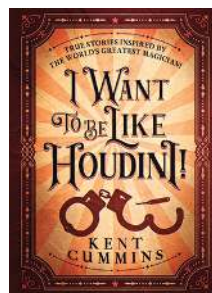
RESOURCES

David offers lots of resources if you want to pursue and perform the Five Moves: Visit www.doitmarketing.com/book.

The Bottom Line

What frameworks and strategies have worked for you? Share *your* stories and ideas: kent@kentcummins.com.

Listen to “Tales from the Fantastic Magic Center” at www.fantasticmagiccenter.com. There is a new episode every Monday morning, 8:00 a.m. CST.



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

The Lost Feeling of Discovering Magic

By Obaidullah Mohammad

“Always make it a point to surround your act with mystery ... leave them guessing.”

Those words were written in 1921 by a magician named La Vellma. More than a hundred years later, I sometimes wonder if modern magic forgot part of that lesson.

Not because magic disappeared. If anything, magic is everywhere now. It lives on YouTube, TikTok, Instagram reels, television specials, streaming platforms, tutorial channels, exposure videos, and reaction clips.

Today, a person can learn a trick in less than sixty seconds. But for many of us who discovered magic before the internet fully took over, there was once another feeling attached to illusion.

A slower feeling. A deeper feeling. A feeling that is becoming harder to find.

I call it “the lost feeling of discovering magic.”

I grew up during the VHS era of magic. Back then, learning illusion felt like searching for hidden treasure. There were no instant tutorials waiting online. No social media algorithms feeding secrets into your hands before you even asked for them. If you wanted to learn magic, you had to look for it.

Sometimes that search began at a bookstore. Sometimes through a magic catalog hidden in the back pages of a magazine. Sometimes through late-night television specials recorded onto worn-out VHS tapes, watched over and over again until the tracking lines nearly destroyed the picture. And somehow, that difficulty made the experience more meaningful.

I still remember recording magic shows directly from television onto VHS tapes. David Copperfield specials. Magicians appearing on variety programs. Anything related to illusion felt important enough to preserve. In many

ways, those recordings became personal libraries of wonder.

You could not simply search for a performance later online. If you missed it, it was gone. So when you finally captured a special on tape, it mattered.

You watched it repeatedly. You studied every movement. Every pause. Every reaction from the audience. Sometimes the image quality was terrible. VHS tracking was one of the most frustrating parts of that era. The screen would shake with static lines, and you would sit there adjusting the tracking controls up and down, trying to make the magician visible again.

Younger generations who grew up with perfect digital video may never fully understand that experience. But strangely enough, those imperfections became part of the memory itself.

The mystery survived because access was limited. Even learning a single trick could feel like an adventure.

I remember buying one of my first VHS magic tapes expecting something life changing. The trick was the famous Balducci levitation. Like many beginners at the time, I was amazed by the advertisement. The promise of floating seemed impossible.

Then I watched the explanation. Part of me felt disappointed. Not because the trick was bad, but because I realized an important truth about magic: sometimes the imagination surrounding the illusion is stronger than the secret itself.

That realization stayed with me. Soon after, I ordered another trick from an advertisement. This time it was a small metal gimmick that attached to the inside of a shoe to create a levitation effect. Waiting for magic props to arrive by mail was its own kind of excitement. Days felt longer. Anticipation became part of the

performance before the box even arrived.

That waiting is something modern magic audiences rarely experience anymore. Today, information moves so quickly that mystery barely has time to breathe. A trick appears online. Someone explains it, a reaction video follows, then another magician recreates it. Within hours, the sense of impossibility disappears.

The internet gave magic incredible opportunities. It connected magicians across countries and generations. It allowed creators to share ideas faster than ever before.

But it also changed the emotional rhythm of discovery. The process became shorter. Patience disappeared. Wonder slowly became content.

In the older days, discovering magic felt personal. You earned moments slowly. Sometimes you spent weeks searching for a single explanation hidden in a book or catalog. Sometimes you practiced one sleight for months because there was nobody instantly correcting every movement online.

That slow journey built imagination. It also built respect for the art. Many older magic books did not simply teach tricks. They taught atmosphere, presentation, storytelling, and mystery. They understood that illusion was never only about fooling people. It was about creating a feeling.

That feeling is what first pulled many of us into magic. Not the secret. The feeling. As life moved forward, I realized something else: magic does not always survive the same way in every environment. In some cultures, pursuing illusion professionally can become difficult to explain or difficult to sustain. What once felt like a dream slowly becomes complicated by expectations, responsibilities, and reality itself.

Over time, my own path changed. Then life changed physically too. In 2022, I began dialysis treatments. Three times a week, my life slowed down in ways I never expected. Long hours connected to machines gave me time to think about many things: time, memory, purpose, and the strange relationship between illusion and reality.

For a while, I thought maybe magic had be-

come only a memory from another chapter of my life. But strangely enough, dialysis also brought me back toward reflection and storytelling. I may not perform magic the same way I once imagined when I was younger, but I realized something important: magic was never only about standing on stage.

Magic was also about wonder. About imagination. About giving people a feeling they could not fully explain.

That realization eventually led me toward writing and podcasting. Through books, stories, and conversations on my podcast *Beyond the Illusion with D-R'TisT-O*, I found another way to keep that feeling alive.

Not by exposing secrets. But by talking about why magic mattered in the first place.

Even today, I still believe magic is much larger than people realize. How large is magic? Imagine a jar the size of a small school bus, filled completely with grains of sand. Every grain represents a trick, a secret, an illusion, a forgotten method, or a story passed from one magician to another through generations. One grain may seem small by itself. But together, they create something impossible to fully count.

That is how vast the world of magic truly is. And perhaps that is why mystery still matters. Because mystery allows imagination to breathe. Without mystery, magic becomes only information. But with mystery, magic becomes memory. Especially now.

Because somewhere between VHS tapes, worn-out tracking lines, late-night television specials, dusty magic books, dialysis sessions, and long waits for tricks arriving in the mail, I realized something important: Magic never completely disappeared from my life. It simply transformed into another form of storytelling.

And once you truly experience wonder, you spend the rest of your life trying to find that feeling again.

Obaidullah Mohammadi is the host of the podcast, *Beyond the Illusion with D-R'TisT-O*. You may reach him by email at obaidd.mohammadi@yahoo.com.

What Will They Remember Tomorrow?

By Nathan Smith

Most magicians spend years learning methods. As a hobbyist, I rarely get the chance to perfect the tricks I learn. Over the years, with my small audience pool and performance anxiety, I have found myself bouncing from one trick to the next, never allowing myself to become fully immersed in the potential impact an effect can have on an audience.

I miss the days when my hair was less gray and I didn't have the resources available to me that I have now. If I wanted to learn something, I had to visit a magic shop, attend a lecture, pull a book from the shelf, or wear out a VHS tape. In other words, I had to work with what I had, and what I had took effort to acquire.

I devoured *The Amateur Magician's Handbook*, *Bobo's Modern Coin Magic*, and *Stars of Magic* VHS tapes featuring performers like Paul Harris and Frank Garcia. (Yes, VHS.)

More importantly, I had to immerse myself in the material.

You get the point.

I love the internet. I love the possibilities it has created for magicians. I just wish I had more discipline to stop buying tricks, downloads, books, and lectures. (Sorry Acar, Max, Andi, and Josh!)

The irony is that when I had fewer resources, I spent more time exploring the depth of the material I already owned. Today, it is easy to move on to the next method before fully discovering the potential of the last one.

And I think that's where I've been missing something.

Recently, I've been trying to focus less on what a trick does and more on what it leaves behind.

For now, my audience consists mostly of my family (my poor wife), my son, my grandson, and my coworkers. Maybe one day I'll actually put my show together and perform for a room full of strangers.

Until then, I'm trying to focus on what my audience actually takes home.

A spectator rarely remembers the method or delivery.

What they do remember is how they felt. They remember wonder. They remember connection. They remember the feeling that maybe the world is a little larger and more mysterious than they thought it was five minutes earlier.

As magicians, we often talk about fooling people. Then, after a while, we stop worrying about fooling laypeople and begin looking for methods that fool other magicians.

I believe that somewhere along the way, many of us lose sight of why we fell in love with magic in the first place.

Perhaps our real job isn't to fool people. Perhaps our job is to remind people of something they have forgotten.

Consider this: children don't need magic to believe impossible things can happen.

Impossible things happen every day as they discover the world around them. Every new experience expands their understanding of what is possible. Their imaginations are still active. Wonder comes naturally.

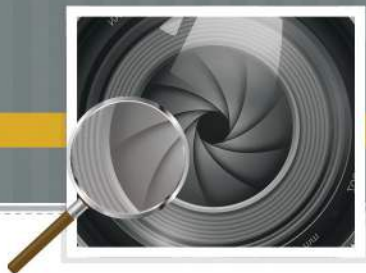
Adults are different. Somewhere between childhood and adulthood, many people lose their sense of wonder. Life becomes schedules, responsibilities, bills, deadlines, disappointments, and routines. We slowly trade curiosity for certainty.

Then, for a few moments, a magician

(Continued on page 151)

Hocus in Focus

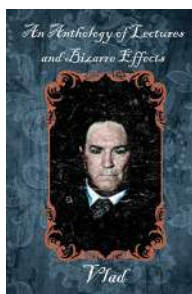
A CLOSER LOOK AT MAGIC ON THE MARKET



Books

An Anthology of Lectures and Gothic Effects

Vlad the Phantasmologist. Available via PayPal (vladeich@aol.com). 72 pages. Hardcover (\$50) or softcover (\$40); shipping \$10.



Vlad is the enigmatic figure who stands at the foundation of the gothic branch of bizarre magick. About forty years ago, a chance encounter with the McBride Mystery School gave him a place where his unusual sensibilities, including an all-consuming love of horror movies, could take shape, gain structure, and ultimately influence a generation of performers. Since then, Vlad has become a steady presence in the community as a performer, mentor, and lecturer whose clarity, discipline, and commitment to atmosphere have shaped how many of us think about bizarre and storytelling in magic.

While others pursued the more sinister tones of bizarre magick, Vlad created the Gothic Magic branch of the Bizarre and Mystery Entertainment tree, where noir, directed suspense, and implied supernatural elements create experiences for audiences. His story traces the arc from a young practitioner discovering his path to a figure whose name

alone signals authority, mentorship, and excellent storytelling.

An Anthology of Lectures and Gothic Effects serves as a practical blueprint for performers working to develop their voice within this style. Vlad has a remarkable ability to distill years of experience, performance philosophy, and theatrical design into a set of working templates you can print, study, and apply. These are not fill-in-the-blank shortcuts to a character or a show. They are thoughtfully constructed sequences of questions meant to be considered carefully, each step building on the last. The value lies in the reflection they prompt, not in rushing to the end.

Many of the concepts presented here were shaped by Vlad's years as a haunted attraction performer and set designer, as well as by long conversations with contemporaries and friends such as Max Maven and Eugene Burger.

The best performers constantly revisit these foundational questions. They serve as a way to confirm whether a persona still fits the performer and the current market. When the answers still hold, nothing needs to change. But when the blueprint reveals a gap, it becomes clear what needs attention. Vlad's own evolution illustrates this well. For decades, he was known for portraying a world-weary, five-centuries-old vampire with a dry sense of humor. More recently, he shifted to the role of a phantasmologist – a Victorian-era term for a specialist in the study and presentation of apparitions – a change that reflects both his interests and the direction of his work.

Among the lectures in the book is "Fear: What It Is, and How and When to Use It." Presented at the 2020 East Coast Spirit Sessions, it examines the components of fear,

how to select the right type of fear for your persona or event, and how to integrate it into storytelling for maximum impact without losing the audience through boredom or disengagement. By breaking down what fear is, what triggers it, and how to deliver it with a deft touch, Vlad shows how to create a satisfying emotional surge without overwhelming spectators or resorting to blunt force theatrics. This is not a, "Here are a few definitions, now go do a trick," approach; it is reflection-driven insight that has earned the respect of some of the most established bizarre and mystery entertainers working today.

His guidance is direct, his observations precise, and his generosity unmistakable. Many of today's top performers and creators in bizarre magick have spent time with Vlad while developing their characters and shows. The book outlines the essential do's and don'ts of character creation and includes a character worksheet that covers every aspect of building a persona, along with the storyline and theatrical elements needed to complete the experience for an audience. The sections on internal monologues, dramatic action within scenes, and the basics of acting are especially valuable material that is surprisingly hard to find in most magic books. Vlad breaks these concepts into clear components and practical checklists, making them accessible to performers who may not have the time or opportunity to pursue formal acting training. Whether he's outlining a theatrical principle, sharing a relic-like prop handling, or slipping in a sly joke, you feel the presence of someone who has lived this art long enough to know what matters and what doesn't.

The book also includes two of Vlad's signature pieces, Elizabeth Báthory and The Death Card. Either one would be worth the price of the book alone. The first is a nuanced, witty, and surprisingly light presentation for a morbid-themed Torn and Restored card effect. Framed through the story of his first cousin, Elizabetta (better known to most of us as Elizabeth Báthory), the routine balances its darker thematic elements with a touch that remains playful

rather than heavy. It has earned strong reactions every time I have seen it performed.

The second piece, the Death Card, is my personal favorite. It begins with a simple, disarming question, "Do you remember when you went to sleep last night? No? Unfortunately, you died." From there, Vlad offers the participant a choice to remain dead or play a small game. The effect itself is a clock effect in which every card is a skull except one. In the end, the spectator locates their card among the skulls and, in doing so, earns the right to "live for at least another day." I have experienced this routine both as a spectator and as a participant. As a performer, I admire the scripting. It is tight and efficient, creating a complete little world for the spectator and the audience with very few words. As a participant, it was a fun, immersive moment that caught me off guard. Vlad's presence, along with his mastery of pacing and dramatic pause, made me forget I was on a stage and that an audience was watching. I sat down afterward, thinking, I want to be able to perform like that. And now, thanks to *An Anthology of Lectures and Gothic Effects*, I have a genuine chance of doing so.

For newcomers, this book is a doorway. For practitioners, it's a reminder of why we were drawn to the shadows in the first place. Vlad's work reminds us that mystery entertainment thrives when craft, clarity, and intention meet.

Highly recommended. *Rolando Santos*

Vince Wilson's Bizarre Magick

Vince Wilson. Available from StevensMagic.com. Hardcover (\$100), 223 pages.



There are books that document magic, books that teach magic, and occasionally,

one that reminds us why we were drawn to this strange and wonderful art in the first place. Vince Wilson's *Bizarre Magick* is firmly in that last category. It is a work of history, philosophy, and theatrical craft wrapped in a hardbound, dust-cover edition that feels as substantial as the ideas inside its pages.

When Wilson first told me three or four years ago that he wanted to assemble a definitive history of bizarre magick, I wasn't sure how he was going to approach it, or if such a thing was even possible. The field is sprawling, personal, and often undocumented. While no book can fully contain the entire shifting landscape of bizarre magick, Wilson comes impressively close. More importantly, he offers something far more useful than an encyclopedic listing: a relatable, easy-to-follow timeline that shows how the art's roots grew into the branches we know today.

What makes the book shine is Wilson's natural writing ability. His essays are clean, logical, and remarkably easy to absorb. He offers the kind of clarity that comes from having lived and performed what he writes about. He weaves history with performance insight, scholarship with mischief, and theatrical theory with practical wisdom.

This is not a book about tricks. It is a book about transformation and how stories shape the experience, how props become relics, how atmosphere becomes method, and how meaning becomes the real secret of memorable performances. In this world, the performer becomes a guide rather than a demonstrator.

Wilson sums up mystery entertainment beautifully, "Step behind the curtain where magic meets myth, where sleight of hand gives way to storytelling, where ghosts whisper in candlelight, where props become relics and stories have more power than secrets." Within these pages are essays, rituals, reflections, and twenty-five years of experience distilled into something both accessible and thought-provoking.

If you are a novice, this is a must-read, a map of where we came from and why the art looks the way it does today. If you are a practitioner, it will challenge you to reexamine

your own work, your choices, and the lineage you stand in. More than once, I found myself pausing, reconsidering, and asking the uncomfortable but necessary questions: Why do I do what I do, and how do I advance the legacy of bizarre magick?

Bizarre Magick tells our story from the roots to the branches, from the shadows to the stage, from the past to the performer holding the book today. It cuts straight to the heart of what storytelling magic is supposed to be with meticulous research and attribution.

Highly recommended. *Rolando Santos*

Tricks

The Big Prediction Writer

Robert Malissa. Available from Your Favorite Dealer. Wholesale from Murphy's Magic Supplies. www.murphysmagic.com. \$45.



The world of 3-D printing has opened the door for magicians to quickly prototype new gimmicks and breathe new life into classic methods. Bob Malissa's *The Big Prediction Writer* is a perfect example. He has taken the familiar nail-writer and peek concepts and rebuilt them into a practical, durable, and bold prediction system for walk-around, emcee work, and parlor.

Anyone (or a series of people) calls out digits from 0 to 9. You write them down on a whiteboard with either a red or black dry-erase marker in the exact order they are shouted. A manila envelope is clipped to the back of the board, with part of it in plain sight the entire time. When the number is complete, you detach the envelope, spin the board around to verify the digits, and then reach inside to remove a single 6-inch by 4-inch

index card. Written in bold black crayon is the exact number. This is a clean, direct “1-in-10,000” prediction. If you truly had real powers, this is what it would look like.

This system isn’t limited to numbers. It can just as easily predict audience-generated answers, small words, initials, or names. One of the strongest features of *The Big Prediction Writer* is that the method stays completely out of the way, allowing the performer to focus on interaction and pacing. The props are well-made and thoughtfully assembled. You receive everything you need: a sturdy 9-inch by 12-inch whiteboard, two dry-erase markers, two gimmicks, a manila envelope, a spring clip, and a supply of index cards to get you started.

This is a worker’s tool and has no electronics, no stooges, and nothing fragile. According to Malissa, the key gimmick lasts about forty performances, but replacements are readily available at any stationery store and most Walmart stores. As a practical note: because the routine requires holding both the board and the marker, performers with arthritis or hand-strength issues may find the handling demanding. It’s not a flaw, just something to be aware of.

The effect plays big. The prediction fills the card, making it visible from a distance, and the fairness of the procedure leaves audiences stunned. The envelope is in view the entire time, clipped to the board, and the final revelation feels impossible. My first impression was that the way you had to hold the props looked awkward, but in performance, it becomes second nature, and there is plenty of misdirection when you need it.

Here’s how I used it: I selected a spectator at random and had her place her hand against the envelope. She then chose three people she did not know. We took the first initials of their names, which were all correctly predicted. The kicker was a small square containing the first letter of the initial spectator’s name. Not only could I not have known whom she would choose, but I also couldn’t have known her name either. It landed as a double climax after everyone thought the effect was over.

The origin of this system is equally interesting. Malissa developed it for The Great Philadelphia Comedy Magic Walking Tour, where he needed a prediction effect that an entire plaza-sized audience could participate in. After hundreds of real-world performances, the routine has been honed into something practical, durable, and deceptively simple.

For emcees, walk-around performers, mentalists, and parlor workers looking for a strong, customizable prediction effect that resets quickly and plays to a crowd, *The Big Prediction Writer* is a solid, field-tested choice.

Highly recommended. *Rolando Santos*

Phobia Deck 2.0

Kenny “Bang Bang” Stewart. Available from www.bangbangmagic.com. \$40.



Kenny Stewart is an up-and-coming force in the mystery entertainment world. I’ve crossed paths with him at several conventions, including the East Coast Spirit Sessions, and I’ve been struck by how often performers, vendors, and attendees use the same adjectives to describe him: a mix of high energy, grounded presence, friendliness, and a sharp business sense that stands out in a field where those qualities rarely show up together. His new *Phobia Deck 2.0* is a perfect example of his design philosophy: simple methods, bold visuals, and maximum usability. This trick consists of a marked deck. The thirty-three cards are alphabetized and the markings are among the clearest I’ve ever seen; I can read them with

my seventy-year-old eyes from about fifteen feet away.

The illustrations strike that sweet spot between whimsical and approachable. Instead of dark, disturbing phobias, you get cards like Quadraphobia, the fear of the number four, and Venustraphobia, the fear of beautiful women. Even the darkest entry, Necrophobia, the fear of dead things, is considerably softened by the light, colorful images he uses.

Version 2.0 adds new cards, new gaffs, and refinements that make the system even more flexible while remaining fully compatible with the original release. Among the videos provided online is a routine for Olivaphobia, the fear of olives. (Who knew that was a thing?) In the effect, an olive can be made to appear or disappear from the card with a martini glass.

You can perform direct mindreading, psychological forces, predictions, readings, or impossible matches, all without drifting into the traditional ESP-symbol aesthetic. The cards feel great, look terrific, and the learning curve is almost nonexistent. From walk-around to bar work, comedy, magic, and mentalism, this is a worker's tool, and it shows.

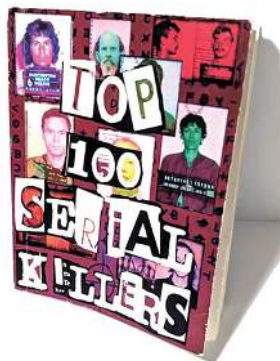
Highly recommended. *Rolando Santos*

Top 100 Serial Killers – Svengali Book Test Series

Kenny “Bang Bang” Stewart. Available from www.bangbangmagic.com. Choice of two books. \$100

Both of the books in the *Top 100 Serial Killers Svengali Book Test* are equally strong.

They are small, intelligent, and surprisingly powerful in performance. Each of the two books can be used on its own or combined for four-way forces, clean switches, and layered reveals.



Book One forces Richard Ramirez and John Wayne Gacy. Book Two forces the Axeman of New Orleans and Madame LaLaurie. When flipped the other way, each book becomes a normal-looking compendium of serial killers, giving you natural camouflage for casual handling and page-through displays.

The layout is clear, the handling is casual, and the familiar Svengali principle is applied with enough restraint that spectators never sense anything unusual. Both books are compact enough to switch easily in a coat or jacket pocket, opening the door to multi-phase routines and convincing four-way forces. The result is a practical, deceptive set designed for parlor, stage, or closeup. The work is meticulously thought out yet simple to execute, the mark of a creator who performs what he sells.

Highly recommended. *Rolando Santos*

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Did You Know?

JOE HERNANDEZ



Fred Kaps' promotional brochure inscribed to Frank Garcia.

Frank Garcia and Fred Kaps

Fred Kaps felt a simmering frustration towards Frank, which was particularly jarring, given their once-amicable relationship. Their friendship, which had thrived on a foundation of shared experiences and mutual respect, had begun to unravel in a matter of moments under the weight of betrayal. The catalyst for this discontent was Frank's latest brochure. In it, rather than showcasing his own creativity and unique flair, he seemed to pilfer the very essence of Kaps' work. The identical wording and strikingly similar presentation struck Kaps like a personal betrayal, a blatant disregard for the artistry they once celebrated together.

To Kaps, who had poured countless hours into crafting his material, the act felt like a theft — not just of ideas, but of the trust and camaraderie they had built over the years. For him, the brochure was not merely a marketing tool; it was an extension of his artistic integrity, and this unacknowledged borrowing felt like a heavy weight on his shoulders. As he flipped through the pages, his disappointment enveloped him like a fog, significantly tarnishing his sense of integrity and leaving him grappling with feelings of anger and sadness toward a once cherished friend. The sense of betrayal was so profound that it felt like a part of his soul had been torn away.

Garcia, on the other hand, seemed to have a blind eye when it came to using ideas from other magicians. He had a reputation for being haphazard in his ethical approach, often incorporating various tricks and concepts without fully understanding or crediting their original creators. Yet, paradoxically, he was quick to criticize and point fingers when the shoe was on the other foot, eager to defend his territory. It seemed senseless and foolish for Garcia to “pick a fight” with others when none was warranted; his actions often left people scratching their heads in disbelief. This stark contrast in their approaches to creativity and originality underscored the importance of artistic integrity in the world of magic.

Garcia’s style of borrowing was never malicious but rather a result of his total ignorance of the boundaries that separated inspiration from theft. Once he committed to an idea, he often lacked the ability or willingness to back off or offer apologies, showcasing a profound lack of emotional maturity. This behavior was particularly evident in his dealings with Tony Binarelli, an Italian magician and friend. Despite their friendship, Garcia had frequently borrowed elements from Tony’s shows, taking credit for innovations that weren’t truly his own. This behavior created an invisible rift, leaving Tony feeling unappreciated and deeply frustrated. However, Binarelli took the high ground and did not allow Garcia’s foolishness to come between their friendship.

As Kaps reflected on the situation, he couldn’t help but feel a kinship with Tony, understanding too well the heartache that comes from watching someone you once respected disregard and step on the very principles you hold dear. In a world where creativity should be celebrated and originality valued, both Kaps and Tony were left wondering how to navigate the treacherous waters of friendship, trust, and artistic integrity in an industry that too often blurred the lines.

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 the just-released *Frank Garcia: The Man with the Million-Dollar Hands*. Books can be purchased at www.booksbyjoe.com.

Erratum: In my July column, I mistakenly stated that “Justo Botanica” was founded in 1920; it was established in 1930. “La Casa de las Velas,” another botanica founded in 1921, was located at 60 East 116th Street. This correction does not affect the overall narrative of the story.

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Garnet Garven One-Man Parade No-Cost Magic

Written and Illustrated by Garnet Garven

I used to tell my friends that, “Down deep, I’m shallow,” but they disagreed, insisting that I’m just plain cheap. They may not be entirely wrong, but in my defense, I prefer the labels thrifty, pennywise, or prudent. Those less pejorative descriptions better reflect my Scottish heritage. Besides, I know a bargain when I see one. This Parade is all about low-cost, perhaps even no-cost magic.

Every time I walk into my local home improvement store, I make a beeline for the paint department. Walls of colorful splashes of paint colors lure me like a kitty cat to catnip. Free paint chips, fold-out brochures, wooden paint stir sticks, paint-can openers, and other takeaways are impossible for me to resist. After all, free is one of my favorite colors.

In addition, paint manufacturers give their colors wonderfully imaginative

names such as *Autumn Blaze*, *Jaunty Green*, *Pesto Pasta*, *Fire Fly*, and *Whipped Strawberry*. These whimsical names spark the imagination and suggest countless presentation possibilities. Whenever I browse the paint department, my mind immediately begins searching for new and innovative magical applications. Better yet, paint chip samples are colorful props with excellent audience visibility, making them ideal for stage, parlor, and children’s performances. Color transpositions, transformations, switches, forces, predictions, productions, and many other effects can all be created with these readily available free paint chip samples.

Over the past few years, I have created and adapted a variety of magic routines using free paint chip samples from various home improvement stores. My wife jokingly says that I may soon be banned from these stores. Not yet, I tell her! These paint chip samples are available in a wide range of sizes. Common samples measure approximately 2.25 by 5 inches, 4 by 4 inches, and 5.25 by 6 inches. Paint-chip brochures typically contain smaller samples measuring about 1.25 by 2.75 inches. These can be cut from brochures and incorporated into a wide variety of magic routines.

This Parade presents seven colorful routines using paint chip samples and related products from your local home improvement store. I hope you enjoy these cost-effective alternatives to the daily barrage of new releases from our wonderful (but sometimes overly enthusiastic) magic dealers.



This is my sixth Parade, and I would be remiss if I did not acknowledge the ‘colorful contributions’ of fellow I.B.M. members Warren Morse of Los Angeles, California, and Lisa Krol of Saskatoon, Saskatchewan, Canada. Their testing, thoughtful reviews, and editorial assistance have been invaluable on all of my Parades.

ERRATUM: I want to thank my colleague Thomas Henry for bringing to my attention two corrections needed to my October 2025 Parade (Volume 105, Number 10, p. 82). The method uses the Ramasee Principle that was discovered by Howard Adams, not the Gilbreath Principle. Also, the Ramasee Principle was used by Larry Becker in “Will the Cards Match.”

Garnet Garven is a retired business school professor and longtime dean. A life-long hobbyist, his magic has appeared in M-U-M, VANISH, and The Linking Ring, where he has received four Awards of Excellence for his One-Man Parades. He is a member of the International Brotherhood of Magicians, the Society of American Magicians, The Magic Circle (MMC), Fédération Internationale des Sociétés Magiques (FISM) and Past President of the Palm Springs Magicians Club (Ring 291). He resides in Canada but spends winters in Palm Springs, California.

Paint the PATEO

EFFECT: Eight wooden paint stir sticks are displayed inside an empty paint can. Each of the sticks has a different color painted on the end of the stick. Taking turns, a spectator picks any two colored sticks and the magician eliminates one stick. The magician picks two colored sticks and the spectator eliminates one. This is repeated until one stick remains. The color on the remaining stick matches the color of a single prediction stick concealed inside a paint roller refill.

METHOD: Most magicians will recognize this as the ‘P.A.T.E.O. Force – Pick

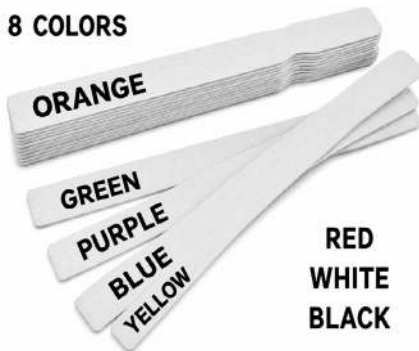


Fig. 1

Any Two, Eliminate One. The method created by Roy Baker appeared in *Baker's Bonanza* by Hugh Miller (1968, p. 39) and has been used in countless routines. Before you dismiss this as an old and simple force, know that this is likely the most underrated force in our magic literature. Detractors suggest that the method is process-heavy with too many repeated steps. My routine uses a patter that provides a logical explanation offering an interesting and colorful performance. Try it and you be the judge.

The first rule of this method is easy to remember: if there is an odd number of items, the magician goes first; if there is an even number of items, the spectator goes first. By going first, I mean the person will select two items and the other person eliminates one of them. “Eliminating” means you set it aside from the main group in a discard pile. My routine and patter uses an even number. This will become clear in the performance.

SET-UP: Visit the paint department of your local home improvement store such as *Lowe's* or *Home Depot* and collect nine wooden paint stir sticks. These are promotional items and are available free, but you will likely have to make a few visits, collecting two to three at a time. These are also available at other local paint and decorating stores. You can use a mixture of promotional brands of stir sticks.

Cut the paint stir sticks to approximately 9 inches in length. This makes it easier to handle and allows the sticks to fit com-

fortably inside a 1-gallon paint can. Sand the edges smooth. Using a black marker, write on both sides, the various color names (Fig. 1). For improved presentation, paint the bottom 3 to 4 inches of the sticks using *Testors* enamel paint. These are the 3-ounce bright paints used for model cars. Similar hobby paints can be substituted.

WORKING AND PRESENTATION:

A 1-gallon paint can holding a collection of wooden paint stir sticks is displayed (Fig. 2). The labeled or color painted ends are sticking out. The magician begins, "When I was a kid, our family had a simple and effective way to minimize sibling disputes over the size of various dessert slices. The rule was, whoever cut the cake or pie, the others got to choose their pieces first. The cutter was the last one to select their dessert. This led to surgical precision measuring! I recently learned a similar decision process for the selection of paint colors."

The magician continues, "One of the most stressful experiences in life is selecting a paint color for your home, a color one has to live with for many years. It's called 'paint color selection anxiety' and is

a real psychologic issue for some people. When my wife and I recently visited the paint store we were overwhelmed with the multitude of colors and shades. The clerk in the paint department (excuse me, the Decorating Consultant) witnessed our frustration and offered her professional advice. She noticed the number of paint chip samples we were holding and suggested a method to narrow our choices. She said that color selection is mainly about deciding, as a couple, the colors we don't want. It's a process of color elimination."

The magician, if male, selects a female assistant from the audience. The magician says, "Thanks for volunteering. I hope you have experience in paint color selection. I will play the role of the 'gentleman' or confused male partner in this role play and you can play the role of the 'lady of the house.' Are you okay with this assignment? Great, let's begin."

ELIMINATION STEPS: The magician explains, "Our Decorating Consultant handed us a paint can similar to this. Inside the can were wooden paint stir sticks each with a different color. Also inside was a paint roller refill brush. She said that she had been watching our paint chip selections and had placed inside the paint roller brush a stir stick with a color that she recommends. But, she said that she wanted us to first eliminate the colors we did not want." Note: Cap or plug one end of a paint roller refill. Conceal inside the colored paint stir stick that you wish to force. The handle tip will protrude from the roller brush with the color name or painted end inside the roller. Remove the paint roller refill and set it aside in full view. You will need two matching color sticks, one you will place inside the roller. I use blue as my color, but you can decide which color you wish to force.

She continued, "Let's have the 'lady of the house' go first. From the collection of stir sticks, select any two colors. Now, let's have 'the gentleman' eliminate one of these two selected colors he simply



Fig. 2



Fig. 3

cannot live with.” Turn this stick color side down and place it back into the paint can, as a discard. Return the other stir stick to the paint can with the color end sticking out. The paint consultant says, “Now it’s the ‘gentleman’s’ turn to select any two colors with the ‘lady of the house’ deciding which color to discard.” Repeat, taking turns until only two sticks remain.

Note: The magician never gives the spectator the opportunity to eliminate the forced color by always choosing two different colors from which the spectator eliminates one. If the spectator chooses the forced color as one of their two selections, the magician always eliminates the other color, keeping the forced color active and returning it to the paint can.”

REVEAL: When you are left with two remaining sticks, the forced stick will be a match for the color inside the paint roller (**Fig. 3**). At this point of the performance, hand the paint roller brush to the spectator to hold. They will not be able to see the color of the stir stick.

This is when the ‘magician’s force’ is used. While holding the two sticks, the magician says to the spectator, “Pick a color.” If she says blue (the force color), drop the other stick into the paint can upside down. Hand the blue stick to the selector to hold. If she says the other color, drop it into the paint can and hand the blue stick to the spectator. The spectator is now holding a blue stick and the paint roller refill.

The magician says, “At the beginning of the process, the Decorating Consultant placed a colored stir stick inside the roller brush you are holding. Please remove that stir stick. Ta-da, blue and a colorful match! Choosing paint colors can be both easy ... and magical.”

Color Triangulation

EFFECT: This bilingual prediction routine demonstrates the international versatility of colors. Eight different paint chip samples are mixed by a spectator, who secretly selects one color. With the magician’s back turned, three spectators take turns spelling and dealing the paint chips. When the magician turns around, the secret color is immediately revealed in a very magical display. As an encore, the effect is repeated by spelling another color in français (or español), proving that the magic works in more than one language. The routine concludes with the magician triumphantly exclaiming, “Voilà! Un, deux, trois... s’il vous plaît!”

WORKING AND PRESENTATION:

This routine is adapted from an old playing card effect. It uses eight different color paint chip samples. Print and glue paper labels with the names of the eight colors in both English and French to the colored side of each paint chip (**Fig. 1**).

With eight paint chips, the method works only with color names containing more than three and fewer than eight letters. Consequently, the only English color



Fig. 1

THIS IS THE EXPOSED BOTTOM VIEW WITH THE DARKER SHADED TOP CARD OFFSET AND READY FOR THE DROP FLIP/REVEAL

that cannot be used is red. If you prefer to perform the routine in Spanish, yellow (amarillo) should be replaced with another color, since amarillo contains too many letters. The colors used in this routine contain four, five, or six letters, making them ideal for the method.

For added convenience, print, cut out, and glue a list of the eight color names to the reverse side of each paint chip. This provides the spectators with a handy spelling guide and greatly reduces the chance of an error during the spelling and dealing procedure.

Spectator #1: Once three spectators have been selected, begin by saying, “I have a collection of paint chip samples from my local home decorating store.” Hand the paint chips to Spectator #1 for examination. The magician continues, “As you can see, each paint chip is labeled in both English and French. To prove that I can’t influence your choice, I’m going to turn my back. While I’m turned away, please mix the paint chips face up so everyone can see the different colors. Then secretly choose one English color and place it on top of the stack with the color side facing up. Don’t say the name of your color, but show it to the other spectators and the audience.” The magician says, “Next, turn the entire stack face down. Your secretly selected color will now be on the bottom of the face-down stack.”

The magician continues, “Keeping the stack face down, have Spectator #2 hold out an open hand. Deal the paint chips, one at a time, onto their palm – one chip for each letter as you silently spell your secret color in English. When you’ve finished spelling, place the remaining paint chips

on top of the dealt pile. Remember, do all of this silently. Pause, then ask, “Have you finished? Great.”

Spectator #2: The magician says, “Now I’d like the second spectator to take hold of the paint chips. Keep them face down and repeat exactly the same procedure by silently spelling the same secret color. This time, deal one paint chip for each letter onto the open palm of Spectator #3. When you’ve finished spelling, place the remaining paint chips on top of the dealt pile held by Spectator #3. When you’re finished, let me know. Pause, then ask, “Done? Great.”

Spectator #3: The magician says, “Finally, I’d like our third spectator to repeat the same procedure. Keeping the paint chips face down, silently spell the same secret color and deal one paint chip for each letter onto the open palm of Spectator #1. When you’ve finished spelling, place the remaining paint chips on top of the dealt pile. Please let me know when you’re finished, and I’ll turn around.”

Pause until the spectator confirms they are done, then turn to face the audience. Spectator #1 will now be holding the face-down packet.

REVEAL: The dealing procedure automatically moves the secretly selected paint chip from the bottom of the packet to the top. The beauty of the method is that it is completely self-working – it doesn’t matter which color is chosen, provided all three spectators silently spell the same color.

Turn back to face the audience and take the face-down packet from Spectator #1. Hold the packet by its short ends between the thumb and middle finger (**Fig. 2**). Using the thumb of your free hand,

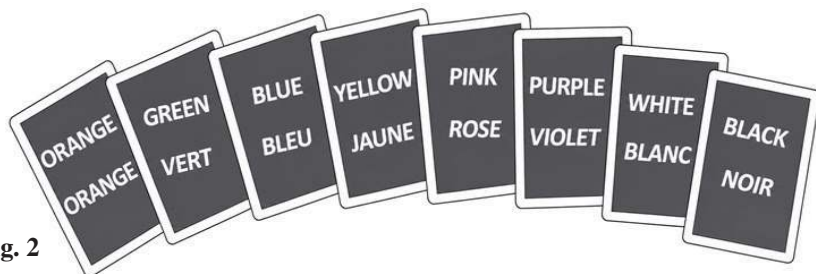


Fig. 2

secretly slide the top paint chip inward, toward the outside of your palm, so that it protrudes approximately one-third to one-half of its width. Hold the packet 15 to 20 inches above the table and release the packet. Assisted by gravity and air resistance, the packet falls causing top paint chip to flip face-up, revealing the secretly selected color. Only the top paint chip turns over.

Before the drop, the magician says, "Let's review what has happened. We began with a collection of paint chip samples. While my back was turned, the chips were thoroughly mixed, and one color was secretly selected. You could have chosen orange, green, blue, yellow, pink, purple, white, or black. The choice was entirely yours. Next, our three volunteers each silently dealt the paint chips while spelling the same secret color. That procedure was repeated three times."

The magician explains, "As you were spelling and dealing, I was secretly using the power of triangulation to determine your selected color. That's why the paint chips had to be mixed three times." Pause, then ask: "For the first time, what was your secret color?"

Once Spectator #1 announces the secret color, drop the paint chip packet to produce the dramatic color reveal. The technique requires a little practice, but the result is both visual and magical. The air-flip reveal is based on the suggestion by Dr. Rolf Häcker of Germany, a long-time member of the I.B.M. My sincere thanks also goes to Barry Tunkel for his helpful suggestions.

Répéter en Français: As an optional encore, demonstrate the magic – and the international versatility – of colors by inviting the spectators to repeat the routine using the French spelling of either a different secret color or the same one. Some of the French color names contain more letters, while others contain fewer – a subtle difference that is sure to puzzle even magicians. After successfully revealing the

second color, conclude by triumphantly exclaiming, "Voilà! Un, deux, trois... s'il vous plaît!"

More Color Triangulation

EFFECT: Using a similar three-step principle as in the previous *Color Triangulation*, this routine offers an even cleaner presentation. There is no spelling, no need to label the paint chips, no need to turn your back, and the entire effect is performed with a single spectator. Eight different paint chip samples are thoroughly mixed while the spectator secretly remembers one color. After several additional mixes, the magician reveals the spectator's secretly selected color.

WORKING AND PRESENTATION: This routine is suitable for both close-up and parlor performances. As in the previous *Color Triangulation*, eight different paint chip samples are used. The magician says, "I have a collection of paint chip samples from my local paint store. The colors are red, yellow, green, blue, purple, pink, white, and black." Fan the paint chips or casually display them as you transfer the paint chips from hand to hand. Invite the spectator to silently remember any one of the eight colors.

The magician continues, "As you make your choice, you might be thinking, I'll choose blue, dazzled by the magician's beautiful blue eyes. Or perhaps you'll choose black, admiring the magician's luxurious head of hair – not a single gray hair in sight. Maybe you'll choose white, inspired by the magician's dazzling Hollywood smile. You might even settle on green, the color of envy, as you reflect on the magician's extraordinary talent... in contrast to your life's shortcomings." Pause for any chuckle before continuing with the routine.

The magician continues, "Whatever color you silently select, please remember your color. Can you see it in your mind's eye? Good. I am going to attempt to dis-



Fig. 1

cover your secret color but I will need some help from you and a pair of special glasses.” Set the paint chips down and uncover two stacked drinking glasses and place these in the center of your tabletop. You can place these against your eyes similar to binoculars as you slowly scan your audience (**Fig. 1**). This will get a chuckle. I keep the glasses stacked and covered with a silk before the routine begins.

In performance, follow these five steps:

STEP 1: After the spectator has silently selected and remembered a color, thoroughly shuffle the eight paint chip samples.

STEP 2: Hold the paint chips face down in your hand. Without looking at the colors, place the top paint chip into the glass on your right with the colored side facing the audience. Place the next paint chip into the glass on your left, again with

the colored side facing the audience (**Fig. 2**). Continue alternating the paint chips between the two glasses until all eight have been placed. As each new paint chip is added, position it in front of the previous one so that only the newest color is visible to the audience. Ask the spectator to keep track of which glass receives their secretly selected color.

STEP 3: Remove the four paint chips from the left glass and ask the spectator whether they saw their secret color. As you ask the question, casually fan or spread the four paint chips so the spectator can easily verify their answer. If the answer is yes, place the four paint chips behind the four chips remaining in the right glass (that is, closest to the magician). If the answer is no, place the four paint chips in front of the chips in the right glass (closest to the spectator). This positioning is the key to the method.

STEP 4: Remove all eight paint chips from the right glass and repeat Steps 2 and 3 two more times. At the conclusion of the third round, the spectator’s secretly selected color will have been automatically positioned at the top of the packet – the paint chip closest to the magician.

STEP 5: For the final reveal, all eight paint chips will be in the right glass. Rotate the glass so the color sides face you. The paint chip furthest from you will be the spectator’s secret selection. Reach into the glass and remove the other seven paint chips in the glass. Place the seven paint chips into the left glass with the color sides facing the audience. Alternatively, to make your selection appear more magical, once you know the spectator’s selected color, all the chips can be moved from glass to glass before placing the predicted chip in the right glass. This will simulate the magician pondering the prediction. Finally, ask the spectator to announce their secret color.

For the reveal, lift the right glass, rotate it toward the audience, and reveal the lone remaining paint chip. It matches the spectator’s secretly selected color.



VIEW FROM THE AUDIENCE

Fig. 2

Color Wheel

EFFECT: A stack of home improvement paint chip samples are displayed color side down. One of the samples marked “paint department advice” is placed in the center of the table. The remaining paint chips are mixed and randomly arranged face down in a wheel pattern around the center paint department’s ‘advice’ recommendation. A spectator picks any paint chip which is turned over to reveal a color. The letters of the color are spelled, moving clockwise, one spot for each letter in the name of that color. Landing on a new sample, that color is revealed and spelled. This is done until only one paint chip remains. Magically, the choice matches the ‘advice’ paint sample in the center of the color wheel.

SET-UP: Let this be a lesson to fellow magicians ... take better notes! Unfortunately, I cannot provide the source of the clever mathematical principle used in this effect. It belongs to a family of spelling-and-counting effects that have appeared in the magic literature over the years.

The method uses words containing 3, 7, 6, 5, 9, and 8 letters to force a card or other item. Sadly, the only notes I made were those six numbers, along with the comments, “cool!” and “must try.” If any reader can identify the original source, I would be most grateful and pleased to give the effect proper credit.

This routine uses eight paint chip color samples from your local home improvement store. I use 2.75 by 4.5-inch *BEHR* paint chip samples, but any brand or size will work. Collect the eight colors shown in **Figure 1**. Print, cut out, and glue the labels to the color side of all the paint samples except the two blue ones. On the non-color side of one blue sample, attach the “Paint Dept. Advice” label. Leave the second blue sample unaltered, with no label on either side.

ORDER	LETTERS	COLORS	LABELS
1	3	RED	YES
2	7	MAGENTA	YES
3	6	YELLOW	YES
4	5	GREEN	YES
5	9	TURQUOISE	YES
6	8	BURGUNDY	YES
7	n/a	BLUE	NO LABEL
8	n/a	BLUE	“ADVICE”

COLOR SIDE


CUT AND PASTE
 COLOR LABELS
 FOR ALL 7
 COLORS EXCEPT
 BLUE

NON-COLOR SIDE


CUT AND PASTE
 AN ‘ADVICE’
 LABEL FOR 2ND
 BLUE SAMPLE

Fig. 1

Arrange the paint samples in the order shown in **Figure 1**. Beginning with the red sample face up, followed by magenta, and continuing until the blue sample is on top of the face-up stack. Turn the entire stack face down, then place the “Paint Department Advice” sample on top with its label side up. You are now ready to perform.

WORKING AND PRESENTATION:

The magician begins, “I’m not sure what your experience has been at your local home improvement store when selecting paint colors with your significant other. Mine has been, let’s say ... uneven. The paint chips are too small, the lighting is not natural and a crowded store does not help. I hate being rushed to make a decision. We never seem to agree and we always have too many color samples. The paint department clerk saw us struggling. She suggested we use a ‘color wheel’ to help make our decision.”

The magician continues, “I have a stack of the paint colors we were considering. I’m not going to show you the color side just yet because I first want to demonstrate how the Color Wheel works. The paint department clerk reached under the counter and placed a single paint sample face down on the counter. She said, ‘This is my recommendation.’” Place the blue “Paint Department Advice” sample label side up in the center of the table. “She then told us to turn all of our paint samples face down

and mix them thoroughly so no one would know which color was which.”

Cut the stack several times to demonstrate that the order has been thoroughly mixed. Do not shuffle the cards. Simple cuts preserve the relative order of the stack while convincingly appearing to randomize the paint chips. The magician continues, “Finally, she instructed us to arrange the paint samples face down in a circle around her recommendation, creating what she called a Color Wheel.” Deal the paint samples clockwise to form the wheel, as shown in **Figure 3**. It does not matter where you begin dealing.

The magician continues, “She said we had narrowed our choices down to just seven paint samples, ‘That’s better than most couples who come in here,’ she laughed, ‘Choosing paint colors is often a process of elimination.’ She then asked us to point to any one of the face-down samples. ‘Take your time,’ she said. ‘Make sure you’re happy with where you begin, because this could be a decorating decision you’ll have to live with for many years!’”

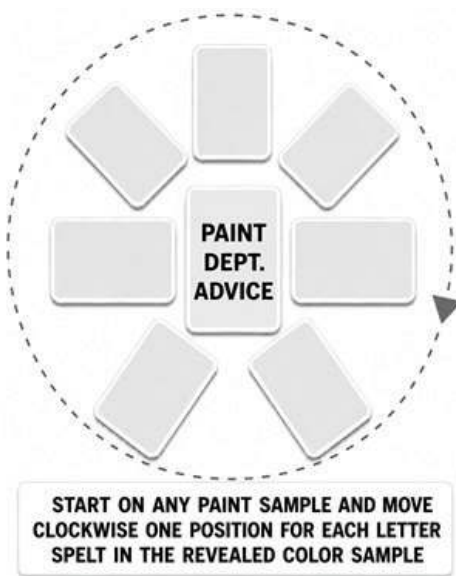


Fig. 3 Color Wheel

Invite the spectator to point to any one of the seven face-down paint samples. Note: It makes no difference which of the seven paint samples the spectator chooses. The spelling sequence is self-working: the varying letter counts of the color names ensure that the process always eliminates every sample except the blue one, which matches the “Paint Department Advice” sample in the center of the Color Wheel. Note: If the blue paint chip is selected on the first selection, you are done! Move directly to reveal section.

The magician says, “Once we had agreed on a starting point, the clerk told us to turn over and pick-up that paint sample.” For example, suppose the chosen sample is Yellow. The magician continues, “‘We’ll eliminate yellow from consideration,’ she said, ‘Now spell the word Y-E-L-L-O-W, moving clockwise one paint sample for each letter. Begin counting with the next face-down sample after Yellow. The sample you land on becomes your next color choice.’”

Turnover and pick-up the paint sample on which the spelling lands and reveal its color. Spell that color in the same manner, always beginning the count with the next face-down sample, moving clockwise around the Color Wheel. Continue this process until only one paint sample remains in the wheel, together with the “Paint Department Advice” sample in the center.

The magician said, “The clerk smiled and said, ‘Well, we’re down to just one paint sample. Let’s see if my recommendation agrees with yours.’” Turn over the center “Paint Department Advice” sample to reveal a light blue paint color. “‘Now turn over your final paint sample,’” she said. The spectator turns over the remaining sample. It is light blue – an exact match. “‘Looks like blue it is!’ she said. The color wheel works.” The magician said, “We left the store completely confident that we’d made the right choice. What a magical experience!”

Primary Colors

EFFECT: Three paint chip samples representing the primary colors of red, yellow, and blue are displayed. A spectator secretly chooses one color in their mind. While the magician's back is turned, the spectator mixes the paint chips and turns them face down. The magician turns around and immediately identifies the spectator's secretly chosen color.

WORKING AND PRESENTATION:

In 1951, Bob Hummer created a divination routine called *Mathematical Three-Card Monte*. In 1956, Martin Gardner explored the underlying principle in his book *Mathematics, Magic and Mystery* and in later publications. Over the years, many magicians have developed variations of the effect, including Al Koran, Nick Trost, Karl Fulves, Harry Lorayne, Darwin Ortiz, and others.

The routine is traditionally performed with playing cards, although other objects have occasionally been used. I believe this is the first version to use paint chip samples, creating a more logical theme and colorful presentation while simplifying the handling. Collect three free paint chip samples from your local home improvement or paint supply store (**Fig. 1**).

Step #1: The Display. Invite the spectators to examine the three paint chip samples. Arrange the paint chips face up with the yellow paint chip in the center and the red and blue paint chips on either side.

The magician says, "Here we have three paint-chip samples from the paint department of my local home improvement store: a red, a yellow, and a blue sample. These are known as the primary colors because they cannot be created by mixing any other colors together. In fact, all other colors can only be produced by combining these three in different proportions. They are powerful... perhaps even magical... colors."

The magician continues, "I'll need the assistance of a volunteer, but preferably someone with blue or light-grey eyes. Like

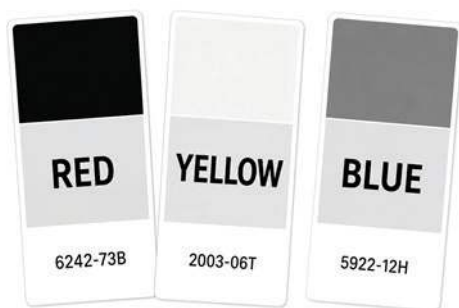


Fig. 1

the ocean or a clear blue sky, blue eyes that reflect more light. They also help me see into a spectator's mind's eye. Thank you for volunteering. You do have remarkably blue eyes!"

Step #2: The Secret Selection. The magician says, "Please look closely at each of the three primary colors. Look at the red... now the yellow... and finally the blue. Now let me look deeply into your eyes. Amazing! I can actually see all three colors reflected in them. This is very interesting."

Turn your back to the spectator. The magician continues, "While my back is turned, study the three paint chips and secretly choose one. Pick up your chosen paint chip, hold it about eight inches from your eyes, and stare at the color for a count of ten."

"When you've finished, place your chosen paint chip color side down. Then swap the positions of the other two paint chips and place them color side down as well. Let me know when you're finished, and I'll turn around."

Hummer's principle requires you to track only the paint chip that begins in the center position. Follow that paint chip throughout the routine. When you turn around and pick up the center paint chip:

If it is yellow, the spectator selected yellow.

If it is red, the spectator selected blue.

If it is blue, the spectator selected red.

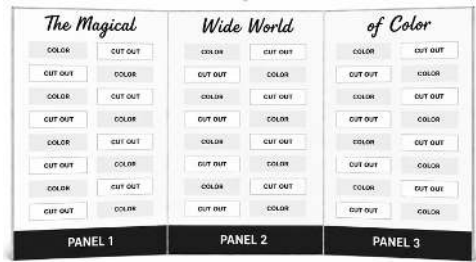
Step #3: The Reveal. The magician says, “I hope you are not seeing stars in your eyes from staring. But I hope you have burned the image of your color in your mind’s eye.” Again, focus only on the center position and follow this paint chip. Begin mixing the paint chips similar to a three-card monte mix. You can even pick-up the chips and mix them in your hand as long as you follow the key center paint chip. Set these down, mix a few more times and place them in any order. Remember the location of the key paint chip.

The magician says, “Let me look again into your baby blue eyes. I am looking for a reflection. Using your mind’s eye, try to visualise the color of your secret paint chip and only that color. I think I got it.” Pick up the three paint chips, poker hand style, remembering the position of the original middle chip. It may have changed position but you have followed that sample. Remember, if this sample is red, the spectator’s selection is blue. If the chip is blue, their selection is red. If it is yellow then this is their selection. Drop the secret color face-up for the reveal.

LAST COLOR STANDING

EFFECT: A multi-panel paint-chip brochure is displayed with several paint chip samples cut out of the promotional cardboard brochure. An envelope containing a secret prediction is introduced. Next, a clear, sandwich-size plastic bag filled with sixty to seventy-five loose paint-chip samples is shown.

The loose paint chips are emptied into a paint can, thoroughly mixed, and then dumped onto the tabletop. All of the face-up, color-side paint chips are tossed back into the paint can, while the face-down chips are discarded. The remaining paint chips are mixed and dumped again, repeating the process until only a single paint chip color remains. The prediction envelope is opened, revealing a prediction that



-ON A MULTI-COLOR PAINT CHIP SAMPLE BROCHURE, USE AN EXACTO OR CRAFT KNIFE TO CUT OUT EVERY SECOND PAINT CHIP. THIS 3-PANEL BROCHURE WILL BE USED IN PERFORMANCE AS A DISPLAY PROP.

-USE TWO OTHER BROCHURES AND WITH SCISSORS, CUT OUT ALL THE PAINT CHIPS. THIS WILL CREATE BETWEEN 60 TO 75 INDIVIDUAL CUT-OUT PAINT CHIP PIECES.

Fig. 1

perfectly matches the color of the last remaining paint chip ... the Last Color Standing.

SET-UP: This is a forcing method that I have used with coins, poker chips, postcards, and other two-sided objects. Paint chip samples are particularly well suited to the routine because they provide a colorful and visually appealing display. The pattern supports the actions.

Collect three paint chip brochures from your local home improvement or paint supply store. These brochures are typically printed on lightweight cardstock. I use a three-panel brochure measuring approximately 12 by 18 inches, with individual paint-chip samples measuring 2.75 by 1.25 inches. Although almost any size will work, choose brochures with bright, vibrant colors for maximum visual impact.

Prepare one performance display prop as shown and described in **Figure 1**. Use two other brochures to cut out individual paint chips. Depending on the size and format of the brochures, you should be able to cut out sixty to seventy-five individual paint chips. These will have a paint chip color on one side and the various brochure backing on the other side. Store these in a clear sandwich-type plastic bag. I use an empty paint can for mixing the chips to further advance the painting or decorating theme.



Fig. 2

Finally, make the gimmick shown in **Figure 2**. It consists of a double-sided paint chip that matches the color of the one-sided prediction paint chip concealed inside the envelope. I use a lightweight paint chip sample and glue two identical chips back to back. The finished gimmick is approximately the same thickness as the other paint chips, making it virtually indistinguishable during handling.

When the paint chips are dumped onto the table, some will land color side up and others color side down. Because the gimmick is colored on both sides, it will always display the same color regardless of how it lands. Toss all of the color-side-up paint chips back into the paint can and brush the color-side-down paint chips aside. Repeat the mixing and dumping procedure until only the double-sided gimmick remains.

To begin, place the cut-out brochure, the sealed prediction envelope containing the matching paint chip and the plastic bag full of one-sided paint chip samples inside an empty paint can. Hidden among the paint chip bag is your two-sided gimmick that matches the prediction chip. Your props are now set, and you are ready to perform.

WORKING AND PRESENTATION:

The magician begins, "I have a problem. Apparently, I don't have curb appeal! I thought it was only sex appeal that mattered but again, I'm wrong. My wife insists that painting our front door a 'feature color' will increase our curb appeal. I told her that I do not know what she means but she needs to curb her enthusiasm! I should have kept quiet because soon after we found ourselves at the paint and decorating store sorting through samples and samples and more samples of paint chips." Display the paint can and remove the paint chip brochure prop.

The magician continues, "This is just one of the paint-sample brochures where my wife has cut out all of the colors she is considering." Display the brochure and poke your fingers through the cut-out openings to emphasize that the paint chips have been removed. Set the brochure aside. The magician continues, "I also have an envelope containing a single paint chip. It holds my favorite color choice. We'll see if I can convince my colorful life partner that it's the perfect color for our front door."

Remove the prediction envelope from the paint can and hand it to a spectator for safekeeping. Next, remove the plastic bag containing the loose paint chips and display it to the audience. Take out a few paint chips, casually showing that they are colored on only one side. There is no need to call attention to this fact; it should be self-evident, and this brief display provides all the proof the audience needs. Return the paint chips to the plastic bag, then pour the entire contents into the paint can, mixing the paint chips as you do so.

The magician says, "I told my wife that we need to narrow down her long list of possible paint colors. We'll dump the paint chips onto the table and eliminate every chip that lands color side down." Dump the paint chips onto the table. Return only the color-side-up paint chips to the paint can, leaving the color-side-down chips on the table. As you do this, comment on some of the discarded colors, saying things

like, “I’m glad we eliminated that one,” or, “If we painted the front door that color, I’m sure the neighbors would complain!” Gather the eliminated, color-side-down paint chips and move them to one side of the table. If you wish, place them inside the cut-out paint-chip brochure to reinforce the theme and keep the performance area tidy.

REVEAL: Repeat the mixing, dumping, and sorting procedure until only the forced paint chip remains. This typically takes five or six rounds. Leave the final paint chip on the table and return the discarded, color-side-down paint chips to the paint can. Display the remaining paint chip, taking care to show only one side, then announce its color. Drop the paint chip into the paint can, secretly concealing the double-sided gimmick. Your dirty work is now concealed.

Ask the spectator holding the prediction envelope to open it and remove the enclosed paint chip. The prediction perfectly matches the last remaining color. The magician concludes, “Good news... it looks like I finally have curb appeal!”

Color Sympatico

EFFECT: I generally avoid routines that rely on stooges. However, this presentation is so entertaining and has played so strongly in performance that I decided it deserved a place in this Parade. A married couple is invited to discover how sympatico their color preferences really are. Two identical sets of multi-colored paint chip samples are mixed color side down. Without seeing the colors, the first partner places their face-down paint chips into positions 1 through 5. The second partner (the stooge) then places their face-down paint chips into the corresponding positions. When both paint chips are revealed, every color matches perfectly, proof that the couple is truly color sympatico!

SET-UP: You will need to construct a self-contained prop that holds everything required for the performance. Begin by

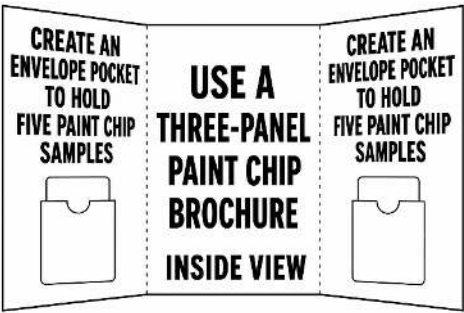


Fig. 1

obtaining a three-panel paint chip brochure from your local home improvement or paint supply store. Create two pockets to hold the five paint chip samples and glue them to the inside panels of the brochure (Fig. 1). I use small coin envelopes for this purpose. Seal each envelope, cut one side open, and trim a shallow curved notch in the opening to make inserting the paint chips easier.

Next, collect two matching sets of five paint chip samples. The paint chips I use measure approximately 2 to 2.5 inches by 5 to 6 inches, although similar sizes will work just as well. Trim the paint chips as needed so they fit neatly inside the pockets.

On the back of the brochure, create **ten envelope pockets**, similar to the two pockets shown in Figure 1. Number the pockets as illustrated in Figure 2. During

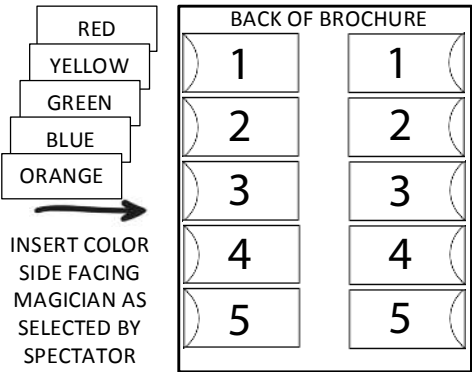


Fig. 2

the performance, the back of the brochure, with the numbers, faces the audience. The two spectators will instruct the magician where to place each paint chip by calling out the pocket numbers. Because the paint chips are inserted **color away from the audience**, neither spectator will be able to see the colors as they are placed into the numbered pockets.

METHOD: This adaptation is based on a presentation by Canadian magician Ryan Pilling, who applied the principle from George Schindler’s “Sixth Sense,” published in *Magic with Everyday Objects* (Stein and Day, 1976, p. 131). The second spectator is a confederate who knows the method. After the first spectator decides what number to assign to which paint chip, the magician secretly communicates to the second spectator the required matching sequence using the finger code illustrated in **Figure 3**. The code is straightforward and requires only a few minutes to master.

WORKING AND PRESENTATION: The magician says, “Have you ever wondered whether the colors I see are the same colors you see? Could the color I call red actually be the color you experience as blue? Scientists who study ‘color vision’

have explored this fascinating question for years. As children, we learn the names of colors: blue, yellow, green, and so on. But are colors simply something we learn, or does each of us actually experience them differently? And what about biology? Do men and women perceive colors differently? Surprisingly, the answer appears to be both yes and no.”

The magician continues, “Let’s conduct a little experiment to see just how color sympatico one couple in our audience really is.” Invite a married couple (or any two partners) to assist. They may remain seated in the audience. Display the brochure with the numbered side facing the audience. The three-panel brochure will stand upright on its own (**Fig. 4**).

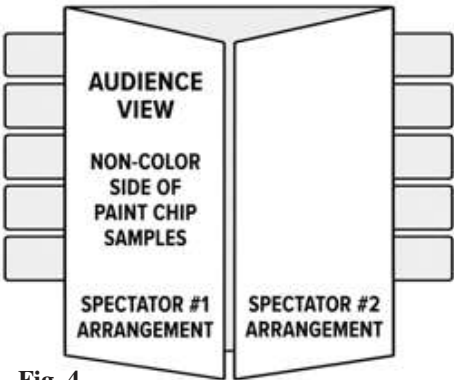


Fig. 4

Show the paint-chip colors to the audience and explain that there are two identical sets of five paint chip colors. Hand one set of five paint chips, face-up, to each volunteer for examination. Ask them to shuffle their paint chips and then turn them face down. Retrieve both face-down packets, placing the second volunteer’s packet in front of the brochure. I usually begin with the female volunteer.

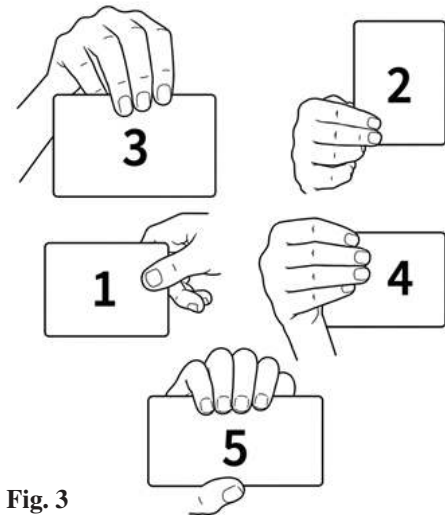


Fig. 3

The magician says, "Let's begin with the better half of this couple. In my experience, women usually have a better eye for decorating! You've shuffled your paint chips, so now I'd like you to tell me which numbered pocket should receive your first paint chip."

Insert the paint chip into the chosen numbered pocket. Continue until all five paint chips have been placed into different numbered pockets. The order is completely unimportant, but take your time and treat each placement as though it is significant. The slower, more deliberate your actions, the fairer the procedure will appear.

The magician says, "So, this is the order you've chosen. Are you happy with it, or would you like to change the position of any of the paint chips? For example, would you like to swap number 3 with number 5? No? How about number 1 and number 4? As you wish." Make any requested changes. The final arrangement is the one that matters.

The magician continues, "Now it's your partner's turn. Let's see just how color sympatico the two of you really are. In my experience, matching three colors is very good, four is outstanding, and five is exceptional. Has your wife ever called you exceptional before?"

Take the second volunteer's face-down packet. Without exposing the paint chip color, take note of the color. Determine the numbered pocket containing the matching color in the first volunteer's arrangement. While holding the paint chip, casually signal the appropriate finger code to the stooge, using the system illustrated in **Figure 3**. The magician asks, "Which numbered pocket would you like this paint chip to go into?" The stooge names the correct pocket number. Insert the paint chip into that pocket and repeat the procedure for each of the remaining paint chips.

PERFORMANCE TIP: Magician Ryan Pilling reminds performers to be careful not to reveal the method with

their eyes. Experienced audience members will often watch your gaze as closely as your hands. I avoid looking directly at the matching numbered pocket. Instead, I casually walk around the table that is holding the brochure, naturally noting the position of the matching color as I move. After stepping into position, I place my fingers on the paint chip and ask the second volunteer, "Which numbered pocket would you like this paint chip to go into?" As I do so, I deliberately look away from the paint chip and gesture toward the brochure, using the movement as a natural distraction while secretly communicating the finger signal.

You need signal only the first four paint chips. The fifth paint chip must automatically go into the only remaining empty pocket, so no signal is necessary. If the final empty pocket is number 4, for example, I will still casually hold the paint chip using the two-finger signal simply to mislead any particularly observant audience member who may be watching for a pattern. The magician says, "Where would you like this paint chip to go? ...Oops! I guess there's only one pocket left."

REVEAL: The reveal is straightforward. From the back of the brochure, all ten paint chips are perfectly color matched. Remind the audience that matching three colors would be very good, four would be outstanding, and five would be exceptional. The magician picks up the brochure, slowly turns it to face the audience, and pauses for a moment before revealing the result. Every pair of paint chips is a perfect match. The magician declares, "Not just three... not four... but five perfect matches! I'd say the two of you are truly color sympatico."

Send comments and appreciations to:

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The Card Corner

MIKE POWERS

This month's effect is a very strong, self-working piece of magic with a poker theme. Not only is it self-working, but the spectator shuffles the deck and even acts as the dealer, making the result particularly impossible. I recommend that you watch the video demonstration at www.mallofmagic.com/cardcorner. The routine is a rehandling of a routine that was published in my *Eye Poppers* lecture notes in 2003.

In the effect, both you and a spectator will receive poker hands. Note that both hands can be pre-chosen by you and that they can be predicted if you so choose. Also, you will be able to end with a normal deck. Furthermore, it's possible to end with a deck that's in Aronson (or other memorized stacks) order.

The abbreviation DG in the trick's title stands for "Double Gilbreath." Note that moves tagged with * have video tutorials at www.mallofmagic.com/themoves. The password to access the videos is marlo7d.

DG Poker

By Mike Powers

EFFECT: A spectator is chosen to be the dealer in a poker game. First, she shuffles the deck. She then deals four, five-card poker hands face down. She is offered the choice of dealing one more hand if she wishes to. The remaining cards are dealt into five piles. **Figure 1** shows the current situation. Hands A, B, C, D, and E are the ones first dealt by the spectator. Piles 1, 2, 3, 4, and 5 are the piles dealt after hands A, B, C, D, and E were created.

The spectator is then allowed to choose any of the hands A, B, C, D, and E. All the

other hands are removed and placed into the card box. The magician then removes the top card from each of the five dealt piles (1, 2, 3, 4, 5) to be his hand as the final reconning begins. The magician shows that he has three aces and two jacks for a full house. However, the spectator wins with a royal flush in spades!

SET-UP: There is a bit of bad news. You will need eight decks of cards to create the deck that you'll be using. The good news is that you can purchase a brick of twelve decks of Bicycle cards on Amazon for \$21, delivered. So, the cost of assembling the needed deck in Bicycle is only \$14.

The rest of the good news is that, as mentioned above, the spectator does everything from the initial shuffling to the dealing. And all the choices are completely free.

You'll be taking advantage of the Gilbreath Principle to pull off this little miracle. You can select any five-card hand for both you and the spectator. Let's say you're going to give the spectator a royal flush in spades. And that you'll receive a

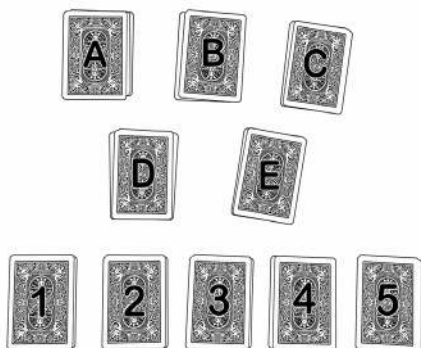


Figure 1

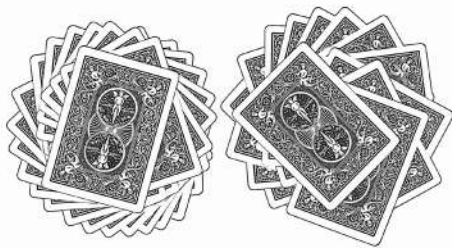


Figure 2

full house, aces over jacks (three aces and two jacks).

Remember, you have eight matching decks of 52 cards. Remove the royal flushes in spades (A, K, Q, J, 10S) from all eight decks. Take four of the groups, all cards in A, K, Q, J, 10 order, and stack them into a group of twenty cards. We'll call this group Pile A. Create a second identical pile, i.e., four groups of A, K, Q, J, 10, and then *reverse* the order of this pile so all the groups of royal flush cards run from 10 through ace. We'll call this Pile B. These forty cards will create the hands that the spectator will choose from.

Now remove the remaining three aces and two jacks (JC and JH) from two of the original decks. Put one group into AH, AC, AD, JC, JH order, and the other into reverse order, i.e., JH, JC, AD, AC, AH. Put the AH, AC, AD, JC, JH group at the bottom of Pile A with the other group (JH, JC, AD, AC, AH) at the bottom of Pile B.

In order to make the cut point easy to hit, put a **Bottom Cutting Breather Crimp*** in the JH at the bottom of Pile A. Finally put Pile A on top of Pile B. That stack of fifty cards will create the exact effect as described above!!

If you want to end with a normal deck, possibly in Aronson order, take another matching, full 52-card deck and remove the AH, AC, AD, JC, JH and also the A, K, Q, J, 10S. Put the remaining forty-two cards in a card case and place the case in your left, side jacket pocket. At the end you'll replace the spectator's hand and your hand in this deck, thus creating a normal, full 52-card deck. I'll deal with idea of ending in Aronson order in the "Final Thoughts" section. Also place two

different-colored poker chips in your right, side jacket pocket. If you're not familiar with the Gilbreath Principle, you're about to have your mind blown.

PROCEDURE: Ask if someone in the group knows how to shuffle as you mime a riffle shuffle. If you find someone who fits the bill, cut dead center at your Breather Crimp. The JH should be the bottom card of the upper packet. You'll be separating the deck into the original Pile A and Pile B. Have the spectator riffle shuffle these two packets together. If you want to eliminate having to "hit" the breather, just spread the cards toward yourself and cut dead center between the JH and 10S, creating two, twenty-five card packets.

If no one is qualified to do a decent riffle shuffle, you can set the two packets up for a **Rosetta Shuffle*** as follows: Use your right hand to rotate each of the two packets so they resemble those in **Figure 2**. Now have a spectator push the two packets together, interleaving the cards, similar to a riffle shuffle. **Figure 3** shows the resulting configuration. The main thing is that the spectators see that the cards have been mixed by them, rather than by you. Square up the cards and hand the face-down deck to the spectator. Be careful not to flash any faces!

Say, "Do you know how many cards are in a poker hand for standard 'five-card draw poker?'" Of course, the answer is "five." The spectator is told to deal a five-card hand face down. The magician points out that you can't play poker by yourself, so the spectator is told to deal a second five card hand next to the first one. Continue, "But head to head poker isn't very social. Go ahead and deal a third hand here. In fact, go ahead and deal a fourth hand here. Four players is a good number. But you can deal a fifth hand if you like. It's up to you." Let's imagine that the spectator deals a fifth hand.

The magician now says, "You have some unused cards. Deal a row of five cards and continue to deal onto these until you run out of cards and have five packets in front

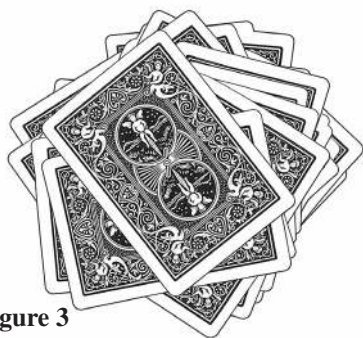


Figure 3

of you.” (**Figure 1** shows the situation at this point.)

Believe it or not, all the hands dealt by the spectator will contain a royal flush in spades due to the magic of the Gilbreath Principle. Furthermore, the top cards of the five packets dealt will be your full house, three aces along with two jacks. The Gilbreath Principle works from the bottom up as well as from the top down.

TIME TO TAKE IT HOME: Remove a poker chip from your right jacket pocket and hand it to the spectator as you say, “Place this chip onto the hand you wish to play. It can be any of the five hands on the table.” When the choice has been made, collect the other four hands in a single pile and place it face down to the left. Now say, “Remember, you shuffled the deck and you dealt. The hand you selected for yourself is random. I’m going to take a card from each of these five piles as my hand. That’s random too.” Remove the top card from each pile, creating a five-card hand for yourself. Place this group face down near the spectator’s chosen hand. Collect the remaining cards and add them to the twenty cards just set aside. Place all these cards into the card box. End by holding the box in your left hand.

Say, “I’ll need *my* lucky chip” as you turn a bit to your left and put both hands into the side jacket pockets. Switch the deck in your left hand with the one in your pocket as your right hand comes out with the chip. Place the chip onto your tabled hand as you casually put the box on the table (**Fig. 4**). You’re ready to end clean

with a full deck. Say, “Now it’s time to see who wins.”

I like first, slowly showing the aces in my hand, one by one. It will appear that you’re going to have the four aces. Finally, reveal that you have a full house by showing the two jacks. You can have a lot of fun during this sequence since the spectators will expect the fourth ace. They’ll think you’re going to win.

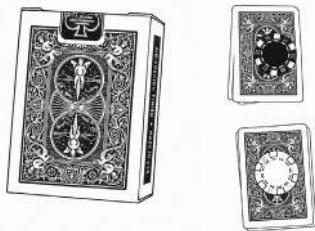
Now look at the chip on her hand and say, “Ouch! I think I gave you my lucky chip! Let’s see how you did.” The spectator will reveal the royal flush. Since not everyone knows what hands beat other hands in poker, you’ll need to say “Wow! A royal flush in spades. That’s the highest hand there is in poker. I shouldn’t have given you my lucky chip!”

FINAL THOUGHTS: Since you can control the spectator’s hand and also yours, you can have a prediction on the side, showing that you knew what was going to happen. I generally don’t use the prediction idea, but it may appeal to some readers.

It will cost \$14 to set up the deck, but it’s a very strong effect. And the “chip in the pocket” ruse to switch out the unused cards for a normal set, allows you to end clean with a normal deck. You simply add the two hands to the deck.

ENDING IN ARONSON: The Aronson stack is particularly suited for this purpose. The JS is the top card and the other three jacks are at positions 33, 34, and 36. So it’s easy to replace those four cards into the deck you’ve switched in. The AS is 6; AC is 10; 10S is 11; AD is 18; AH is 22. So those are also easy replacements. And, finally, the KS, QS are five apart near the bottom at 43 and 48, respectively. So, anyone really conversant with the Aronson stack can easily put all ten cards into their proper positions very quickly at the end. Presumably, you’d be returning the ten cards in random places.

If you have *Aronson’s Bound to Please*, check out “A Stack to Remember.” It shows how a great three-phase poker routine is built into the Aronson stack. You



can go from a four-handed stud poker sequence to a ten-card poker deal to a final, five-handed game where the players receive successively higher hands: three of a kind, flush, full house, four of a kind, and you get a royal flush in spades. There's no false dealing. The stack does everything. This is a great way to finish.

BAMBOOZLERS

Diamond Jim Tyler

INVISIBLE DICE

TRICK: The spectator rolls a pair of invisible dice. After doing what seems like some random math, the magician divines the numbers that they rolled.

The magician hands someone an invisible pair of dice. He asks that they roll the dice and inquires, "What number did you roll?" After their response, the magician insists "Roll them again." Upon complying the magician asks, "What number did you get this time?" After responding with a different number the magician proclaims, "So they are not loaded!" Everyone chuckles.

The magician asks that they roll the dice one last time. He adds, "This time don't tell me what you rolled. Instead choose one of the two numbers that you rolled and double it. Now add five to your new number. Multiply the result by five and add the number on the other dice to it. What is your new total?" Upon their response the magician astonishes everyone by revealing the number(s) that they rolled. The magician adds, "Do you know how I guessed your numbers? It was easy... you left the dice sitting on the table."

SECRET: The real method uses a little math.

Let's say they rolled a 5 and a 2.

If they choose the 5 and double it that makes 10.

Adding 5 to 10 makes 15.

Multiplying 15 by 5 equals 75.

Adding the other number 2 to that total is 77.

The secret is to subtract 25 from this last total!

77 minus 25 equals 52. The result 52 translates that they rolled a 5 and a 2.

If you decide to try this on an elementary school student, someone who has been drinking, or someone who just doesn't seem that bright, you might want to hand them a pencil and paper or a calculator to work out the calculation.

If there's one thing that I've learned over the years it is that there are three kinds of people. There are those who can count and those who can't.



$$\text{5 dots} \times 2 = 10$$

$$10 + 5 = 15$$

$$15 \times 5 = 75$$

$$75 + \text{2 dots} = 77$$

$$77 - 25 = 52$$

$$52 = \text{5 dots} \& \text{2 dots}$$



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



Auto-magic

MICHAEL BREGGAR

Psychological Distancing and ROI

In his great 2006 book, *Designing Miracles*, Darwin Ortiz speaks of elevating the magic effect through the application of many concepts. Three of which include “Temporal Distancing,” “Spatial Distancing,” and “Conceptual Distancing.” I think there is another type, which is the gap-bridger between these three and your presentation. Let’s call it “Psychological Distancing.” The idea is to provide a presentational structure that moves your audience’s focus as far from where the dirty work of magic is executed as possible. The methods for doing this are myriad, but the more you align your presentation to this Distancing construct, the more impossible your end result will be.

It needn’t be fancy footwork or snake-oil-salesy carpetbagging. Take, for example, the standard “Twisting the Aces” plot (as the incomparable Mr. Ortiz took on page 90 in said book). Think about the usual first three phases: the aces, one by one turn face up in a face-down packet. The last ace (usually the spade) is the “most difficult to train” and therefore will be doing its acrobatics last. One attempt and a count through the packet and it hasn’t turned over, but on a second try, with a little dog-calling whistle, the Ace of Spades flips face up. Here’s the thing. Your audience will be suitably amazed. But they know you’ve somehow “done something” and that’s why the flip happened. The little dad joke with the whistle is meaningless to them (and, like most dad jokes, probably

annoying – just ask my son). But, what if after the first three ace flips you instead set the packet on the table and then walk away as you address the audience, recap, or (ahem) tell them a joke. Or maybe you mention that “I have been doing this effect a lot lately. The aces are ticked off at me because I have been working them so hard. I’ll give them a little rest.” After a few moments, you ask a spectator to spread the little packet, revealing the now face-up Ace of Spades. Impossible! How could you have done anything? You were nowhere near the cards!

This has been my approach to “Twisting” ever since reading Darwin’s idea in which, after the third flip, he places the cards into a card box that a spectator holds until you are ready. My idea keeps everything out in the open where no tricky boxes can do tricky things. This little dollop of psychological distancing has, in their minds, totally erased me from the scene of the sleight crime. The fun, amazing effect has become an impossibility.

All for a little bit of choreography! Talk about return on investment!

Holden a Distance

Armed with this concept, you can elevate even the “simplest” of magic. Many card magicians with a few years under their cummerbund stay far away from Max Holden’s venerable “Cross-Cut Force.” It’s a shame, because in the right situation it can be extremely useful and deceiving. These same magicians (and you know who



you are) also believe it is too elementary and too easy to see right through. They also argue about the “time misdirection” necessary to make the force work. (Check out Ortiz’s “Temporal Distancing” in his book by the same name).

It don’t mean a thing if it ain’t got that psychological distancing swing.

“On-the-Box Thinking”

In a trick I published in my column in *The Linking Ring* (March 2016), I applied this notion to the Cross-Cut Force. I think it is worth repeating as we further digest the Psychological Distancing concept. I still perform this routine in settings both formal and casual. Audiences still go nuts over it.

Use a jumbo-face Bicycle card deck – the one with the ten of diamonds pictured on the back of the box. With a pen or Sharpie marker, draw a bold arrow pointing to the 10D. Set the 10D card *fourth* from the top of the deck, then case it and you are ready to go. I like to use jumbo index Bicycles, as I find them easier to see when the action moves as it does here. Note, however, that if you use the standard face deck, the Ten of Hearts is pictured on the back of the Bike Box.

“I only use these cards for special occasions,” you tell your audience. “So, consider yourself special.” You open the case, being careful not to flash the marked

back, and remove the cards, placing the case down on the table with the marked side down. Hand the deck to your helper to shuffle and cut. Comment afterward that you needed to remove the jokers first, then pick up the deck and quickly spread through the cards with the faces towards you. When you spot the 10D, casually cut it and the three cards to its left to the top of the deck. Of course, remove the jokers too as you spread! The deck should appear as in the illustration with the 10D force card fourth from the top.

Give the deck a quick shuffle but retain the top four cards on top. *“These are highly sympathetic cards. Each card tends to influence the other cards.”* You can, if you wish, spread these cards face up without showing the top stack. Scoop up the spread and comment, *“And when taken all together, the full deck can influence other nearby objects. Like you.”*

The deck is now held face down in your left palm about a foot off the table. *“Please lift up about half of the cards and place them face down on the table.”* She complies. *“Did you feel influenced? It was a full deck – you must have felt influenced! I also want to make certain there is no way you could be pretending to be influenced. No cheating here! So, we are going to burn the top and bottom cards of your packet.”* You ask Marilyn to remove the top card of her packet and then slide out the bottom card. You take these two and casually shove them into the cards you hold, then take these and slide them back into the card case. Don’t lift the case from the table, just slide the cards home.

Now pick up the packet on the table and, as before, hold it in your hand. *“We only have about half the deck remaining, so the influence is not as strong, but again, lift off about half of these cards and place them on the table.”* After your helper executes this cut, ask her to burn the top and bottom cards and hand them to you. As before, insert the burn-offs into the pile remaining on your palm, and then slide



them into the tabled card box. The force 10D is now second from the top.

“Now, even though you have eliminated most of the cards and tucked them safely away, I’m going to ask you to lift off another half, but please be influenced only by this packet.” You lift your hand. *“In fact, after you cut, just place your half on top of the card case. Maybe that will negate some of the influencing that’s just trying to confuse you. And we are just going to burn the top card this time.”*

You accept the top card from Marilyn and stick it into the few cards you have left over in your hand. But now, you look at the box (and her cards resting on top of the box) only to realize that you can’t place these leftovers in the box without disturbing the tableau set by your helper. So, you set the cards aside on the table, away from

the action. *“I don’t want to touch the cards ... we’ll put these back in the box later,”* you explain.

After recapping that from a thoroughly shuffled deck, Marilyn cuts the cards four times and burned cards along the way to *“really randomize things. You have just a few cards remaining. Take the one off the top. Place it face up on the table.”* You point to the spot directly in front of the card box with the few cards still face down on top. You step back a bit as she does this. *“Now, let’s be honest here, Marilyn, did you happen to feel all the psychic influences zapping your way from this deck of cards and highly influential card box?”*

She is too polite to say no. So, she just laughs.

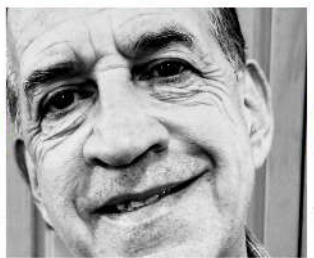
“Don’t be so quick to laugh this off,” you say. *“You think you picked one card out of fifty-two, but this one card picked you! The Ten of Diamonds! The cards and the box absolutely did influence you!”* With that, you pull the flap of the card box upward, sliding the leftovers onto the face-up 10D, covering the lower half of the card. *“Look!”*

You now point to the image on the bottom of the card box: the 10D partially covered with a few face-down cards!

Hop into the box at mbreggarmagic@gmail.com.

Sign Up a New Member

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



Teaching Magic

ROBERT DURANTE

The nicest thing about magic is the friendships I have made with readers whom I meet at conventions or who reach out to me about my articles.

In my correspondence with magician John Palumbo, he offered me a wonderful bit of fun to share this month. John wrote a great series of articles this year called “The Un-Magician,” which shares many ideas for using your magic to leave a lasting impression.

I know I have said this before, but I will say it again: read *The Linking Ring* cover to cover. It offers so many gems. Most of us do not take the time to really dive deep into what we offer our members each month.

Mind Reader of the Year

Effect: You show a business card-sized card face down on your table. The back of the card says “Mind Reader of the Year,” and that side is shown on your table.

Ask your helper to imagine going through a deck of cards and to think of just one of them. After a pause, tell them “Except the Ace of Spades, as everyone thinks of that one.” After another pause, say, “Please don’t think of the Queen of Hearts, as that is another one everybody picks.” This creates two moments of laughter. You will find that most laypeople will be thinking of one of those two cards.

Now say, “Are you thinking of only one, as it seemed like you just changed your mind? Please whisper the card to someone else now, so we can’t change anything. My

card has been there, face down, this whole time. Wouldn’t it be amazing if it matched the card you are thinking of?”

Next, ask them to name their card, then turn over your face-down card to show that it has all 52 cards printed on it. This creates a fun moment, as your audience does not get the “Big Climax” they expected, but most have never seen a card with all 52 cards printed on it. You have created an amusing groaner, and more of a fun moment than a magical one. Students might want to end it there. But, for those who have been doing magic for some time, this is a great way to bring out your invisible deck and reveal the card they were thinking of, which is the only face-up card in the deck.

It is very easy to print this 52-on-1 card on business cardstock. It makes a great exercise for your magic class. Like most good every-day-carry material, it’s always ready, resets instantly, and creates interaction almost immediately. It is a great icebreaker and a nice way to begin your show. It shows the audience they can expect some laughs and gives them a glimpse of your personality, as well as what to expect from the rest of your show.

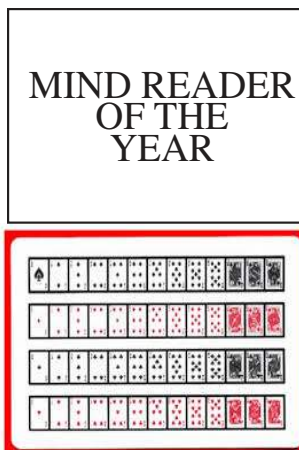
As John told me, it’s an “oldie, but goodie” that still works beautifully every time, everywhere.

If you don’t have a 52-card deck, Google has many you can download and add to a large playing card.

Until next month,

Bob Durante

bobdurante55@gmail.com



Broken Wand

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



STEPHEN BECKMANN

Stephen Joseph "Steve" Beckmann, 67, of Queens, New York, died May 4, 2026. He graduated from Wagner College with a bachelor's degree in medical technology. After years of working in the lab, he moved to pharmaceutical sales and marketing. He spent twenty-three years with the Stryker Corporation. In his free time, Steve played the piano and performed card tricks, dabbling in photography and practicing karate and judo, reading nonfiction books, and watching New York Rangers hockey. He is survived by his wife of forty-two years, Elyse, his son Christopher, and his daughter Kathryn (Joseph Scala).



EDWARD J. PACACHA

Edward J. Pacacha, 91, of Munhall, Pennsylvania, died July 22, 2026. He held I.B.M. number 18906 and had been a member since 2019. He belonged to Ring 13 (Pittsburgh, Pennsylvania). After a career with US Steel and Duquesne Works, he became a full-time magician known as "Eddie Ace." He was especially known in the magic community for his sponge bunnies and other carvings. His sponge bunnies were used by Lance Burton on KDKA-TV in Pittsburgh. He is sur-



vived by stepchildren Matthew J. "Jackie" (Ann) Jacobs of Houston, Texas, and Marie S. (David) Ladd of Queenstown, Maryland; four grandchildren; five great grandchildren; and a brother, Carl Pacacha, of Michigan.

CHUCK OWENS, JR.

Charles F. "Chuck" Owens Jr., 67, of Grifton, North Carolina, died July 19, 2026. He held I.B.M. number 70406 and had been a member since 2021. He grew up in Eastern North Carolina and spent his career working for fire and emergency medical services. At age fourteen, he began working as an ambulance technician in Nashville, Tennessee. After turning sixteen, he joined the Stantonsburg Volunteer Fire Department as a junior firefighter. He was also one of the four founding members of the Stantonsburg Volunteer Rescue Squad and served as its first procurement officer. During more than thirty-three years with Greenville Fire & Rescue, he served as a training officer, a shift captain, the department's first EMS coordinator, and its first battalion chief of EMS. He co-founded the Pitt County Critical Incident Stress Management (CISM) Response Team with mental health professionals. In 2003, Chuck deployed for the recovery of human remains and personal effects at the Flight 5481 crash site in Charlotte. Chuck enjoyed snow skiing, boating, sailing, fishing, exploring, rock and fossil hunting, digging and pan-



ning for gold, hiking, and swimming. He loved preparing huge meals for family, fellow firefighters, friends, church family, college students, and neighbors, as well as performing magic to entertain others every chance he could get. Chuck was also a writer and poet. He is survived by his wife of forty-two years, Lisa Mills Owens, along with his children Charles Ryan (Lauren) Owens and Ashley Brenna Owens (Matthew) Kirk; his sisters Melody Owens (Bob) Cabe and Rhapsody Owens (Marty) Squires; and extended family.

JOHN SCHRIER

John Victor Schrier 69, of New York, New York, died July 18, 2026. He held I.B.M. number 76035 and had been a member since 2024. He belonged to Ring 26 (NYC) and Society of American Magicians Assembly 1. John grew up in St. Louis and graduated from Ladue Horton Watkins High School. He earned his undergraduate degree from the University of Missouri and a law degree and business degree from the University of Maryland. John practiced law as a partner specializing in tax and asset management before joining SS&C Technologies Inc. as director of business technologies.

Beyond his professional accomplishments, John possessed a vibrant zest for life and many talents. He was a wine connoisseur who delighted in sharing his knowledge and fine wines with others and an accomplished cook. He began learning magic as a youngster and entertained generations of family, friends, and community audiences. He performed under the name "JVic, The Relationship Magician." His magic was always accompanied by



touching story lines. He is survived by his daughter Shelby, his son Trevor, a granddaughter, and two sisters.

JUAN TAMARIZ

Juan Tamariz, 83, of Madrid, Spain, died August 18, 2026. Born Juan Manuel Tamariz-Martel Negrón, he was known globally as a master of card magic and a profound theoretical innovator, leaving an indelible mark on the international magic community. Along with Arturo de Ascanio, Tamariz developed a school of thought in close-up that revolutionized modern card theory. He became known for his signature purple top hat, performing on television and stage across Spain and South America. He wrote a seminal book trilogy on his theories of magic, starting with *The Five Points in Magic*, focusing on misdirection and how to use the eyes, voice, hands, feet, and posture to guide the audience's attention. The *Magic Way* followed, discussing trick construction and breaking down Tamariz's "Theory of False Solutions," which explains how magicians can systematically eliminate every possible explanation an audience member could devise. The *Magic Rainbow*, the trilogy's final book, shifts to presentation, emotion, and philosophy, exploring how to transition a performance from a clever trick into a profound experience of genuine wonder. He is survived by his longtime partner and wife, magician Consuelo Lorgia, and children Ana, Mónica, Alicia, and Juan Diego. His daughter Ana Tamariz helped start and direct La Gran Escuela de Magia Ana Tamariz school in Madrid to preserve her father's legacy.



When a Magic Friend Dies

Don't let a fellow magic lover slip away without notice. We publish Broken Wand notices of all magicians, not just I.B.M. members. Please send a short note with an obituary and photo, if available, to our Headquarters Office at office@magician.org. Thank you.

Answer to Pictures from the Past – from page 14

One of the first published mentions of Frank appeared in *The Billboard* in mid-October 1935. He was appearing at the Eagles Cafe, Detroit, doing a variety of small magic after leaving New York. He picked up work wherever he could, whether a quick show at one of the popular beer gardens or, when he was lucky, a family show with a smaller, mixed-age audience. In 1939, while in his twenties, Frank moved to California, where his first job was dressing as a Hindu magician in the toy department of an upscale Los Angeles department store during the December holiday season. His part-time contract called for a number of shows each day. Frank also worked at Bert Wheeler's Magic Shop in Hollywood and later at Thayer's Magic Studio. In 1940, Frank was rubbing elbows with popular performers of the day, including Harry Blackstone, Jim Conley, Doc Cunning, and Dante. At one event, Frank

was among the magicians on the playbill to honor the Great Leon at the American Legion Clubhouse in Pasadena, California. On the program were Jack Gwynne, Murray Kains, Bill Bailey, Gerry Larsen, Señor Maldo, Max Terhune, Bert Allerton, and others. That same year, Frank tried his hand at opening a magic shop called "The Fun Shop" in downtown Los Angeles. He figured there was enough business between local magicians and those traveling through Southern California, plus business from the prop shops and studios nearby in Hollywood.

At twenty-four, Frank went to the local draft board and signed up, as so many did at the time. When Frank finished basic training in the US Army Air Corps, he was transferred to special services, where his talent for magic and emceeing needed little convincing before he was doing what he liked best. He performed at base camps,

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WORK ON THE COUPON BELOW IN OUR NEW CARTOON CAROUSEL CONTEST

There will be 2 winners daily, Monday through Friday, to be announced on the popular Cartoon Carousel, Ch. 5, KTLA—4:00 to 5:30 P.M. All you have to do is paint, color, or paste over Skipper Frank's "Johnny Jeep", shown below. Enter as often as you wish.

The two GRAND PRIZE winners will also win prizes for their mothers! Each will get this beautiful GE Dryer & Stove and this beautiful Personal Portable GE Radio, courtesy of Great Western TV and Appliances Co., 1271 W. Third St., Los Angeles, 60-5268 where you can see these and other appliances on display.

The 10 weekly winners will each receive a Vail Swim-Fun Kit. This kit includes the famous Vail Swim Fin and Vail Mask for fun in the water. Vail equipment is used by many freemen, lifeguards, school-boys, etc., all over the world.

There is Skipper Frank's Cartoon Carousel, Ch. 5 (Monday through Friday 4:00 to 5:30 P.M.). Winners will be announced on that show.

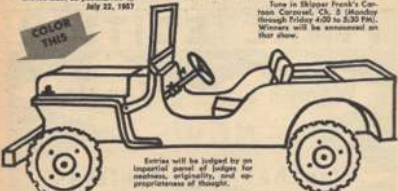
Entries will be judged by an impartial panel of judges for neatness, originality, and appropriateness of thought.

Mail this entry to:
SKIPPER FRANK
BOX 5 KTLA
5900 Sunset Boulevard
Hollywood 28, California

NAME.....
ADDRESS.....
CITY.....
STATE.....
AGE.....

PHONE.....
I am a boy ☐ I am a girl ☐

COUPON THIS





training bases, and numerous other military engagements. From Alaska to Canada, Sergeant Frank performed in military garb or, when time allowed, in a tuxedo. The audiences enjoyed his comedy, patter, and presentation. One of the highlights of his shows was his presentation of Ralph Reade's "Troublewit." Even though Frank was still "under contract" with Uncle Sam, he had the opportunity to perform alongside Lolita and Maldo, Lloyd Jones, the Larsens, Harlan Tarbell, and others at the 1942 P.C.A.M. Convention in Oakland. After Frank completed his service, he went back to performing full time. In 1942, Frank put together the notes he had been gathering from his performances and had his ideas published as *15 Methods for Doing the Cut and Restored Necktie*. He was a member of the I.B.M. Magician's Club of Hollywood, Ring 21, in Hollywood, California. In 1947, Frank was booked at the P.C.A.M. Convention in Seattle, Washington, joining other performers including Johnny Platt, Mike Zens, Frank Martineau, Aubrey, Gerald Kosky, and others. Frank's routine was

one of the featured performances. Where everyone else performed their classic, well-known acts, Frank presented a nine-minute quiz-type ventriloquist routine, figuring this would be an act attendees would remember for years to come.

As the 1940s progressed, Frank continued to attend his local magic club meetings, as well as working on the radio at Station CFRN in Edmonton, Alberta. He had a kids' program called *The Magic Shop* that aired Monday through Friday, in which he performed magic effects and added a little ventriloquism to balance out the half-hour program. He also worked on a unique show that encouraged local talent to be seen on television; the weekly show, which Frank emceed, aired on Saturday nights. He also emceed *Play It or Pay It* on the same station, a program in which the emcee played a certain song that listeners had mailed in before a designated time ran out; if the emcee failed, the listener won a cash jackpot. Frank and family said their farewells to their friends in and out of the magic clubs in Canada and made their way back to the US. In



SKIPPER FRANK'S SCAM-O-GRAM

Hi!

Three years ago, Julius and I were entertaining the United Nations troops in Korea. One evening we were having chow with a group of French officers and a bearded and benedaled General threw the following brain teaser at us.

During the Paris Trade Exposition the keeper of a rooming house was greeted by seven visitors who asked for lodging. Each insisted he wanted a room for himself, but the owner of the rooming house had only six vacant rooms. The landlord finally hit upon this solution: He placed the first man into room number one and asked another man to share the first room with him also, just for the time being until he could place the rest of the men ... after which he would come and get him and arrange to place him into a room of his own. So the two men are in room number one. He then placed the third man in room No. 2, and the fourth man into room No. 3, the fifth man in No. 4 and the sixth man into room No. 5.

The landlord then returned to room No. 1 and took the seventh man and placed him into room No. 6 and thus each man had a room of his own! Figure it out ... seven men in six rooms with one man in each!

Before you go any further, read the above again and think it over ... it's a puzzler. If the rest of your family are present read it to them and listen to the solutions that will be forthcoming. Save this for the time that one of your pals start bragging how brainy they are and stand by for the humorous explanations.

Of course this is a mental fraud. Strictly an illusion of words, even though it seems to have a straightforward presentation of the facts. You will note that no reference is made to the man who bears the name of number seven. Also, no designation is given to the second man who temporarily occupies room number one. To understand it fully, take seven match sticks and put them into six squares following script of the first story.

**SKIPPER
FRANK**

1951, Frank was the opening entertainer for the grand opening of the open-air shopping center Lakeview Triangle in Long Beach, California. He was also working at television studio KTTV in Los Angeles, California, where he and his ventriloquist figure, Terry, entertained both the studio audience and home viewers with his magic. Along with the television show, Herman was contracted for engagements with fraternal groups including the Elks and other assorted lodges. On occasion he booked out-of-state shows like the Greenbriar Lodge in West Virginia or the Banff Lodge in Banff, Canada.

Frank was still a part of the USO and continued to entertain troops, as he did in 1954. While touring with the US Army show in Edmonton, Alberta, Frank performed for the troops in a benefit for Canadians serving in Korea. The USO show also traveled to Korea, where Frank and his fellow entertainers braved the downpour to entertain the troops. Rain or shine, the USO's job was to make sure every member of the audience left with a smile, and the shows were a great success with the troops and other attendees. In January 1956, Frank was among the performers on the playbill for *Hocus Pocus '56* at the Carthay Circle Theatre on San Vicente Boulevard in Los Angeles. Also on the bill were Tenkai and Kinu, Geraldine Larsen, the Chaudets, Chop Chop, and Aubrey and Company. Art Baker emceed the evening, and he and the performers filled it with enjoyment and amazement for everyone in the audience. Baker introduced Frank as "Skipper Frank" and explained, for those from out of town, that Frank Herman could now be seen on local station KTLA. The "Skipper" idea came as a quick thought when Frank, in haste, was trying to find a personality for his new afternoon kids' show. He said he was putting the finishing touches on his wardrobe when he saw a boating cap in one of the boxes. The idea hit him, and "Skipper Frank" was born.

Frank's show aired from 1956 to 1963, becoming KTLA's longest-running program. He also had a second program titled *For Kids Only*, which included occasional remote broadcasts from a mobile truck unit. Frank did another short-lived show, *Fun Island*, at the same studio, featuring *Looney Tunes* cartoons with Porky Pig, Daffy Duck, and others. Frank included magic and ventriloquism in the show with his pal Julius, until one day Julius disappeared. Frank needed a replacement, and as luck would have it, a well-known local puppeteer, Rene Zendejas, came to the rescue. Rene had grown up in Los Angeles and had been known for his marionette shows since he was a teenager. His mastery of the puppet-maker's craft allowed him to design and build a solution to Frank's loss of Julius. Within a few weeks, Rene presented Frank's new sidekick, whom Frank named Ziggy. The kids and the rest of the audience enjoyed Frank's newfound friend. Frank also had a running insert in one of the Los Angeles newspapers titled "Skipper Frank's Scam-O-Gram." The brainteaser column was fun for all ages, whether a simple play on words or a puzzle of terms, and it kept readers turning the page for Frank's next perplexity. Even after his television contracts ended, Frank stayed busy booking shows into the late 1960s and throughout the 1970s.

Frank wrote a booklet in 1971 titled *Necktie Magic*, followed by *How to Do Instant Impressions* in 1975. Both were sold by most magic dealers and magic shops. Frank hit one slow-down in 1979, as he told it years later. While he was in New Orleans, he suspected something was wrong when he thought he might have a hernia. When he was examined, the diagnosis was advanced-stage cancer. After more than eighty days of surgeries and treatment, Frank was released to go back to California, and in time he would be told he was cancer free. In 1980, Magic, Inc. published a sixty-five-page collection of tricks by a few popular performers of the time, titled *Card-kerchiefs and Their Magic*,

with contributions by Frank Herman, Van Cleve, Carl Dreher, Karrell Fox, and Bobo. If you don't have the booklet in your library, you can browse the ideas of these past performers at askalexander.org. In 1982, Frank published another popular booklet, *That's the Troublewit*. Frank had performed the effect for decades before finally writing down his ideas so others could learn his insights on this entertaining trick. Frank spent a brief time living in Bandon, Oregon, before leaving the Pacific Northwest in 1983 for Carlsbad, California.

Frank began visiting magic clubs throughout California, as well as the Magic Castle in Hollywood, and was booked to lecture in several places. He developed a program for entertaining people of all ages based on material for children's shows, though as he said, the parents often got as much of a kick out of the gags as the kids. His comic mannerisms kept audiences in stitches. At one lecture in 1985, he sold a number of his personal props and effects, including a table built to resemble a robot, freely sharing stories and ideas for presenting each effect. Judging by the crowd around him, he had sparked plenty of interest, and several participants left with their hands full while Frank left with fewer possessions and a smile.

Frank continued lecturing at magic clubs over the next decade, and even into his eighties, he only slowed down a little. He was always happy to discuss the escapades of his life with anyone who had a little time. His health declined during the late 1990s. Frank passed away on January 4, 2000.

Frank gave much of himself to his performances throughout his life, bringing laughter to servicemen and women counting the days until they could go home, and to the scores of viewers who watched him on television. Anyone who spoke with Frank, or saw him perform, remembered how easily he made them smile. He loved his profession, and it showed.

Gary R. Frank



Conjurer's Foolosophy

JOE HERNANDEZ

I have found that magic is based on the idea that it can take advantage of the inherent limitations of the brain's normal processing capabilities. Although our brains are designed to filter and interpret large quantities of sensory information, this process is not perfect. Magicians skillfully plan their acts to produce illusions that undermine our perception and divert our attention. By knowing how audiences direct their attention and what cognitive biases they have, magicians use these weaknesses to make spectators perceive what they want to perceive while at the same time hiding the actual nature of the tricks being performed. This complex interplay between perception and illusion is what makes magic interesting, genuinely fascinating, and highly captivating.

I've found that in order to get the spectator to look at you, you have to look at him; it's similar to a secret handshake since eye contact acts as the signal that something magical is about to take place and all of a sudden, they're fully attentive.

I have found that body language is the way the body communicates; each raised eyebrow, twitching hand, or slight lean can express itself more forcefully than a soft whisper on stage – on at least one occasion, a shrug has conveyed more than a full speech could.

I have discovered that the purpose of reality is to aid a magician's attempts. A magician can persuade an audience that the impossible is not only possible but is in fact taking place right before their eyes, and reality is willing to cooperate.

What I have discovered and find interesting is that although people can logically deal with the idea of impossibility, emotionally there is a strong desire to accept the extraordinary and the unattainable. This emotional urge usually leads individuals to seek stories and experiences that deliberately push beyond the limits of reality, offering a brief escape from the constraints of their ordinary lives and taking them on a journey filled with hope and possibility. Magic is a way of achieving this.

I have found that my progress in the art of magic comes to a standstill every time I stop making an effort. At the same time, I have realized the transformative effect of persistence; it seems that every time I take a break or grow complacent, my progress stops and I stay where I am. This has given me a clear understanding of how important it is to be persistent and how necessary it is to keep pushing myself to advance continuously.

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

Ring Reports

THE INTERNATIONAL BROTHERHOOD OF MAGICIANS



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

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

Meets 1st Wed. of month, Parkway United Church of Christ 2841
N.Ballas Road, St. Louis, MO 63131 / Web Site: www.IBMRingOne.com
SANDY WEIS., Treasurer and Scribe / E-mail: ibmringone@gmail.com
1755 Elkins Drive, St. Louis, MO 63136

Ring One traditionally does not hold a formal meeting in July; however, this year the leadership felt inspired to try something new — something that would bring joy to families, highlight the club's talent, and strengthen our connection to the St. Louis community. With that spirit in mind, Ring One is proud to present its first-ever July Jubilee of Magic: A Children's Magic Show, scheduled for July 18 at our regular meeting venue. This special summer event represents a fresh chapter for the Ring, and the enthusiasm among our members has been contagious.

We extend heartfelt gratitude to our fabulous children's performers who immediately volunteered their time and talent to make this inaugural show possible. Chad Jacobs (Chef Bananas), Christian Misner (Christian the Magician), and Jill Schmidt (Silly Jilly) are three of the most beloved family entertainers in the region, each bringing a unique style of comedy, color, and wonder. Their willingness to donate their performance time speaks volumes about their commitment to the art of magic and to the families we serve.

Because this is the first time Ring One has offered a dedicated children's show, we were unsure how the community would respond. Would families be as excited as we were? Would a summer matinee draw a crowd? To make the event as accessible as possible, the Ring decided to offer tickets at a very family-friendly price: \$10 for adults, \$5 for children, and free admission for those under five. Our hope is to fill every seat and create an unforgettable afternoon of laughter and amazement. A special thank-you goes to our members, whose tireless efforts in promoting and sharing this

event across multiple platforms have helped spread the word far and wide.

While July brings this exciting children's show, it also ushers in one of the most anticipated events in the magic world: the I.B.M. 2026 Convention, taking place right here in St. Louis from July 22 to July 25 at the Marriott St. Louis Airport Hotel. Ring One members are thrilled to welcome magicians from around the globe to our city. A few of our members have been deeply involved in the preparation and coordination of this major event. Select leaders of Ring One will also serve as official Ambassadors, greeting attendees, promoting St. Louis, and ensuring that every visitor feels the warmth and hospitality our Ring is known for. The convention promises to be both educational and entertaining, with lectures, performances, competitions, and countless opportunities for fellowship.

Members are encouraged to read the May 2026 issue of *The Linking Ring*. On pages 33–35 (Vol. 106, No. 5), you'll find our honorary member Simone Marron's wonderful write-up covering the I.B.M. Midyear Meeting held in St. Louis. Ring One hosted a special event during the gathering, welcoming both attendees and Ring members for an evening that included dinner and performances by several visiting magicians. It was a lively, memorable night, and Simone captured the spirit of the occasion beautifully. We extend our sincere thanks to her for the thoughtful coverage.

St. Louis also had the honor of hosting the Psychic Entertainers Association on June 4 and 5 for their annual meeting. Remarkably, the last time the PEA visited St. Louis was forty years ago. Longtime Ring One member Shep Hyken coordinated the event, which featured evening shows for both members and non-members. Former Ring One members Jonathan Levitt and Chris Rayman were among the performers,

delivering mind reading, predictions, psychological illusions, and interactive demonstrations that captivated audiences. Ring One members in attendance included Steve Finkelstein, Steve Buesking, Jeff Lefton, Randy Kalin, Robert Danner, Larry Minth, and Michael and Susan McClure. The shows were not typical magic performances — they were immersive experiences that invited the audience to think, participate, and question the boundaries of perception. Feedback from attendees was overwhelmingly positive.

Ring One's presence continues to grow beyond live events. Our President, Steve Queen, was featured as a guest on I.B.M. Podcast Episode 35, interviewed by Jason Michaels, Scott Cantrell, and Ben Young. The episode aired on June 1 and remains available on social media platforms. Steve did a wonderful job highlighting Ring One's activities, energy, and ongoing contributions to the magic community.

Perhaps the most encouraging news of all is that Ring One is growing. At nearly every meeting, new members join our ranks. While many organizations struggle with declining membership, Ring One is experiencing the opposite — steady, enthusiastic growth. This success is due in part to the variety and quality of our well-planned meetings, workshops, and events. We encourage everyone to visit the Ring's website to explore the full calendar for the year. Visitors are always welcome, and we look forward to meeting new faces who share our love of magic.

Sandy Weis

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

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

PETER LUCKE, Secretary

E-mail: IBMRing2Youngstown@me.com

July 10: At our July meeting, the following members were present: Fritz Coombs, Larry Henderson, James and Eric Killmeyer, Jim Klayder, Peter Lucke, and Gary Morton. The theme of the evening was "Silk Magic."

Opening the evening's magic, James Killmeyer performed Collins Aces with an addition from Bill Malone. James began by shuffling a deck and then locating all four Aces. He continued by placing three cards on top of each Ace. James picked up the first packet and turned over the cards one by one, showing the Ace was now gone. He continued to show the Ace was gone with each of the other three packets. Next, James gathered all the packets and the remaining deck, noting that he would now find all four Aces. He dealt out cards from the deck as he spelled out ACE OF SPADES; the last card was

indeed the Ace of Spades. James continued in a similar fashion to reveal the Ace of Clubs and the Ace of Diamonds. For the final Ace, he flipped a card out of the deck; it was a nine. He counted nine cards down to reveal the fourth Ace.

Fritz Coombs continued with 20th Century Silks by Harold Rice. Fritz placed on the table a rectangular Chinese-style box that had flaps that opened on the two long sides and a hole at each end of the other two sides. Through the holes was threaded a multicolored silk that could be seen when the flaps were opened. He also placed a stemware glass on the table. Fritz then took a blue silk and a yellow silk and tied them together. He placed the tied silks into the glass. Fritz then threaded the multicolored silk into the Chinese box. Upon opening the box, the silk had vanished. Fritz then pulled the blue and yellow silks out of the glass, and magically the multicolored silk was tied between the blue and yellow silks.

The magic continued with Jim Klayder performing Penelope Finder. Jim invited Eric to assist him. He spread a deck in his hands and Eric chose a card; it was the Ace of Spades. Jim then shuffled the deck and placed it on the table. He asked Eric to cut off slightly more than half the deck and to count the number of cards in the remaining packet; there were twenty-one cards. Jim then looked through the packet and noted there was no Ace of Spades present. He had Eric count down twenty-one cards from the larger packet. The twenty-first card was the Ace of Spades.

Gary Morton amazed us with Cardiographic from Martin Lewis. Gary invited James to assist him. He spread some cards in his hands and asked James to pick one. Gary announced he was going to read James's mind and identify the card. He said it was the Queen of Spades; it was not the card. Then Gary took up a sketch pad and said he would sketch the card on it. He began drawing on the pad, then stopped and showed us what he had drawn; it was just the outline of a card. He continued by drawing in the Ace of Spades. It wasn't the card. Gary added a bit to the drawing to make it look like a deck of cards. He then played some mysterious music, and as it played a card was seen to slowly rise out of the drawn deck. It was the Seven of Hearts. James affirmed that it was the card in his hand.

Larry Henderson's effect was Gamma from David Jonathan. Larry asked Jim to assist him. Larry displayed six numbered envelopes and commented that they were all empty. Larry spread a deck on the table and asked Jim to pick

a card. Larry turned the envelopes face down so the numbers didn't show. He asked Jim to remember his card and to place it in one of the envelopes while Larry wasn't looking. Larry then turned the envelopes face up and arranged them in numerical order. He placed his hands on two of the envelopes and asked Jim to pick one to eliminate. Then Larry placed his hands on two envelopes and asked Jim to eliminate one. This process was repeated until only one envelope remained. When the envelope was opened, there was nothing in it.

Peter Lucke closed the evening's magic with Numberground by Mickael Chatelain. Peter displayed a Chinese box and removed a deck of cards from a drawer in the box. He spread the cards in his hands and asked James to select one. James showed the card to the audience. Peter next opened the top of the box and removed a prediction card; it was the Queen of Clubs. Peter asked if this was James's card; it was not. Peter then used a marker pen to write his prediction on the back of the card: it showed the Five of Diamonds. That wasn't the card either. Then with a shake of his hand, the writing on the card changed to the Three of Diamonds. James's card was also the Three of Diamonds.

Following the magic, Gary Morton discussed a bit about how his sketch pad worked. Then Larry Henderson had James help him repeat his effect and also explained how it was supposed to work. Finally, Jim Klayder continued with a presentation about Slop Shuffle Triumph from the book *The Royal Road to Card Magic*.

Peter Lücke

RING 5, DAYTON, OHIO – Dayton Magic Club

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

DAVE DAVIS, Ring Reporter / E-mail: daytonmagicring5@yahoo.com
Web site: www.sites.google.com/site/daytonmagicring5

Thirty-one members of the Dayton Magic Club (DMC 5-56), along with six guests, recently gathered for another fantastic night of magic, kicking things off with our regular club business meeting led by Vice-President Tommy Collins. Beyond the standard updates, the club is actively readying for an exciting lineup of upcoming events, including our third lecture of the year featuring Mr. Jamie Williams, an upcoming Parlor Magic Contest, and hosting a booth at the local Popcorn Festival.

Following the business session, the room shifted focus to the highly anticipated DMC 5-56 Close-Up Contest. Competitors Dylan Bradshaw, Floyd Cornell, Corey White, Charlie Meyer, and Nicholas Riggs all delivered outstanding routines, leaving judges Tommy Collins, Justin Byers, and Matt Stanley with a

tough decision as they scored the acts on technical proficiency, showmanship, originality, pacing, and atmosphere.

While the judges tallied the official scores, the audience used the classic applause method to crown Charlie Meyer as the People's Choice Winner. To keep the magic flowing during the deliberation, the club was also treated to excellent "From the Front" performances by Mya Ascoli, Dave Davis, Ron Frank, Nicholas Riggs, Larry Taylor, Al Tokarsky, Bill West, and guest Liyana Q.

When the final results were announced, Charlie Meyer completed a clean sweep of the night by being named the official Close-Up Contest winner, taking home free 2027 club dues and a premium two-deck set of David Blaine playing cards.

It simply wouldn't be a DMC 5-56 event without a little late-night fun at Archer's Tavern, our local haunt for DMC "After Hours."

Michael A. Bayer

RING 11, QUAD CITIES, ILLINOIS/IOWA – Magrum-Kiefer Ring

Meets 1st Thu., 7:00pm, Riverside Park Garden Room, 34th St. and 5th Ave., Moline, IL.

KEN COOPER, President

Ring 11's July meeting was our annual picnic. About twenty members and guests enjoyed a fun afternoon filled with food and magic. Did I say food? The club supplied typical summer fare, while the members brought a wonderful selection of desserts. Michael Dyer said the blessing and then everyone filled their stomachs.

After our meal, trophies were passed out from last month's contests. In close-up competition, Rob Shake took first place. Second place ended in a tie between Michael Dyer and Eric Dany. The stage awards went to Ken Wilson in first place and Nate the Great in second place. Thanks to everyone that performed.

Our show was kicked off by Nate the Great performing a nice Cups and Balls routine, followed by a production of silks and a toy rabbit from an empty hat.

Craig Cox had several spectators thinking of animals and people. He then conjured up hand-drawn pictures of their choices — well, kinda, sorta. Then he took the next spectator on a trip through the grocery store's cereal aisle and magically predicted her favorite cereal.

Peter Campagna presented a novel variation on the card-clock trick and then presented an interesting deck-cutting multiple-card reveal. Ken Wilson followed with a quick and fooling card reveal. Two cards were reversed in the deck and then selected cards appeared, also reversed, between the first two reversed cards. Amazing card work!

Mark Yeager presented an excellent sleight-of-hand trick. It was Tony Slydini's Coins Across, and Mark nailed it with silver dollars! Next up, Mike Dyer had fun with two ladies and a pack of cards. He presented a multiple card reveal based on what he said was "women's intuition." I'm not so sure about that!

Eric Dany brought out a very old pea can and changed the standard effect by vanishing a torn-up selected card in a handkerchief, which was then found whole inside the hermetically sealed can of peas. Yes, the missing corner on the card matched the piece that fell from the handkerchief. He then had a lot of trouble thanking everyone for coming with a very misspelled "Thank You" silk.

Everyone enjoyed the food, fellowship, and entertainment.

Eric Dany

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 July, Gary Filson generously stepped up to record our meeting minutes and performance notes while our secretary was away attending the SAM Convention in Appleton that week. We discussed plans to host a lecture by Nathan Kranz on September 9, followed by a possible lecture by Eric Jones in October. Lucy Hall emceed the evening's performances with a suggested theme of "something patriotic."

Bill Cooper presented his third performance for Ring membership, showing some patriotic-backed playing cards. Bill had one card selected, and then he returned that card to the middle of the deck. However, the selected card magically returned to the top of the deck. Bill revealed that the selected card also appeared in other locations of the deck.

James Cooper presented the classic Mismade Flags. James put a red scarf and a white scarf into a change bag, from which he produced an American flag that was missing the blue field of stars. James returned that flag to the bag with a blue scarf. James then produced a flag with blue stripes and a red field of stars. James returned this flag to the bag, and then he produced a correctly colored American flag. James also presented a quarter that he penetrated with a pen.

Cece Wagner presented a Square Circle box and cylinder and showed them empty. Cece produced a number of different colored scarves and finally an American flag.

Tony Brahler showed a standard-sized Rubik's Cube. He placed the cube into a box and transformed it into six smaller cubes, each of

one color. An audience member helped Tony eliminate five of the cubes. Tony placed the remaining cube into the box and transformed it into a large cube of the same solid color as the small cube.

Tracey Hinsch presented a card trick in which she identified one card as a spy. Tracey returned the spy to the deck and randomly placed two Kings into the deck to find the spy, which they did. Tracey found the spy face up between the two Kings.

Ted Knobloch showed red, white, and blue scarves. Ted put these scarves into a pull-apart change bag and made the scarves vanish. Ted then showed the inside of the bag to be an American flag.

Roger Sacco presented a red-backed deck of cards and a diary. Roger asked an audience member to name their birthday, which Roger looked up in the diary. Each day of the diary named a card in the deck. When Roger found that card in the deck, he revealed that its back was blue, the only blue-backed card in the deck.

Dan Kamin talked about the Fourth of July and its meaning. Dan produced a silver dollar from a silk scarf. He returned the dollar to the scarf and it vanished. As Dan continued to talk about liberty, he reproduced the coin from the scarf and ended by vanishing the coin once again.

Gary Filson showed that he was prepared to perform Mismade Flags, which had already been performed. So instead, Gary presented a deck of cards and had them shuffled and cut by various audience members. Gary riffled through the cards, breaking the deck at the points when audience members told him to stop. Each time, Gary returned a packet of cards to the box as directed by an audience member. Finally, one card remained and was viewed by an audience member who showed the card to the audience. Gary correctly read the mind of the audience member, revealing the chosen card.

Levi concluded the performances by showing patriotic, rare decks of cards. One deck presented the Presidents of the USA and one presented our country's flag.

It was a wonderful night of magic with a wonderful group of magicians!

Gary Filson and Mark Zajicek

RING 15, FORT WORTH, TEXAS – Ren Clark Ring

Meets 1st Thu. each month, 7:00pm at 4055 International Plaza, Ft. Worth, TX 76109

GEOFFREY GRIMES, Secretary / ggrimes@aol.com

Facebook: Fort Worth Magicians Club

July 2, 2026: The FWMC meeting night featured Works in Progress. With Magic Live, TAOM, I.B.M., and other conventions around

the corner, members have the opportunity to see the best performers in the world performing in Las Vegas, Houston, and St. Louis, for starters. In addition, illusionist Brad Ross has begun his month-long stay at Six Flags, something everyone is excited about.

Several members stepped forward to share their "Works in Progress." New member Jere Alexander performed a set featuring a variety of gags and magic focused on distraction. George Ferrin brought his typical humor and confidence with jumping casino chips that looked really nice.

Ron Wilson displayed a very appealing self-lighting lightbulb and displayed his artwork by camouflaging a lamp.

Bill Irwin performed two routines with vision and thumbs. Michael was kind enough to assist by using his third eye to select envelopes containing money, and using an original direction sign, Bill explored the history of thumb signs over the last 2,000 years.

Will Baffle shared his work on the vanishing Coke bottle, using a prop built by our longtime friend Sergio.

Russell, Matthew, Elena, and others contributed as well, as we built up to the membership performance of Jeff Lee, who performed the Pothole effect for Elena, leaving the unwanted road damage in front of her home.

It was another well-attended night with further appearances by Matthew Martin, Don Lampe, Mike Ince, Keith, John, John, Mike, Randi, and others.

Of particular note, Aaron delivered printed photos of several members that he took a couple of months ago. These images are also available electronically as directed in the latest edition of the Flash Paper, which continues to be the best club newsletter ever. Dallas will be fortunate to receive his presentation on photos and promotions in the coming months.

Dr. Geoffrey Grimes

RING 16, MEMPHIS, TENNESSEE – Society of Memphis Magicians

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

DR. JON STANFORD, Secretary

Web sites: www.ring16.org

July 2026: We had a large turnout for our July meeting even though we had many missing members, including myself. I would like to thank Grayson Smith for taking notes for the report.

Our front table was provided by Jeffrey Day, who graciously filled in for Dr. Jon, who had a severe leg injury and couldn't be at the meeting. Jeffrey is a well-known Victorian magician who has two upcoming performances at the world-famous Woodruff-Fontaine House in the next

few weeks. Today he set aside his magic from the past to teach three modern routines. His first routine utilized a calculator to arrive at the correct prediction. He followed this with a magic spelling trick using playing cards. He completed his teaching session with "The Index Cards Are Always Right." Jeffrey is as good a teacher as he is a performer.

Our business portion of the meeting was led by our Vice President Mike Waits. Next month, on August 11, we will have our annual magic auction — a great time for sellers and buyers alike. We have many members going to Magic Live and the I.B.M. Convention in St. Louis.

Now on to our magical performances.

Our first performer was Martin Seilor, one of our mentalists. He performed an original mental routine, "The Chinese Restaurant."

Our second performer was Mike Speros, one of our fine card magicians. He performed his version of John Bannon's 32nd Sense. Mike did an excellent job with a modern magic classic.

Our third performer was Grayson Smith, also known as The Amazin' Grayson. He performed the Spot Board followed by a mind-reading effect using two dice. He was able to read everyone's mind at the same time. Thanks for the great performance and great notes for our Ring report.

Our fourth performer was Doug Green, a nationally known mentalist. Tonight he performed his version of Albert's Dice, followed by a UFO prediction. Doug is always a treat to watch.

Our fifth performer was Jason Pedergras, also known as Magic Jason. He and his daughter recently returned from a journey to China. He performed a Blendo routine.

Speaking of his daughter — Deanna is our youngest member. Tonight she performed "Cut and Restore Rabbit," also known as Clippo Rabbit. It is wonderful to see young magicians performing.

Even though we were missing many members, we are continuing to grow every month. It may be hot in Memphis during this time of year, but the magic is hotter. If you are ever in the Memphis area on the first Tuesday, feel free to drop in for some good Southern 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 SELBITSCHKA, President / Web site: www.IBMRing19.com

July in Minnesota can get quite warm. With highs in the mid-90s, what better way to spend a Saturday afternoon than in an air-conditioned

performance space watching magic!

"Magic" Brad Gudim started off the meeting with a wonderful presentation of Coins from Nowhere.

Rick Hinrichs has been expanding his magic to include effects using various props. For this meeting, Rick performed his version of "Twilight Zone" (Wonderland Bill) with black and white paper for a more visual impact. He then followed this with Richard Sanders' "Extreme Burn" and a bill change, changing a bill showing Bill Clinton to one showing Bill Gates.

Will Earley is very into puzzles. He is very creative and designs many of the props that he uses in his magic. Will shared a Perpetual Puzzle that he created out of cardboard. He also uses wood as a medium to build many of his effects and shared a penetration effect using wood and cardboard.

Paul Laidig, "The Vintage Magician," performed a Silent Mentalism act and we provided feedback on this entertaining performance.

Kyle Frisk performed a color-changing crayon routine that he has been performing for children.

Not to be outdone, Daniel Norat, with the assistance of Monty Cook, performed a Bagless Egg Bag routine using a torn comic book. Daniel accurately predicted the chosen image from all of the torn pieces from which Monty could have chosen. We offered feedback to Daniel and were amazed by this fantastic effect!

Al Schneider, who now lives in Wisconsin, visited the club meeting with Michael Barnard and shared a "counting" trick using large diamonds. It is always wonderful to see Al and be inspired by his magic, wisdom, and thought processes on magic. One of the gems that he shared is that magic should begin the moment you enter a room, not when you take the stage.

Will Earley shared a prediction card trick with Tyler Erickson and Monty Cook providing assistance. We discussed thoughts on how to improve that trick to play better to larger audiences.

Monty Cook then shared a trick using helpers Tyler Erickson and Daniel Norat, which led to a discussion of Bob Hummer's Flip Principle. AnnMarie Thomas also shared a card trick created in honor of her mother. Using gaming examples from her childhood, AnnMarie performed a trick using the card game Peace (War) to find matching cards for Monty Cook and John Harrell.

Guest Larry Wakefield creates magic effects and performed a trick with a hand-drawn picture deck. The trick was clever and entertaining. He

also creates other effects using playing cards that are amazingly well-crafted.

Al Schneider shared a clean card-dealing force of the bottom card, which can be used to load a single card or a stack.

Will Earley shared his progress on his routine for Bob Sheets' "It's the Rules!" that he presented at the last meeting. Will's routine has three phases: a single die hopping spot; a transposition of two numbers; and finally, the two dice showing all possible numbers.

Tyler talked about the vertical top change and how to use a top change versus a double lift. This was followed by a mini-lecture and workshop by Tyler and Al, who gave pointers on vanishing balls and other larger items. Key points include maintaining forward momentum when doing a move and using mirroring to show the hands empty. Knowing where to look is important to avoid a possible giveaway or exposure of a move. Doing a straight vanish can stop the momentum, as there needs to be a place for the eye to go in order to maintain flow. Using wand cover or looking at the place where the ball is going in an acquitment gives the eyes purpose in which to direct focus.

AnnMarie Thomas has a new talk and collaboration series, "Show and Tell" (www.listoidea.co/showandtell). People have contributed poetry, robotics, and magic as part of the presentations.

Our Zoom meeting was small but very informative. Dan Koopmans shared a moving hole card routine using a prop manufactured by his friend Larry Wakefield, who was a guest at our in-person meeting. Rick Hinrichs shared a card trick similar to "Color Monte." We then discussed nuances for the trick, including using variations and modifications of the Elmsley Count and Alignment Move to look more like a double turnover. Tyler then shared his Technicolor Monte, a trick that he had published in a Pete Duffie publication. We discussed several handlings for the trick.

We revisited Will Earley's creativity in building props from cast-off materials. Will also suggested that we, as a club, might want to incorporate building routines as a group that can be modified to fit the various performance styles of the Ring members. We will further explore how to adapt this "mass" teaching style to the club.

We went on to discuss how to connect with audience members and how to create interest that draws the audience in to want to "open the door" to see what magic is being offered. We also spent a significant amount of time discussing what holds some of us back from performing magic.

Jennifer Graham recently read *The War*

Magician by David Fisher and shared her thoughts. Tyler Erickson is perusing and loving the Tim Conover books.

We ended the meeting with some thoughts from Rick Hinrichs on the conscious vs. the subconscious mind. Sometimes stepping away from something (a trick or sleight) that you are working on allows your mind to subconsciously “work” on it without consciously thinking about it. Science is real!

Jennifer Graham

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

As Hollywood's Ring 21 summer kicks off, our club brings the June joy heat with a fantastic, family friendly children's performance night, with our very own members taking up the brave task of kids' entertainers! Lots of kids came to enjoy a fantastically entertaining and phenomenal meeting (including my own son, child prodigy and magi in training Joey D'Mago!). I (Manny D'Mago) also had a few spectacular children's magic themed raffle prizes lined up and lots of new magic that is out and about in the community.

The evening started with Alex Avica presenting a trick with cards to 4 volunteered kids, having the selected split packets by the children all having matching 10s. Some dice were also intertwined into the routine to end with amazement.

Next was Jay Jackson, using a child to pull out names out of a bag of “villains” like some scary characters, Sonic and a dinosaur, cutting up a piece of paper to make the selected prediction reveal an evil SpongeBob. (I didn't even know that was a thing but apparently the kids did!)

Up next was Wendy Sobel with a story about her grandfather asking out her grandmother, using silks to reference her grandmother's dresses, pulling out 3 different color boxes and pulling a bouquet of flowers from a cylinder, making for a fairy tale ending worthy of Disney!

Mark Anthony Petrucelli was next to present his magical act using a red silk and making knots that come right off and then transform into a red sponge ball. Then using the same silk, the sponge ball turned into a red clown nose. Two kids were volunteered for his next trick, which was more like a public service announcement to keep kids away from gambling, using 3 sea shells and having them guess where the little ball is. Then he did a classical cups and balls routine to close his amazing act.

Next to present was Joe Selph, who stood out

with his outfit, wearing a colorful vest, using big dice and an “X box” (a box marked with an X, but the kids expected the video game system — silly kids!). He then transported it into another box that was red with 4 doors, revealing that the 4th door had nothing in it at all and the box somehow was still in there. Wow!

Up next was the astonishing dynamic duo of David Martinez and Abel Herrera with a very cool classic: the bullet catch! Using a volunteer child, Joey D'Mago (who was not in on it, by the way!), first he was shown a spoon that transforms into a fork. Then David did a test fire, using a marker popping out of nowhere and using it to write on the “Nerf gun bullet.” After marking the “bullet,” David busted out an exaggeratedly bigger Nerf gun, the Blast Pro 3000, and Abel was blindfolded with duct-taped safety glasses to decrease his chances of visibility. After a few shots and Abel being bombarded with the “bullets,” one was caught in Abel's ear and it was the signed bullet. Crazy!!!

Up next was Brandove Occultist and his children's mentalism act, using large cards with cereal boxes on them and having the children make a selection while he made a prediction. After “mistakenly” showing Frosted Flakes, he revealed the correct prediction from a bandana, then had the kids pour something out of the cereal boxes into two cups. Brandove grabbed some floss and ate it along with the cereal that was poured out, having them clap along while he pulled out the floss, revealing cereal pieces tied onto it. Magically delicious!

Our very own Doctor of Magic, “Doc” John Kowalczyk, began his act using silks on a stick that would switch places and a ball cylinder. Referencing Angry Birds, he used two sponge balls of different colors, having them transform into an Angry Bird in a child's hand. Then he moved onto using different color balls for the wheel cylinder, having them switch places, and having a box make a red ball disappear that ended up back on the cylinder. Crazy!

Next was our club president Bob Weiss, who began his act using a small sponge bunny and volunteering a little girl for a sponge ball routine, revealing a bunch of bunnies multiplying every time. Next, he used a cut-out bunny and a poster board with doors, switching doors with kids wildly calling out where the bunny is, having them open all doors at the same time as it disappeared back into Bob's pocket. That Bugs Bunny was definitely a sneaky little Looney Tune!

Next performer on our list was Ellen Stein, who began her act using a clap sign to assist in initiating clapping. She then used two books to

show different animals, having a couple of volunteers pick two different animals and revealing the prediction as a hybrid duck-unicorn! Whoa! She also brought a friend, a sheepdog puppet in a bag named "Presto" who can do magic!

Using a set of different volunteers, she used flash cards with a banana, bone, an apple, a carrot and an egg. She mixed the cards, blindfolded the dog, and went through the cards, revealing that he knew which was his bone. She concluded her act with a balloon animal she created for one of the kids.

Gerry Schiller was next on our list, and this time he volunteered a couple of grownups to start his performance with the oldest trick in magic: the egg bag routine! He also brought some help, a giant chicken named "JoJo" who clucked brutally. Then, using an impossible tube that opens up, he pulled out a bouquet of flowers and large silks, had a spectator name a card, and revealed the Queen of Hearts.

Closing our performances was yours truly, Manny D'Mago, who performed a different take on the cups and balls routine, using Play-Doh cups and a little yellow ball made of Play-Doh. After some vanishing and some smoke, the ball finally traveled way across into the audience and onto a spectator's purse. Very clever! After that, he made a couple of volunteers perform the magic for him, having them wear a top hat, don a magic wand, and use a close-up pad so that they could perform a mentalism act which had them pick some shapes, with Manny impossibly correctly revealing the selection by the volunteer magician and his lovely assistant.

Our members were excited for this month's meeting because we had a very good time! We closed our meeting with an amazing raffle and announcing our next lecturer for July 2026: none other than superstar Rob Zabrecky! All in all, it was definitely an evening to remember.

Stay tuned for our next meeting in July, which will be one for the history books in Hollywood. As a side note, our August meeting will be delayed until late August because of Magic Live 2026 in Las Vegas, where we will have our 3rd annual Ring 21 "Fool Us" with Manny D'Mago and Gerry Schiller. We will also be having a vote for a change of the guard for our club's board. Things will certainly be very interesting, considering lots of members attended the convention in Vegas last year and will have lots to report. Until next month, this is Manny D'Mago reporting live from the magic entertainment capital of the world, Ring 21, signing off!

Manny D'Mag

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

A huge thank you goes to Sharon Martyn for organizing everything and David Boyce for grilling outstanding hamburgers and hot dogs. Julie Smolinski's chicken paprikash was a crowd favorite. Further assigned assistance in bringing food was accomplished by Dave Neuman, Jim Hathy, Bryan Gerber, Sergio Castro, and Bruce Averbook. Many other members brought items to share. Further serving help to distribute to the "masses" came from Diane Cervas and Julie Smolinski.

During dinner, several announcements were made. Upcoming lectures featuring Nathan Kranzo, Kevin Kelly, Jaime Williams, and Randy Goodman were highlighted. Members were reminded about the upcoming I.B.M. Convention in St. Louis, Wiz Bang's July 25 show starring Dave Neuman and Sergio Castro, and *The Magician's Table* at Playhouse Square from August 26 through October 18.

Dr. Averbook reported on the SAM National Convention in Appleton, Wisconsin, commemorating the 100th anniversary of Harry Houdini's passing. Dorothy Dietrich shared history of her Houdini Séances. John Cox and Mike Caveney gave a fantastic talk on Houdini and highlighted *Escaping Obscurity*. Outdoor highlights included Dean Gunnarson's milk can escape, Houdini II's suspended straitjacket escape, and a world-record Siberian chain group escape in Houdini Plaza. The excellent Tuesday evening's all-female show included Lyn Dillies' illusions, Julia Dryas, and Alyx Hilshey. Thursday's fantastic show highlighted Mike Caveney, Shawn Farquhar, Christopher Hart, and John Shryock. The stellar close-up show had a twenty-minute technical delay and limited visibility. It was fun to see Dale Penn perform close-up, as he is a friend to Dr. Averbook and Jon Kaplan, who grew up with Dale. Jonathan Neil closed the banquet in style. Lectures were informative, the small dealer room had quality finds, and visiting with Houdini friends (Tom and Renee Boldt, Debbie and George Hardeen, Debbie and Jeff Blood, Tom Ewing, John Cox, and Joe Notoro) made the convention especially memorable.

After everyone consumed impressive quantities of food, everyone went to sleep — no, just kidding — the magic began!

Jim Hathy introduced this month's Membership

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

Spotlight featuring Jon Kaplan and “The Art of Fire Eating.” Jon combined an informative PowerPoint presentation with stories from his performing career, including appearances in Times Square. After the meeting, he even demonstrated his fire-eating act outside. It was amazing — and you will never see the Recording Secretary attempting it!

Sergio Castro then led a fun session on bar bets and food-themed magic. Bryan Gerber presented an excellent three-shell game with the pea impossibly teleporting into a box. Bob Cervas played with a changing bottle of Coke to a bottle of ketchup, with both finally disappearing and transforming into a silk scarf! Nick Eaton had Jon Kaplan convinced he was about to receive a shower from a shaken Coke can before magically transferring the carbonation into an unopened Pepsi can instead. Jon escaped dry! Sergio battled magically reappearing donuts, Jim Hathy produced a stick of butter and a giant piece of watermelon (both surprisingly realistic sponge props), and Sergio finished by producing cheese from between two playing cards.

During the President’s Podium, Dave Neuman demonstrated ACAAD (Any Card at Any Dice), an impressive effect from France’s Magic Dream in which a prediction perfectly matched a freely arrived-at card determined by rolling and multiplying twelve dice. Dave also recommended reverse shirt stays to keep performers looking sharp and the book *How to Haunt with Magic* by Chuck Caputo for many practical ideas.

To close the evening, Sergio Castro entertained everyone with a coin-to-pickles effect. Oddly enough, no one seemed interested in eating those pickles! Everyone was reminded that next month’s meeting will be held on the second Wednesday of August.

Great food, great fellowship, and great magic — it doesn’t get much better than that!

Dr. Bruce J. Averbook

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.ibtoring27.com

July 2, 2026: Lenny “Tricky TrainWreck” and Darlene Bertrand, Craig Boudreaux, Eric LaBorde, Matt Meyers, and Hunter Songy 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, Winston Helling Jr., and others.

The June 17 St. Stanislaus summer magic show in Bay St. Louis, Mississippi, was another stunner. Ring 27 was well represented among the featured performers by Joe Harrison, Dr. Joe Dalgo, Craig Boudreaux, Westly Annis, Barry Fernelius, and Lenny “Tricky TrainWreck” Bertrand. The show included a fast-paced walk-around session featuring four magicians doing four to five sets of twelve to fifteen minutes each at various stations while being surrounded by eager viewers. The show climaxed with an amazing stage show by eight magicians.

Congratulations to Craig Boudreaux for earning a spot in Baton Rouge’s Mid City’s Got Talent on August 14.

Craig Boudreaux led tonight’s performances with a John Bannon effect exploiting Kings crossing and followed that with Darwin Ortiz’s “Jumping Gemini.” Boudreaux also stunned us throughout the evening with Juan Tamariz’s “Neither Blind Nor Stupid,” Spidey’s “A.B. See” (including some great suggestions from Matt Meyers), “Cards in Bag,” a repeat of “A.B. See” for Eric LaBorde, and an Aldo Colombini-inspired “Craig’s Firework Aces and Singed Card.”

Lenny “Tricky TrainWreck” Bertrand found Hunter Songy’s selected card using mice and spoons (“Find a Card with Spoons”). Train then handed Matt an envelope containing a card of influence. Matt was asked to randomly flip five two-sided numbered (one through ten) cards to find the location of the yet-unknown “influential” card. The combined added number led to the correct card (“5 Way Flipper”). Train later asked Darlene Bertrand to hold a gold pouch. They then played a game using six different colored dice that led to a match in the pouch (John Carney’s “Hot Roddy!” from the DVD *Dice, Dice Baby*). Later, more cards were used for Sean Devine’s “Menace.”

Matt Meyers shiftily used two Jokers to assist in finding Craig and Lenny’s cards in the Simon Aronson-inspired, Graham Jolley-popularized “Whispering Jokers.”

Eric LaBorde found Darlene’s card within a shuffled deck by using only four cards. LaBorde found this effect in an edition of *The Linking Ring*.

Hunter Songy deviously found Darlene’s randomly named Queen of Clubs, which was missing from the deck, thanks to Songy’s use of an Invisible Palm. Hunter continued by repeatedly producing cards from an empty card box. Songy concluded with a flawless execution of Ed Marlo’s “Miracles Aces.” *Leonard Bertrand*

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

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

July 2026: The meeting kicked off with an exciting digital update from Secretary Bob Bullock, who has been hard at work revamping our club newsletter and website to improve usability. The new mobile-responsive website is currently live via a private link, with a full public launch scheduled for the end of July, alongside a new club Gmail account and YouTube channel.

Addressing declining participation, President Mark Mulkerin highlighted plans to boost our community presence. The club will begin filming non-exposure performance clips for social media platforms like Facebook and YouTube. To gather further insights on recruitment, Mark will attend the national convention in St. Louis later this month.

Local outreach is also booming. Mark has contacted CALS, the North Little Rock Library, and the Arkansas Museum of Fine Arts to establish family programming and magic classes. Furthermore, Christy Vodehnal shared updates on excellent cross-Ring collaborations throughout Arkansas, prompting plans for future joint activities, estate auctions, and better-suited venues. Mark your calendars: the Jamie Williams Lecture is locked in for August 31!

The magic portion of the afternoon brought a wonderful variety of routines.

Phoebe Vodehnal, our youngest member present, charmed everyone with a beautiful flower production that blended the natural elements of growth with a touch of magic.

Christy Vodehnal followed with a giant domino illusion where the spots repeatedly changed. In a humorous twist, her attempt to “expose” the method using her fingers only left the audience more wonderfully confused.

Dan Hecke presented a brilliant mind-reading book test utilizing an autographed Chuck Yeager biography from an estate sale. Through a series of volunteer math calculations, Dan used a “mind-reading device” to perfectly divine the chosen word, “trust.”

Sean Miller treated us to two performances. First was a unique, customized prop called “Pipe Dream.” He then transitioned to a heart-felt Gospel magic routine utilizing a custom script. Using colored silks and two buckets, he illustrated a moving narrative of overcoming life’s struggles.

Sid Salmons wowed the room with a clever psychological card trick. He had Vice President

Marty Haughn simply think of a card, which then visibly vanished from the packet, leaving a completely blank card in its place.

David Duggie kept the energy high with a multi-phase set. After successfully predicting two selected cards, he levitated a borrowed five-dollar bill — humorously blaming “static electricity” — and closed with a classic bill-balancing feat.

Mark Mulkerin closed out the performances with a clean prediction effect assisted by Sid. Utilizing two marker coins labeled “square” and “circle,” Mark perfectly predicted the exact cards that would end up under the markers (the Two of Spades and Three of Hearts).

It was a fantastic day of fellowship, forward-thinking business, and great magic! *Bob Bullock*

RING 36, FLINT, MICHIGAN – The Conjuror’s Club

meets 4th thu. of the month January – October, and the 3rd thu. of the month for November and December. Currently meeting at Sam’s Restaurant on Grand Blanc Road at 6:00 p.m. in the private room.
DOUG DERN, Secretary • E-mail: law4less@aol.com

The Conjurors Club, Ring 36, Flint, Michigan, is holding meetings on the 4th Thursday of the month January–October, and on the 3rd Thursday of the month for November and December. Currently meeting at Sam’s Restaurant on Grand Blanc Road at 6 pm in the private room.

Ring 36 in Flint held its June meeting at the usual location on June 25th, 2026. It was a special meeting. You see, we didn’t file a ring report last month because we were so busy with Michigan Magic Day, which was a real success. Treasurer Chris Harper reported at the meeting on Thursday that we didn’t lose much. But it was fun. Local Michigan magician Jon LaChance was the headliner, and he brought it. What a show. The club also hosted a flea market in May that was also a success, with lots of fellowship. So Ring 36 has been very busy. Magic is happening in Flint. The club is growing; we have had new people come to almost every meeting this year.

But our June meeting was one people are not likely to forget. We had a lecture: Nate Kranzo! Nate is a local magician who lives 20 minutes from where Ring 36 meets. He is a very busy magician and also tours the lecture circuit. He has a new lecture that he is about to take out on the road, and he always does a practice run at his home Ring 36. If you get a chance to see Nate’s lecture, I highly recommend it. He always has new material that is practical and usable, and the magic he sells is very reasonably priced. Nate is a world-class entertainer. The meeting was well attended, with full attendance and a guest or

two. Nate is always a big draw from other clubs.

The Ring will be having its annual picnic on July 11th. This is usually a big event for the club. Everybody holds their best trick for the show we put on for all who attend. One leaves asking what was hotter – the Michigan heat or the magic of Ring 36. *Doug Dern*

ING 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 June meeting was our annual Close-Up Contest. President Mike Kamlet opened the meeting and said this is the last “official” meeting before the summer hiatus. This year is our 80th anniversary and we are planning a salute to Harlan Tarbell. Pedro Nieves announced that Magic, Inc. was holding a Summer Camp for young magicians. Also, Eric Jones will be giving a lecture and workshop this summer.

Terrence Hunter went first, starting with a math trick and then showing a talking tennis ball. He then asked the front row to shout a color and a tool. Alan Koslow shouted “Orange Hammer,” and Terrence pulled an orange hammer from the bag on the table. He did a nice Ball Vase routine where the ball vanished, then a silk turned into a golf ball and the silk was found in the vase. Terrence finished with a card effect.

“Fancy” Nancy Anderson went second and chose Alec Schraegle as a volunteer. She dealt cards until Alec said stop. She dealt the cards into two piles and Nancy turned over the top two, a two and a six. The first card represented the suit and the second represented the value. She first showed that the 26th card was the predicted one. She then reversed the cards and made it a 62. On page 62 of her magic book, the selected card was found.

Nancy asked Alec three questions and he wrote the answers on a pad: his best friend, what row he sat in in class, and his locker combination. She guessed all three answers.

Asher Schulman had Nancy pick a card and lay it on the table, then start a one-minute timer. He sorted through the deck and attempted to figure out the card. Nancy placed another selected card back in the deck and Asher said he would make her card vanish. He went through the deck and it was indeed gone. He then made the card reappear, face down in the face-up deck.

Simon Black also picked Nancy for a card trick. She picked the Three of Spades and slipped it back in the deck. Simon cut the deck and shuffled half face up and half face down.

Simon began eliminating face-up cards. He asked what suit her card was and she said “Spades.” Simon showed that all the cards he had discarded were spades. He then shook the packet and the cards rearranged into numerical order, making it obvious which was Nancy’s card. He then spread the deck and her card was face up in the spread.

He finished with a card routine that showed lots of cards but, in the end, when he turned over all the cards they were all blank.

Levy Elsberg, who works at Magic, Inc., performed with Alec as his volunteer. Levy began turning over cards as he told the story of how he began in magic. The cards he turned over perfectly aligned with his story. Alec chose the Four of Spades. Levy showed a picture of the nine-dot puzzle. As he rubbed the deck on the table, the cards on the table formed an image of the puzzle. One card was left sticking out of the deck and it was shown to be Alec’s Four of Spades.

Gene Bloomquist was next and chose Kristen to assist. He spread the cards face up and Kristen chose the Queen of Hearts. It was returned to the deck and Gene cut the cards and shuffled the two halves face up and face down. He spread the cards and they were all face up except for Kristen’s Queen of Hearts. Next he had Nancy name any fruit. She chose “pear.” Gene said he had a brown paper bag and wouldn’t it be amazing if her fruit was in it! He reached in the bag and pulled out a can of mixed fruit. After the laughter died, Nancy opened the can and found a whole pear inside.

Paco El Mago performed his act to music, with a video screen. His daughter introduced him. He had Nancy pick a card, put it in the deck, and put the deck in a glass tumbler. When he waved a feather over the deck, Nancy’s card rose out of the deck. He had another card selected and repeated the trick, but this time he inverted a glass vase over the tumbler and the selected card still rose.

Alan Koslow did a comedy version of Any Card at Any Number with Craig and John. John chose a card (Two of Hearts), Craig chose a number (13). Alan then pointed out a second deck sitting on the table the whole time. Craig counted down thirteen cards and showed the Two of Hearts. Alan then had John count down in his borrowed, shuffled deck and he, too, found his card at the selected number.

John Hutschbaub began with a card trick where he showed the Ace through Six of Hearts. As he turned each card face down, he showed the backs were numbered one through six in magic marker. Picking up the six, he said, “One of

these numbers is not like the others, because if you turn the six over it magically turns into a nine... on both sides.” He turned the card around to show it had transformed into the Nine of Hearts. John also did his Mini-Linking Ring routine and a nice rubber band routine.

While votes were being tallied, Mike Kamlet gave a presentation on Harry Houdini.

When the votes were tallied, the results were: Third Place, Paco El Mago; Second Place, Gene Bloomquist; and the winner was Simon Black.

After the meeting, some of the club members went to Primo Chuckies for additional fun and fellowship.

John Hutsebaut

RING 46, OKLAHOMA CITY – Seymour Davis Ring

Meets 1st Mon. of month, New Beginning Fellowship Church, 15601 S. Pennsylvania, OKC

LEE WOODSIDE, Secretary

E-mail: WoodsideLee@hotmail.com

Ring Web site: www.okcmagic.org

Our 2026 Pandemonium of Magic public show was a rousing success! President Cassidy Smith emceed the festivities. The performers were Rick Johnson, David Teeman with his assistants Brynna and Braylee, Bruce Rodesney (also known as “B”), John Shack, Lee Woodside (performing as Captain Lee), Shaun Clark, and Kevin and Mollie Brasier.

Lee Woodside led off the July meeting as featured performer. Lee explained the meaning of the colors of the American flag as he placed red, white, and blue silk scarves into his change bag. Then, with a magical word, the change bag morphed into a giant American flag. Lee then demonstrated how he uses a “What’s Next” prop to tell about his early days in magic.

Jim Green passed a loop of rope through Bob Caldwell’s arm. Jim then brought out a long cord with a coffee mug tied to one end and a large washer tied to the other. He held a wand in one hand and placed the cord over the wand while he held the washer in the other hand. When he released the washer, the cord wrapped around the wand and the mug did not fall as one would expect. Jim said this feat was most impressive when the host’s fine china cup is used.

Cassidy Smith led a discussion on what makes a good trick for children. We also discussed some of the classic kids’ tricks.

David Teeman said that the magician doesn’t pick the wand, the wand picks the magician. He then showed us the one that chose him: a large wand with a toilet plunger on one end. David showed a box with several different colored blocks held in by a dowel. He removed the dowel, dumped out the blocks, and asked Cassidy Smith to choose two of the blocks.

Cassidy chose the red and green ones. David placed all the blocks back into the box and trapped them with the dowel rod. However, when he tipped the box, the red and green blocks fell onto the table. David then performed the classic coloring book effect.

Bruce Rodesney (AKA “B”) performed Pavel’s classic color-changing .45 rpm records. Unfortunately, many of today’s youth have no idea what a vinyl record is. Bruce showed items he used to hand out during his magic shows: magic fish and a legal-size paper showing tricks laymen can perform.

Bruce finished by showing a square of plexiglass on which he placed a drinking glass. He covered the glass with a silk scarf and showed that he could control whether a kid could lift the glass or not.

Lee Woodside

RING 50, WASHINGTON, D.C. – The National Capital Ring

Meets 1st Wed. 7:30 pm, Lyceum Museum, 201 S. Washington St.

Alexandria, VA 22314 Web site: www.IBMRing50.org

MITCH PRAVER, President / E-mail: president@ibmring50.org

GERALD CURREN, Secretary

July 1, 2026: The theme for Ring 50’s (Washington, DC) July meeting was Hidden Gems. President Mitch Praver challenged members to dust off a magic book from their shelves and share a “hidden gem.” Members unearthed a wide range of effects from their magic libraries.

Gunnar Lucko used Mark Wilson’s *Complete Course in Magic* for Ring on the Rope, modified with a house key, carabiner, and a lanyard. A spectator inspected the items, then — one, two, three, boom — the lanyard escaped from the key!

Arnold Fuoco opened up Paul Curry’s book *World Beyond* for a linking rope routine that borrowed from the ESP trick Matchmaker and Dan Harlan’s Photo Finish.

Danny Selnick dusted off Gaëtan Bloom’s lecture notes on The Die and presented six numbered envelopes with a prize, but “only one with a lot of money.” A spectator rolled the die, and the contents of the corresponding numbered envelopes were given to spectators. The final envelope was for Danny, and he won the biggest prize!

In honor of America’s 250th birthday, Larry Lipman presented a mis-made US flag using a change bag with inspiration from David Kaye’s *Seriously Silly: How to Entertain Children with Magic and Comedy*. A spectator inserted a red scarf, then a white scarf, and then a blue scarf, but the blue scarf fell to the floor. Larry pulled out a US flag with no blue. Larry returned the flag and pulled out the red and white scarves and inserted them again. This time, Larry produced a US flag with all the colors in the wrong

place. With one more attempt, Larry pulled out a correctly colored US flag. Happy Birthday, America!

Geoff Weber performed a routine from Paul Harris's *The Art of Astonishment* using three cards crimped, bent, and torn with a gambler's notch. He rubbed the cards together and magically linked them. Geoff then unlinked the cards and handed each out for inspection.

Inspired by Ramon Rioboo's Super Telepathy for Skeptics from the book *Thinking the Impossible*, Marc Carrion invited a spectator to cut a small number of cards off the stack. Marc focused carefully and then with perfection named each card from the small stack.

Mitch Prayer modified and extended Trick Shot Production from John Bannon's *Smoke and Mirrors*. A spectator signed a card and placed it in the deck. Mitch picked up the empty card box, opened the flap, and from the empty card box produced a full-size billiard eight-ball that corresponded with the chosen and signed Eight of Spades! Mitch then looked back at the empty card box, shook it with a little rattle, and produced the signed card!

Michael Peckham adapts stage illusions for close-up routines. Drawing on Dr. Michael Rubinstein's *Coin Magic*, he had a spectator choose a coin and sign it. He returned the signed coin to the stack to create a stage, and business cards became curtains. An empty bag took the stage, but the coins beneath vanished. Michael opened the bag to produce the signed coin with the other coins!

JT Mielnicki blended The Wand of Merlin from John Cellini's *The Royal Touch* with elements from *The Modern Conjuror and Drawing Room Entertainer* by C. Lang Neil. JT vanished a wand and then produced it from an empty coin purse. A spectator held both ends while JT clasped his hands together in the middle, and a ring materialized on the wand!

Drawing inspiration from Rune Carlsen's *X (My 10 Go-To Card FX)*, Kit Karlson instructed a spectator to shout, "You got my card!" Three spectators each chose a card and mixed them up. Kit announced "the Queen of Hearts," followed by the spectator's cheerful "You got my card." Kit asked the second spectator to not think about their card, then announced, "King of Diamonds." He asked the third spectator to fan the remaining pile of cards and think about every other card. "King of Clubs!" Kit found all three cards and their locations!

Augie Arnstein dug through Paul Gordon's *Card Startlers* to unearth the last gem of the evening. He presented the Collendon Aces using all four Aces face up with three random cards

placed face down on top of each Ace. Augie picked up each pile slowly to reveal all four cards with the Ace nowhere to be found. He shuffled the deck and dealt the cards into four piles, spelling Ace of Diamonds. Augie revealed the Aces had jumped to the top of each pile!

Gerald Curren

RING 55, PHOENIX, ARIZONA – Bert Easley / Danny Dew Ring

Meets 1st Tue., 7:00 pm, at Denny's, 3315 Scottsdale Rd., Scottsdale, AZ / Web site: www.ring55.org

BILL HALMI, President (602) 363-9166

E-mail: president@PhoenixMagicClub.com

The first of our two monthly meetings was held on June 2 at 6 PM, as the Phoenix Magic Club brings together I.B.M. Ring 55, SAM Assembly 248, and an assortment of independent mystery performers from across the Phoenix area and beyond. The club continues to thrive with a diverse mix of enthusiasts, hobbyists, and full-time professionals.

In club business, our new fiscal year will be 6/1–5/31 of each year. We are pursuing 501(c) not-for-profit status under the guidance of Treasurer Doug Northway. In conjunction with the Kerr Cultural Center, we will stage two public performances, one focusing on close-up and another show of stand-up and parlor magic. We are also looking at one meeting at Denny's and another set of satellite meetings on each end of the Valley going forward in July.

Magic this evening included fourteen in attendance with ten performing. The theme for the evening was Predictions. Member John O'Hare started us off with his version of Reaction vs. Prediction, where emotions stem from the heart. President Bill Halmi followed with Flip, using a coin flip to determine direction and then presenting the prediction from a sealed envelope. Ravi Gahunia presented his Gambler's Box, while Frank Prochaska did a combo movie and number prediction, which matched the values and suit of the chosen card.

Frank Ferrante presented his Grandfather's Clock prediction, where a selected card is shown at the hour the volunteer selected and is shown to be the only card of value in an otherwise blank-faced deck. Jay Jennings followed with his Child's Play presentation with a fast Tic-Tac-Toe surprise. Dave Goldberg showed us a Time Travel prophecy and Dave Boehm demonstrated a matching value and color augury. Anvesh Yalamanchili predicted a Powerball number from a scratcher ticket, and Jeff Peterson finished up using four volunteers to predict a combined four-digit PIN.

Our second meeting of the month was held on June 17 at 6:00 PM, with social media czar Ravi

Gahunia hosting a 360 photo booth to create an intro video of several club members.

Magic for the evening, based on “Magicians in Trouble,” began with Brad Zinn’s story of Harry Anderson’s straightjacket escape, while his wife performed the Houdini 100-foot rope escape at the same time to see who would finish first. Bruce Kundin used two assistants to pull off his “SMOOSH” to predict the number of red cards and mated cards in two piles of “smooshed” cards. Tank Hanna shared a story of David Copperfield getting out of trouble on stage.

Bill Halmi wowed us with a Phantom Deck routine. Then Jay Jennings showed the Dream Sequence effect, where a card just “thought of” is found with a card of the same value in a different suit. John Thornton used a jumbo deck to perform a McCombial Deck routine. Anvesh Yalamanchili continued to amaze by reflecting on a visit to New York City, then using a random number to find a selected card — that card is in the photo from his visit and is also tattooed on his arm!

Continuing with the “Magicians in Trouble” theme, Frank Ferrante told of an appearance at the Magic Castle, where his dove died prior to being produced. David Goldberg did a nice No Fail card effect where the selected card is not in the deck but shown on the Magic Insurance Policy. Ravi Gahunia showed a deck of cards that were cut through using two spectators to select one part of a card — they did not match, but he pulled out a card that had both selected cards on a single card. The evening finished with Doug Northway’s Vanishing Bandana (Banana), a step-by-step audio instruction with the end result being the vanished banana turning into a silk bandana imprinted with a banana for a surprise finish.

Jay Jennings

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

The theme for this month’s meeting, “Your Favorite Magic Book or DVD,” was especially fitting as several of our members are spending the summer encouraging reading by performing library shows, including Michael Messing, Tim Pressley, and Barry Mitchell.

Following a brief business meeting, members took turns sharing the books and videos that have influenced their magic journeys.

Nick Roberts kicked off the discussion by bringing a stack of favorite books from his per-

sonal library. Sherman Wires demonstrated a number mystery learned directly from the pages of one of his favorite books. Bill Sturgis introduced the group to the hard-to-find *Verbal Magic* by Juan Tamariz, while Mike Stratman managed to swindle Sherman out of a dollar by correctly divining the date (not the one on the dollar).

Michael Priestap reminded everyone of the remarkable ingenuity and beautiful artwork found in classic magic literature. Referencing *Dunninger’s Complete Encyclopedia of Magic*, he also shared some fascinating history about the legendary author himself.

Jack Wilson proudly displayed one of the very first magic books he ever owned, a treasured keepsake filled with sentimental value. Joey Daniels shared some variations on a popular coin sleight that he uses regularly, while Kyle Copeland reflected on growing up with only a handful of magic books. Those few resources became invaluable teachers, and he even performed a card trick from one of them.

Jim Stott also took a trip down memory lane, recalling the days when *Greater Magic* could be ordered from a catalog for just \$11, a bargain that seems unbelievable today, with original copies now often selling for well over \$100. He followed his story by passing a playing card through a solid block of wood.

Dan Eppert shared that what draws him to an author is not only strong magic, but a sense of humor woven throughout the writing. Jeff King entertained the club with a poker-themed card routine that culminated in an impossible winning hand.

Doug Floyd reminded us that powerful magic doesn’t require expensive props, emphasizing the effectiveness of performing with ordinary, everyday objects, a perspective shaped in part by having lost his magic collection to house fires twice during his lifetime.

John Gyllenhaal praised the creativity and writing style of Morgan & West before performing two new routines. He invited honest critiques from the club as he prepares for an upcoming show for a repeat client, a great example of Ring 58 members helping one another grow.

Roy Schubert closed the evening with another of his signature mind-benders, revealing a fortune that had been randomly selected by another member earlier in the routine.

The evening served as a wonderful reminder that while magic continues to evolve, the books, DVDs, and creators that inspire us remain an essential part of every magician’s journey. Whether well-worn classics or modern releases,

each resource represented more than just tricks; it represented memories, mentors, and milestones in our members' development as performers.

Timothy Pressley

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

June 2026: We had nine members join us for our in-person meeting this month. Our newest meeting place, the Eastwood American Legion, has been really great. If you haven't attended a meeting in a few months, come check it out. We even have our own stage!

Travis Knight started off the magic with a deck of cards. He had Matthew shuffle them and separate them into two piles, and grab a card from either pile to remember. The deck was put back together and mixed, and Matthew began dealing out the cards face up, while Travis tried to read his facial expressions and stop him on his card. Travis stopped him, and it was in fact Matthew's card.

Thomas Yeldon was up next, and had Louie select and sign a card. It was returned to the deck and shuffled. Louie was asked how many cards he thought he could confidently grab off the top, and he said fifteen. Thomas pulled out a tiny plunger, stuck it to the deck, and pulled off fifteen cards. Louie's signed card was the next card.

Louie Blackheart let us tie him up with two large ropes, a chain, handcuff him, and even put thumbcuffs on him! We held the ropes and chains in place while he vehemently fought to break out of his self-inflicted prison in under two minutes. It was very entertaining to watch!

David Kilpatrick showed us a new version of the "Jumping Spots" effect. A card stock has dots on it resembling a die, and one by one the dots disappear until only one remains. He also did a quick scarf color change, a magic color book prediction, and showed us some panel board moves.

David Sorenson performed a routine where he pulled out a red handkerchief and with a shake it turned into a wand! He made it vanish and reappear, then change color. The wand then transformed into a staff. Dave even made a bird cage appear and disappear without sleeves.

I had Travis and Matthew each select a card, and lost them in the deck. After some shuffles and cuts, the cards were spread face up. Matthew and Travis's cards were no longer in it. I then pulled out a sealed deck of cards and spread those out. There were two extra cards,

the two selected cards.

Bruce Purdy had a couple of cards with some pictures on them and asked Matthew to choose one or the other. He had to choose between a few different options, like which season he prefers, if he likes cats or dogs, etc. Bruce then pulled out a packet of cards matching all of Matthew's choices except for the season, which Bruce already knew because the instructions for the cards said that they would only disagree on that one.

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 kfhrehm@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

It was awesome to have sixteen members and one visiting magician from Tampa at the July meeting — we couldn't wait to perform our "Twist on a Classic." Using *The Linking Ring* of August 1956, Nick Benevento did the Double Cut & Restored Rope as he jokingly said, "It doesn't look good, so I'll cut some more!" removing two knots snip by snip. We are excited to have Dick Stevens at a July meeting (he has now moved down to Florida permanently!) and he used Star Newman's birthday and the Berg Color Force to find her chosen card.

It's just two days before the Fourth of July and Wic Cooney patriotically did his Mismade Flag like he had done it a thousand times over the years! Lar Hookway took a seat with Dan Walsh and each had a set of the five ESP cards; Lar predicted all five of Dan's choices in the correct order. With a series of moves and effects, Howard Cohen shrunk a deck, shrunk the box, grew the box, and grew the deck — and watching the explanation was equally mesmerizing to the effects themselves. A great twist on a combination of classics!

"How do I combine all my interests?" thought Sean Cullen as he did a horror film rendition of Cinema Verité using Gary Roberts, Tom Vorjohan, and Ed del Castillo to make some choices which Sean correctly identified. Sharing some thoughts, Bob Banta brought out a plastic clapper that would be a great way to train young people to applaud, and he also shared his version

and story for Harlan's Starcle. Our President, Star Newman, admitted, "I am absolutely addicted to museum gift shops," as the wonderful premise for her presentation of Jeff Hobson's popped and restored balloon dog with Geoff Williams as her volunteer.

The man with our money, Dan Walsh, used Lar Hookway to help by choosing a card and signing it; the card was acrobatically mixed among a suited Ace, Two, Three, and Four with the four changing suit, and the signed card back in the deck. Putting a big twist on Fulves' Omega Bet, Geoff Williams did a series of five bets including a car, cash, and Geoff's lucky penny — winning each time against Gary Roberts. Gary followed by sharing a deck of cards that he put in a small jar, then shared the Chicago Opener using Star and Ed del Castillo as assistants. So Ed followed to share "some very interesting properties of the Aces" as he did Vernon's Twisting the Aces.

Did we mention that fourteen of the seventeen magicians at the meeting performed? Secretary Tom Vorjohan was prepared to teach another of his favorite Nick Trost effects but instead used Jack Walters to wrap a thick string around his finger, and Jack pulled it through his pinky — then Tom returned the favor to Jack before explaining this effect from the mid-1800s to the group. Pulling out Lennart Green's "Stolen Cards," Joe Sagarese did this variation of the Gemini Twins effect with fifty-two different backed cards. Joe also taught the trick and sold the made-up decks afterwards.

What a great meeting! We had snacks provided by Lar, Dick, and Dan afterwards before ten of us went to the Ale House for another couple hours of magic and stories. *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

On July 6 we replaced our usual meeting with a VIP trip to the Melbourne Magic Festival, organized and hosted by Australian legend Tim Ellis. Ring President Aidan Thompson had arranged VIP tickets for Ring 84 members Will Thompson, Kym Brockhoff, Peter Rowe, Peter Hanway, and Graham Etherington (OAM), who were entertained by a select set of festival performers in a one-off Close-Up Gala night.

The Melbourne Magic Festival is in its nineteenth year and attracts acts from around Australia and the world. Our gala show featured local magicians, those from interstate, one from the USA, and the hit of the night from Argentina, Hernan Maccagno.

A thoroughly enjoyable night to see how the pros do it. This is the second year in a row we have been able to take a group to a festival gala night, and long may it continue. *Peter Hanway*

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

If you've ever wished to peek behind the velvet curtain of real-world wizardry, Ring 90's latest gathering was a treasure chest of card techniques, tales, and tricks that would make even a seasoned sorcerer lean in closer.

Tom Plunkett opened the evening with *Skullduggery* and the ever-mystifying *Neverending Pitcher*, proving once again that he can pour magic out of thin air — sometimes literally. Tall Paul followed with a crisp Turnover Pass and a crowd-pleasing Ambitious Card, sending one determined card climbing the deck like it had someplace important to be.

Tom Karas brought brain-bending brilliance with Juan Tamariz's Perpendicular Control, a technique so clever it feels like the deck is cooperating out of admiration. Larry drifted into the supernatural with a spooky take on Robert Neale's Indifferent Card and Steve Bryant's ghostly tales from *The Little Egypt Book of Ghosts*, complete with an Elmsley Count that made spirits seem right at home.

Jim Oliver gave everyone a pinky workout with Darwin Ortiz's Pinky Count, a tiny move with enormous power. Sevil Fletcher kept the momentum rolling with a one-handed double lift, a one-handed palm, and a reminder that new cards behave better than old rebels. He also demonstrated Tracking Cards — a feat he cheerfully insisted was "just math" — and Jason Ladanye's *Game Changer*, which lived up to its name.

Justin Cooper showed off clever cutting techniques, including a tilt-and-toss maneuver that sent cards shooting backward like startled birds. His False Cuts and Hindu Shuffle were smooth enough to make the deck question its own identity.

Dave Ryan stepped in with the classic Biddle Trick, a reliable crowd-pleaser that never fails to make spectators blink twice. And Bill Fienning rounded out the night with a tour of forcing techniques: the Cross-Cut Force, Cut Deeper Force, the multi-forcing Al Corran Deck, and the wonderfully sneaky E-Z Forcing Deck, which looks normal until it absolutely isn't.

Ring 90 also discussed exciting upcoming events such as the I.B.M. Convention in St. Louis, Magic Live in Las Vegas, Masters of Illusion at Buffalo Thunder Casino in August, the next local video magic lecture and pizza

night, and another picnic fellowship get-together in September.

From ghosts to gamblers, pinkies to pitchers, the evening was a celebration of skill, creativity, and the joy of learning something new. Whether you're a beginner, a veteran, or simply someone who loves watching the impossible unfold, Ring 90 continues to be the place where magic feels wonderfully, delightfully alive. *Chrissy Beyerlein*

RING 92, VANCOUVER, BRITISH COLUMBIA, CANADA – The Vancouver Magic Circle (Charles Howard Ring)

Meets 4th Thurs. except July, Aug. and Dec., 7:00 pm, Sunrise

Community Hall, 1950 Windermere St., Vancouver, B.C.

ROY HOPWOOD, President / Treasurer

Web site: www.ibring92.com

Our last meeting before the summer break began at 7:10 with a few announcements by VMC First VP Charles Gauthier. Charles reviewed President Roy Hopwood's club survey results with the membership. The biggest take-away was that the members wanted to see more live magical performances. Charles also reminded everyone of the annual online auction coming up in September and the new online auction platform that past VMC president Simon Cassegrain is building. Simon will be hosting a Zoom session with all the members on July 23 at 7 pm to show all the sellers how to enter their own items they wish to sell. There are also new features of the VMC web site that Simon has upgraded to be reviewed.

The executive committee has also changed the pricing structure for members who purchase tickets to public club functions. Members plus one guest will pay a reduced price from what the public ticket price is.

Sergeant at Arms John Stenning then reminded the members to sign in for every meeting so the club can accurately record the attendance.

Long-time member Joji Yamashita showed us a nice color-changing pip effect with the Ace of Diamonds. He changed it from red to blue and back again — a very cool and simple method. Thanks, Joji!

Shyann Mandrake, one of our newest members and granddaughter of Lon and Linda Mandrake, came up to do her three-trick initiation for membership. She did an excellent set of card tricks and was unanimously voted in for membership. Nicely done, Shyann!

Roy then introduced a fun game that he came up with. He invited eight volunteers — Glan Labare, Charles Gauthier, Ray Wong, Genpei Cai, Sam Bennington, Guang Yow-Low, Michael Glenister, and guest Jake Hermiston — to the front and had them blindly reach into a bag and select a magic prop. There were eight props; each prop had a corresponding mate, so

each volunteer paired up with the other person who had the related prop and they had to do a trick with them. It was a fun and interesting game. Good job, Roy!

Next on the evening's agenda was a workshop presented by John Stenning on the importance of practicing card sleights with both hands. He emphasized developing finger strength and coordination equally with each hand. Very informative workshop, John! After the workshop, we broke for a short ten-minute break.

Next up was the competition! Up for grabs was the Ray Gamble Trophy for impromptu card magic. Competitors in performing order were VMC President Roy Hopwood, Scott Barker, Gabe "The Great Gabini" Gabini, Greg Ladret, Charles Gauthier, John Stenning, and Rob Teszka. The winner was to be announced at the end of the meeting.

After the competition, past International President Alex Zander took the stage to film his audition act for Penn & Teller's *Fool Us* competition TV show. Best of luck, Alex! Hope you fool them! Junior member Blake Aleong took the stage next to practice his new routine for Tannen's Magic Camp this summer. Very well done, Blake! Next up for the evening was Shawn Farquhar trying out one of his new tricks with helper Charles. Very amazing, Shawn!

The last item for the meeting was announcing the winner of the Ray Gamble Trophy. This year's winner was Scott Barker! Congratulations, Scott!

Thanks to Charles Gauthier and Julius Palme for picking up some snacks just prior to the meeting. Thanks, gentlemen! And thanks to Simon for financing the snack purchases! Hand in the receipt for repayment, Simon — you will need the cash for an additional mouth to feed in December! Congratulations to Simon and Shannon as they are expecting the birth of their first child this December!

Special thanks to Simon Cassegrain for opening up the hall and making the coffee, and to Rob Teszka, Julius Palme, Genpei Cai, Ken Cowie, and Shawn Farquhar for setting up the tables and chairs. Thanks also to Mike Vetteri for bringing his stage lights and table cover for the competition, and to Shawn Farquhar, Roy Hopwood, and Scott Barker for taking photos. Lastly, thanks to Jeremy, Roy's son, for giving Roy a ride to the meeting, and to Ken Cowie for giving me a ride as well.

We had two guests, Jake Hermiston and Sam Bennisson, with us tonight. Welcome to the club! There were twenty-eight members and two guests in attendance. *Scott Barker*

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 June meeting was hosted by Anthony Dillon and was a No Card Night. Before Anthony commenced the entertainment, Dale Trueman, our Treasurer and a past Ring 102 president, announced that we had two lectures booked for July: the first, Magical Katrina from Los Angeles, followed by Hernan Maccagno from Argentina. He also reminded us of our convention on the eighth and ninth of November with Joshua Jay and Raymond Crowe booked.

Anthony then introduced our first performer, Peter Wood, who showed us a small cardboard box. He asked what it could contain as he opened it. To everyone's surprise he produced two spoons from the box. He then magnetized the spoons by rubbing them through his hair on a spectator's woolen top. When examined by a spectator, both were shown to have lost their magnetism. Peter then massaged one of the spoons, which began to bend until it finally broke in half.

Anthony came back and spoke for a moment on the history of rubber band effects before introducing Wayne Black, our next performer. Wayne asked a spectator what his favorite color was as he produced a small silk square. He asked the spectator to think of his favorite fantasy, and the silk changed into a miniature pair of ladies' underwear. Wayne then requested Ruth, the only lady at our meeting, to choose two rubber bands off his wrist. Wayne held the bands over his forefinger and thumb of each hand and made the bands pass through each other in what is now usually called "The Crazy Man's Handcuffs." He showed Ruth the two bands, and one disappeared, only to be found sitting on Ruth's shoulder. Wayne then took a little straw voodoo figure of a man. He placed it on the palm of his outstretched hand and the figure mysteriously stood up. Showing a matchbox, Wayne poked a hat pin through the box. That appeared quite normal until he showed that the box contained a solid block of brass.

Our next performer was John Kanawati, who said he was performing with haberdashery. He produced a small white box and removed a white silk ribbon from it. John showed us a lovely routine where he tied various knots in the ribbon and got spectators to tie extra knots, but no matter how tightly they were tied, the knots kept vanishing or came undone. He then produced a pair of scissors, a knot was tied and cut off. To conclude the routine, the knot mysteri-

ously turned into a ping-pong ball. In thanking him, Anthony said that John always has excellent material. Anthony then quizzed us on the origination of the very popular Professor's Nightmare rope routine. It was apparently invented by Hen Fetsch in 1956, much more recent than most of our members thought.

It was time for our president, Jack Sharp, to perform. He showed three silk scarves — white, green, and orange, the colors of the Irish flag. Jack tossed them into the air and as they fell, caught them to show they were now all attached corner to corner. Jack then attached a large card face outward to his forehead. He showed a set of flash cards, all with pictures of various animals. Half of the cards were held in each hand and one lot chosen to be disposed of. This elimination procedure continued until just one card remained. It was an elephant card, which matched the large card on Jack's forehead. Anthony, with another quiz question, disclosed that the famous Sympathetic Silks effect was first released in 1913.

Dale Trueman changed a New Zealand Mount Cook dollar coin into a chocolate coin, then back again. He showed a pink ribbon and tied a knot, when suddenly a gold ring appeared on the ribbon; it then continually disappeared and reappeared, with the routine ending with "Clifton's Move" from Earl Nelson's 1978 book *Variations*. Phuoc Can Hua, who performs at all our meetings to music, showed a length of rope with its ends sticking out of his fist. He then produced another end, and then another. The rope changed to two lengths, then back to one length. With a move similar to "The Hunter Knot Move," multiple knots suddenly appeared on the rope, then just as quickly they all vanished.

It was now time for Anthony to perform. Getting Christiaan to roll a die and eliminating prizes, he could have won various increasing sums of money, but was left with "the right to buy Anthony dinner."

Barry Abkin was our next performer. He asked for a spectator who doesn't swear to swear on the Bible. Barry requested him to think of a three-digit number and enter it into his phone calculator. He then said to reverse the order of the digits and subtract the lowest number from the highest, then to reverse the order of the answer and add the last two numbers together. The spectator had generated a four-digit number. He used the first three digits as a page number and the last digit to count to a word, and he arrived at "Swear." Barry then showed two lengths of rope, one red, one white. He tied a knot in the white length, then wound the two lengths together. The knot in the white rope had

now transferred to the red rope, then came off. It was then tossed back to the red rope, where it became part of the rope. This was Barry's rendition of Pavel's Fantastic Knot, made famous as Daryl's Jumping Knot of Pakistan and now sold as Daryl's Acrobatic Knot.

Peter Rodgers, our next performer, began with a routine that many of us performed when starting out in magic. It began with a safety pin being fixed to a normal pocket handkerchief, and then the pin continued to come off or to move from one point to another on the fabric. He then demonstrated a version of the Winston Freer Tile Puzzle, this time made to look like a large block of Hershey's chocolate. The fact that Hershey's chocolates are liked by residents of North America but detested by Europeans, Australians, and Asian consumers of other brands provided an interesting patter story.

Now that our "No Cards" program had come to an end, Jack Sharp and Dale Trueman performed a few routines with cards before we relaxed with supper, including cakes provided by Ruth for tonight's meeting. *Peter Rodgers*

RING 106, NEWARK, NEW JERSEY – Slydini Pyramid Garden State Ring

Meets 2nd Wed., 8:00 p.m. at The Sparta Avenue Stage, 10 Sparta Ave., Sparta Township, NJ

STAN BLADEK, Secretary / E-mail: quakmagicphil@aol.com

Our President Phil Schwartz decided upon "Colors" as the theme for our meeting this month. The ingenuity, imagination, and performance of a variety of tricks by our members never cease to amaze me. Our initial hour of the meeting was spent updating events over the past month. Our own Joe Garsetti had an impressive weekend at Smoke and Mirrors outside of Philadelphia. Mike Healy attended the SAM National Convention in Appleton, Wisconsin. The convention had a Houdini theme and Mike came back with memorabilia, stories, and some new tricks.

Phil Schwartz started us off with Tenyo's *The Moons of Jupiter* trick. This colorful changing disc trick has some tricky handling but a good overall effect. Mike Healy then did *Any Card at Any Dice* by Mathieu Cime. This multi-color dice trick predicts a card at a selected number. The trick is very well thought out and a real fooler. Dan Sylvestri reprised his Cocktail Card trick, where a cleverly forced card of an Espresso Martini is selected out of a deck of various other alcoholic drinks.

Stan Bladek presented the Jay Sankey classic *Air Tight*, featuring a selected and signed card being removed from a deck of cards that is inside of a balloon. Bruce Harpster fooled everyone with an old homemade trick called

The Escaping Blocks. This fit our colorful theme for the night with a very clever arrow-through-solid-blocks-of-wood effect. Six blocks of wood in the colors of the rainbow make for a very visual trick. This writer is on his way to Lowe's for some wood and then to his shop to build a neat prop! Tim Fortune demonstrated a work in progress for a scratch-off lottery prediction effect. This involves four members from the audience to participate and call out random two-digit numbers, which are later revealed under the scratch-off section of a lottery ticket.

It will be fun to see what our August theme will be and the kind of tricks and effects that members come up with. In magic, imagination knows no bounds! *Stanley Bladek*

RING 112, CHATTANOOGA, TENNESSEE – M.H. Ortwein Ring

Meets 3rd Tue. of each month, 6:00 pm at Miller's Ale House, 2119 Gunbarrel Rd., Chattanooga, TN 37421

www.ring112.org

JIM DRISCOLL, Acting President

E-mail: jim.driscoll@gmail.com

We are excited to announce that Ring 112 has a new meeting place. Our new home is Life Care of Collegedale, located at 9210 Apison Pike, just off I-75 Exit 9 in Collegedale, Tennessee!

May was our last meeting at our old location. After a productive business meeting, we had performance and sharing time. Mike Edwards kicked things off when he held up a sheet showing several menu items from three different restaurants. Jim Driscoll made a series of random moves and ended up on an item that matched a prediction. Barry Savage followed with the help of Roger Smith and a fun card trick that involved a double prediction. Jeffrey Williams showed us several tricks he teaches in his summer magic camps, and Tommy Johns performed Cards Across with baseball cards and baseball hats. Jim Driscoll did a fun routine where Roger Smith and Tommy Johns tried to match a pair of socks. Adam Ryan closed the magic section of the evening by guiding Tommy Johns through a series of completely random choices of numbers, words, and topics from Wikipedia on Tommy's phone, and the five topics chosen combined to spell TOMMY.

Our June meeting was the first in our new location and was well attended. Barry Savage presented an outstanding mini-lecture on the topic of practice and rehearsing. Our performance theme was "Poker Power," with Barry, Steve Mac, Adam Ryan, Jim Driscoll, and Michael Frisbee all performing. As usual, Cindy Poteet Williams and Ron brought 3D-printed giveaways. *Jim Driscoll*

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

For the first time in decades, Ring 113 will start meeting on the first Tuesday of every month. The change is due to our venue availability.

After the brief club business, the magic ensued with themes of color changes and gaffed decks. Richard Micucci performed a color-changing shoelace routine based on a David Ginn effect. Rich followed up with a review of gaffed decks, including the Svengali, Mirage, and Brainwave. He performed and discussed Richard Sanders' 30 Seconds to Stun, a simple but seemingly overpriced card effect where the spectator selects a card from a deck behind the magician's back. As soon as the card is sighted and returned to the deck, it appears in the magician's mouth!

Next, Jay Paul performed a stunning card reveal with his favorite (possibly only) gaffed deck, Richard Sanders' Any Card. The spectator thinks of a card while the magician spreads the deck with the four Aces face up. Assuming the spectator is thinking of an Ace, the magician turns over the Aces to reveal the thought-of card spelled out on the back of the Aces!

After Jay, Jim Fau performed the classic Gemini Twins routine with a colorful rainbow deck. Mark Cahill presented a few John Bannon tricks from his Move Zero Max download. Mark presented Spellbreaker, a spelling routine that results in a lucky number and a matrix finale, and followed up with Dream Sequence, a minimalist "think of a card" revelation.

Next, Carl Morano demonstrated his favorite color-change packet trick with Aces and Kings. When a King or Ace is dealt down, the rest of the packet turns to all Aces or Kings with contrasting backs. Carl also performed with his favorite gaffed deck, the 52 to 1 Deck by Wayne Fox and David Penn. When the spectator thinks of a card from a quickly glimpsed deck spread, the magician pauses and dead-cuts to their card! In this case, Carl allowed the spectator to cut directly to their own card!

Michael Healy performed an impromptu gaffed deck effect when he borrowed someone's Stripper Deck to miraculously separate the black and red cards within seconds! Michael also detailed his DIY movie prediction trick with two forces on two spectators courtesy of a Svengali deck.

Bill Schmeelk performed and discussed Rick Lax's Going Postal. Bill wrote a prediction, cut

a deck, and added the value of the top and bottom cards. When the cards were counted and dealt, the last card matched the prediction.

John Henderson took full command of the table with a flurry of card stunners. John performed One Trick Two Names using a "finder card" that he inserted into a deck to find a spectator's signed card. When all attempts failed, the finder card is turned over to reveal it is, in fact, the signed card! Next, John performed Harry Anderson's Gang of Four. During a Hindu shuffle, John dealt four cards to four spectators. Finally, one face-down card is torn up and revealed to be the corners of each of the four selected cards!

Kevin Deen presented two of his favorite mental trick classics: the Color Chip Prediction and Max Maven's B'Wave. Jay Paul returned with a trick he learned from an unnamed YouTube tutorial. He shuffled cards and dealt three piles. A spectator selects a card from one pile, counts the cards, stacks the piles, and eventually eliminates all but the selected card!

Mark Cahill closed out the evening with John Bannon's Smack Monte, a clever four-aces production.

Carl Morano

RING 115, SINGAPORE – The Great Wong Ring

Meets 15th of each month, 7:00 pm, Function Room 2, #03-01, National Library Building, 100 Victoria Street, Singapore 188064. Website: ibm-ring115.org

JOHN TEO, President / Tel: +62504422, 97509017

10M Braddell Hill #01-49, Singapore 57931

It was a "Mathe-Magic" night meeting hosted by JK Tan and Victor Heng, with 80 members and 8 guests in attendance.

The audience was honored with a visit by Ning Chai, aka Magic Babe Ning, a multi-talented local magician who is well known for her spectacular magic performances as well as for the books she wrote, among several other achievements. She shared snippets of her exciting ten-year journey in the magic arena and updates of her life thereafter, including her new family, travel adventures, and her books.

Four new members — Jimmy Wong, Aaron Leong, James Buchanan, and Jerome Bourgeon — were inducted into I.B.M. Ring 115 and proudly received their magic wands from President John Teo.

Ian Tan kicked off the evening's magic performances with an entertaining act for a young audience. With 3 boxes to represent addition, multiplication, and brackets, he explained the correct sequence for these mathematical operations. He then stacked the boxes to mimic the correct sequence before covering them. When the cover was removed, the order of the boxes had somehow switched. This is like the "Mis-Made

Lady” or “Skeleton in the Cupboard” trick. He repeated the procedure a few times, but they kept producing the same results. Only when he got the audience to shout the magic word “Abracadabra” did the initial sequence stay unchanged.

Chew Liang Huat used his 3D printer to create a solid frame. He then wrapped up the frame and passed a long, steel needle through its center, aka “Knife Through Mirror Frame.” On removing the cover, the frame surprisingly had no signs of puncture holes.

President John Teo used Monopoly-themed items in his performance. A volunteer used 4 tokens and placed them on any 4 of the 16 property cards. When a Community Chest card was turned over, it stated the exact sum of these rental values. The Monopoly money inside an envelope totaled exactly the sum of the mortgaged values of the 4 properties. When the 4 selected property cards were turned over, each of their backs depicted the correct token used to select it. John’s second effect was a tribute to Tenkai Ishikawa, who left us recently. He performed “Tenkai’s Pasteboard Aces” using large-sized cards where a spectator failed to pick the Queen of Hearts each time among several ten of clubs. Eventually the 4 cards became the 4 Queens!

Jimmy Wong, aka Uncle Jimbo, produced 3 gigantic green peas. He removed one from two in his fist and made it reappear when he opened his fist. He repeated the vanishing and appearing effects with the peas in a few different ways and ended his act by comically producing a pea from his mouth each time it was removed.

James Pang presented 10 ESP cards with each pair carrying the same symbol. After a volunteer cut the deck and performed a series of random swaps with the cards, they ended up in 5 piles of 2 face-down cards each. When flipped over, each was a pair of cards with identical symbols.

Kai Emmanuel invited the volunteer to select a card and randomly insert it into a deck. He predicted it would be the 12th card in the deck. With his blindfold on, he poked a knife into the deck on the table. When the knife was lifted, a bunch of cards stuck to the knife’s sharp end were counted, and there were 11. The 12th card in the deck was, amazingly, the volunteer’s card.

Wee Kien Meng added the birthdates of 2 volunteers and, to that, further added a 9-digit number randomly chosen by various volunteers. The final sum incredibly reflected the day, month, year, and time of the I.B.M. meeting in session then.

Alan Kwan performed a tear and restore with 2 different cards, signed and held by 2 different

volunteers. The kicker was that each card, after restoration, strangely comprised 2 halves of both cards.

The meeting resumed after the break with “Prof” JK Tan demonstrating a number of intriguing mathematical concepts and mysteries, which he hoped magicians could be inspired to base their magic on. In “Beauty of 9,” he showed how a digit removed from a 3-row-by-3-column grid of digits can be found by using a few simple additions or subtractions. Similarly, the total value of the 3 rows of numbers in such a setup can also be quickly computed when one knows the “shortcuts.” These could be applied in card tricks. He also used a bag of coins from which he and a volunteer would each grab a handful. The numbers of coins in both their hands would go on to match JK’s predictions. He also used the Magic Square concept to fill a square of numbers, and, correctly done, the image of Einstein would be revealed when the board is flipped over. He also demonstrated how to derive the famous Fibonacci number sequence, and how to derive its total sum with some simple calculations.

Victor Heng presented a con-game-type trick called “Rough and Ready” using a large handkerchief printed with playing card pips. A volunteer moved a token according to the stack of cards she shuffled. Yet Victor could predict the end card where her token landed. His second effect was based on the detective story “And Then There Were None” by Agatha Christie. 10 cards representing the 10 victims were shuffled, and the volunteer managed to locate the killer. When the other 9 cards were laid out in a 3 x 3 matrix, it became a magic square totaling “15” every which way. They actually matched the headline and a report in a replica of an old newspaper dated way back to 1939!

The meeting ended with a monthly lucky draw and an exciting auction of magic paraphernalia.
Low Hwee Lang (Ms)

RING 122, WATERTOWN, MASSACHUSETTS – Silent Mora – Ray Goulet Ring

Meets at Temple Beth Shalom, 21 E. Foster St., Melrose, MA 02176, the last Tuesday of every month except during the summer, at 7:30 p.m.

Email: ibm.ring122@gmail.com

DEBBIE O’CARROLL, Secretary

51 Olive St., Newburyport, MA 01950

(978) 462-9954

Our May meeting was called to order by President Pat Farenga. Our first business item was to submit into the record our election slate of candidates, compiled by the nominating committee member this year, Michael Lee. The slate submitted was:

President: Pat Farenga

1st Vice President: Michael Charles

2nd Vice President: N/A (vacant)

Treasurer: Daryl Vanderburgh

Secretary: Daniel Barbas

Sergeant-at-Arms: Kevin Butler (?)

Board of Governors: Mikey Lee – up for vote in '26

Alan Wassilak and David Penn continue on the Board of Governors unless they relinquish their roles.

Editor: Daniel Barbas

Daniel Barbas confirmed in our bylaws that we require a quorum of 10 for next month's vote.

Our second item of business was to confirm dates and items for the upcoming August BBQ. Of the dates available, August 22nd was decided between the club presidents of S.A.M. 09 and Ring 122, along with the executive board members. [Editor's Note: We needed to change the date to August 8th due to an unforeseen conflict.] Bob Filene will be managing the show, so please email him or ibm.ring122@gmail.com if you wish to perform or volunteer. John Bach confirmed he will be our auctioneer. [Editor's note: Bob Filene has said he prefers if someone else could take up the mantle this year. Please reach out if you are interested!]

Third item of business was confirming plans for our September library show. The show has been booked for September 28th. This show will be organized by Michael Lee, so please reach out to him if you wish to perform or volunteer.

The fourth and final item of business was brought forth by Daniel Barbas. A former Boston magic club member, David Hubelbank, is moving away and donated his magic collection to the club. Daniel has organized it and separated items that will be for auction at the BBQ. The rest of the items and books will remain in the club's possession as a library. Some items will be up for sale a la carte, such as spare bulk playing cards, sponge balls, and silks, while the bulk will be like any other library lending, but for books, tricks, and props. There are myriad options for use cases. Additionally, we have David's homemade substitution trunk, which Daniel proposed we use as a club illusion in our shows and as a teaching prop. It is possible we could rent this out to local magicians as well for another source of club revenue.

As a related item, Pat Farenga mentioned that he has Jim Rainho's Zig Zag illusion in his basement, in need of some repair. The club discussed possibly having a "Stage Illusion" meeting theme for next year to explore both the Zig Zag and the Metamorphosis illusion.

With our business items concluded, we

moved to showing magic in lieu of a concrete theme due to a temporally displaced theme announcement by our editor and secretary. Pat Farenga started out by mentioning the new book about a club legend, Irv Weiner (Mr. Fingers), one of the founders of our club. Pat showed off an illustration that Alan Wassilak had illustrated for Irv, and mentioned how Irv got the name Mr. Fingers. (For those that don't know, his parents were deaf, so his friends nicknamed him Fingers, which he took on as his stage name.) All this culminated in a demonstration of a signature sleight of Irv's, the Pivot Palm (from Hugard's Magic Monthly, Volume 12). He also tried some type of Wi-Fi test, but we've discovered that the study room we sometimes meet in does not have the best wireless signal.

Nicholas Kerpan was our second and final magic volunteer for the night. He showed and described one of the effects he is working on, based on a Jason Ladnier effect that is still in progress. He also showed a fun trick he had come up with at the last NemCon with "someone named Justin," adapting Peter Kane's "Shooting Joker" trick. It is a fun one to play around with! His final demonstration was a technical overview of the one-handed get-ready.

Thus concluded our meeting. Attendees: (Zoom) Daniel Barbas, Alan Wassilak, Michael Lee, David Penn. (In Person) Pat Farenga, Nicholas Kerpan.

Daniel Barbas

RING 129, KANSAS CITY, MISSOURI – Heart of America Ring

Meets 1st. Thu. of every month at Westport Coffeehouse Theater, 4010 Pennsylvania Ave., Suite D, Kansas City, MO 64111
KELLY RUSK, President,
E-mail: knr6244@hotmail.com

Our July 2 meeting coincided with the 250th anniversary of our nation's independence (the day it was voted on, not the ceremonial signing two days later), and much of our meeting focused on that historical event. However, as is our custom, we opened the meeting with a performance — this time by John Hicks, an expert card man — with routines involving color changes and false counts. Kelly Rusk followed with a discussion of determining the correct amount of patter for a routine, to keep it from overshadowing the magic itself.

We then moved on to our main focus: "Patriotic Magic." Phil Franklin performed a mentalism routine involving the use of words associated with patriotism, and Keith Leff described an act he had developed based on the theme of American patriotism.

Larry Warshaw, who was recently named Ring 129 Magician of the Year, presented a mini-lecture on how to prepare for a magic contest.

He spoke of a magic act as a theatrical presentation that tells a clear story from beginning to end. On the micro level, he discussed the need to know in advance what the judging criteria and the time limit would be. The main goal, he said, was to have a consistent theme from beginning to end.

These activities were followed by our "Show Me the Magic" portion of the meeting, where members had the opportunity to perform acts they were working on, as well as discussing books they had read or thoughts on the art of magic. Jason Moore described Derek DelGaudio's "Amoral Man," a fascinating autobiography describing the author's life as a card cheat. Jerry Jackson brought up the subject of whether we truly have free will and how this applies to magic performance. Sage Leiva (age eleven, son of long-time member Willy Leiva) showed us some card routines. It will be fun watching him continue to develop his art. Tom Burgoon, who likes to describe problems he has faced over his long professional career, talked about a challenge he faced with a cluttered stage. Paul Patterson concluded the formal part of the meeting by showing the military insignia he was wearing, which he had earned during his days in the US military.

We then moved on to a new segment — an informal round-table discussion of things we were working on. It was a suitable ending for a busy evening of magic.

Stu Lewis

RING 130, JACKSONVILLE, FLORIDA — First Coast Magic — Bob Hutchings Ring

Meets 3rd Tue at Hampton Inn, 4681 Lenoir Ave., S. Jacksonville, FL.
Meetings/Lectures at 7:30 (subject to change).
DR. DAVE COLL, Secretary, Secretary (904) 254-2460
E-mail: info@IBMRing130.com / Web site: www.IBMRing130.com

The First Coast Magicians of I.B.M. Ring 130 gathered for an evening devoted to one of magic's most practical and visual close-up effects: the Mis-Made Bill, also known to many as the Quadriflex Bill.

The discussion began with a question that many magicians have probably heard from spectators: if a bill switch can turn a one-dollar bill into a hundred-dollar bill, why would anyone switch it back into a dollar? The answer, of course, is the Mis-Made Bill — a seemingly impossible printing error that provides a logical and entertaining reason for reversing the transformation.

Ring 130 President Todd Gwynn led the evening's teach-in. Todd brought along an uncut sheet of U.S. currency and explained how bills are printed and manufactured, giving members a better understanding of how the everyday carry miracle is made. He then walked the group through the mechanics of the bill switch, paying

particular attention to the finer details that enhance the switch to be imperceptible. Members continued with different folding techniques and how to perform the switch both with and without the aid of a thumb tip.

It was especially good to see Keith Wood back at a meeting after an extended absence due to college teaching responsibilities and family commitments. Also in attendance were Monty Reed, Jim Green, Bill Gillespie, Dave Coll, Todd and Dottie Gwynn, and Ring 130's youngest member, Oliver Sharp, who offered a fair display of his pickpocketing skills.

By the end of the evening, every attendee left with more than just knowledge. With many thanks to Todd, each member received a new thumb tip, a supply of crisp bills for practice, and the confidence to begin performing this powerful close-up effect. It was a hands-on night of learning and sharing — which is a reminder of one major reason our art is so rewarding. If you're in the Jacksonville area, stop by and say hi. First Coast Magicians meet on the third Wednesday of the month, with another magician dinner gathering on the first Thursday. Contact Chris at info@ibmring130.com for further details.

Chris Sharp

RING 131, DENVER, COLORADO — Mile High Magicians Society — The Earl Reum Ring

Meets 2nd Thu., 7:00pm at 40 West Arts Magic Hub Stage, 6501 W. Colfax Ave., Lakewood, CO 80214
PAUL HERBKA, Secretary / E-mail: pherbka@gmail.com
Web site: www.milehighmagicians.com

Meeting held on Thursday, June 11th, starting at 7:00 pm. Close-up Magic Night:

Magician: Scott McCray

Act: Single coin across with a coffee cup, and ambitious card routines Contact: www.magiciancolorado.com

Magician: James Lopez

Act: Deck production, multiple card force routine, Danny Goldsmith coin cups

Contact: www.jameslopezmagic.com

Magician: Liam Abner

Act: 3 frog monte, original mirror bit, mental card routine, Mr Tangos cards Contact: www.liamabnermagic.com

Magician: Shawn Popp

Act: Playing card to back of name tag, 4 cube tunic cube routine

Contact: www.shawnprestonmagic.com

Magician: Gerald Robinson

Act: Immaculate Connection, Matrix, production of queens, card to box

Contact: www.igerald.com

Magician: Steve Davis

Act: Mentalism, 3 cards

Contact: istephend@yahoo.com

Paul Herbka

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

Because of an illness in Tony Shandy's family, we met at Patrick Branger's office and warehouse, the home of Montana Premier Entertainment. As a result, we discussed optional meeting locations, knowing that using one member's residence or property can be an issue if that member can't make the meeting. It's still an unresolved issue, but Patrick kindly offered his location, even if he were out of town entertaining.

Due to some scheduling issues, the meeting started later than usual, and ran later, but we were delighted to welcome a new member, Jonathan Laurin, to the fold. Brian Grayson, who had been inactive in magic for a few years, has "come out of retirement," and wanted to practice material he'll be using at an upcoming fundraiser event in Billings, so the first stage was his.

Brian opened with Daryl's "Acrobatic Rope" routine. Following that, we had a good discussion on how it might be possible to have the final knot untie by itself. Next, Brian performed a version of Tommy Wonder's "Cups and Balls," with two cups and balls that Brian had made from yarn.

Brian also performed a series of coin effects, including "PDQ Coins Across," a copper-silver transposition, and "Coins Through the Table." Brian closed his act with several card tricks, using "Joker Monte," "Cannibal Cards," and an "Ambitious Card" routine.

Meeting at Patrick's place is handy for him, as he can bring out some of his larger illusions without the need for travel. However, tonight he performed several smaller illusions, starting with "Parcheesi," in which he was able to tell which of three small cups covered the token. Patrick then showed the classic "Pom-Pom Sticks," and closed with "Phantom Box."

New member Jonathan was ready to perform on his first night also, and showed an intriguing card trick in which several piles of cards were counted and the spectator's card was found at a number derived from the piles of cards. He then explained the mathematical principle on which the trick is based.

We're enjoying a beautiful, though unusually dry, summer here in Montana, and the scenery is majestic. If your vacation or business plans bring you to the Big Sky Country, give us a shout and we'll try to arrange a get-together.

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

Our "Wizards" convened a week later than usual in July because of Independence Day. Accordingly, the theme for this month was Patriotic Magic. It seems that our Ring president was off vacationing at Mar-a-Lago or Ocean City — one of those two. That meant that our vice president would preside over the meeting. However, he performed his infamous vanishing act. Stepping up to save the day was Mike "Zombo" Baker, and his first executive order as acting president was to change the name of our Ring to the "Zombo Ring." He then passed out homemade directional-changing arrows to everyone to bribe them into supporting the name change. Well done!

With that bit of business out of the way, we moved on to our regular business meeting. Our roll call consisted of Mark Zajicek, Mike Baker, Steve Sojak, Chuck Snyder, Rick Bradley, and our two special guests, Jillian Snyder and Scott Davidson.

We were informed that our plans for an August picnic did not work out because the pavilions were not available. Our upcoming newspaper article is anticipated in September, but we have not received any official status update. An open discussion about upcoming area magic shows identified Piff the Magic Dragon at Kellar's in Erie this July, Asi Wind in October at the Oaks Theater in Oakmont, Justin Willman in September in Pittsburgh, Penn & Teller in October also in Pittsburgh, and, always, Liberty Magic. There is plenty to choose from.

Rick B. did a brief show-and-tell of the magic items that Michael's has put out for the Halloween season. A few members have already been there, while the rest of them will be visiting soon.

Mark Z. announced that the I.B.M. has a volunteer forum for various committees, should anyone have a desire to serve. Also, the I.B.M. Convention in St. Louis is upcoming.

Our monthly feature is a demo or recommendation from the proprietor of the "Something Amazing" magic shop in Johnstown, Pennsylvania. Chuck Snyder showed us the box of Magic Markers from Murphys that make it possible to reveal a chosen card through an engraving on one side of the marker. He also showed a new utility switching device that he just got in, called The Void.

Next, it was time to celebrate our nation's 250

years with some Patriotic Magic. Chuck S. explained that forty-two years ago, David Copperfield made the Statue of Liberty disappear. But today was going to be the day that it reappeared. After displaying a back panel, he built a small clear enclosure. Then, with intense focus and magic, the clear case was removed to reveal a miniature Statue of Liberty. Next month, he plans to turn the miniature to full size. Stay tuned for that trick!

Steve S. offered some red, blue, and a little white mentalism. He turns his back. A secret number is thought of. A process takes place with a face-up packet of cards where several cards equal to the thought-of number are moved to the bottom of the packet. The top card is turned face down. This continues until only one card remains face up. Steve divines the card, reveals it is the only card with a different color back, and it has a US flag sticker on it (or at least that's the way I remember it).

Mike B. placed the patriotic red, white, and blue silk scarves in a clear tube. With a mighty puff, the three scarves blew into the air and were magically tied together. But wait, there's more. He showed us a vertical American flag, and in an instant, it changed to a horizontal orientation.

Rick B. teleported red, white, and blue sponge cubes to two spectators' hands using a teleportation laser beam. Then he told of the secret competition that happens at magic conventions at 3:00 AM. Participants from any country with a red, white, and blue flag are invited to compete. One by one, the flags were eliminated until only three competitors remained. He demonstrated how, for the final test, each was to put a solid steel ring onto the center of a rope without going near the ends. Three approaches were successful, but the magician from the United States was deemed the winner. Thus, Making American Magicians Great Again!

The theme for August is "Apparatus Magic." Put away the cards and coins and show us some props.

Rick Bradley

RING 160, AUCKLAND, NEW ZEALAND – Kiwi Magic, the Tony Wilson Ring

Meets 3rd Wed. 8:00 pm at Surrey Hotel, Grey Lynn, Central Auckland,
New Zealand / Web page www.ibmring160.com
STEFAN SAGEMAN, President / Email: stefan.sageman@yahoo.com.

I.B.M. Ring 160 had its usual bimonthly meeting on Wednesday, June 17th. We were delighted to have ten members and one prospective member present. President Stefan Sageman opened the evening by welcoming two new members to the club. Mick Peck and Brent McLeod are both professional magicians with many years of experience and are a great addition

to our membership.

The focus of the evening was on the two public shows we're performing on July 4th. Mona Kowalczyk (Magic Mona) started by showing us the act she'll be performing as Glow Spell, the new-generation Tooth Fairy. As she had more than enough good material, she appreciated suggestions from the members as to what to include in her performance.

Terry Von Pein, our treasurer, performed Paul Romhany's Emoji effect, in which sad-faced emojis become smiling emojis thanks to magic. Terry was happy that all the members thought it would be suitable for the show.

Mick Peck performed his well-honed version of "The World's Most Boring Card Trick" and proved that it wasn't. All the members took a freely chosen card, which was returned to the deck and shuffled. Using a variety of reveals, Mick managed to find everyone's card. After this, we had a discussion on different revelations, and we'll all be showing our favorite methods at a future meeting.

President Stefan Sageman then performed an entertaining routine using the Ink Bottle, to show that it's not simply a trick found in children's magic kits.

Finally, Haowen Xie, our visitor, performed a charming version of McDonald's Aces.

We normally encourage as many people as possible to perform, but because of the upcoming public shows, a great deal of the evening was spent discussing that. We finished the evening with a discussion on how we can sell more tickets for the public shows.

Our next meeting is at 7:30 pm on Wednesday, August 19th, and any visiting magicians are welcome to attend. *Richard Webster*

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.co

President David Freeman began the June meeting. We had 23 regulars and 2 guests: Jim Hudson, who was new, and Brett Bailey, an old-timer who was returning after a long absence.

Next was our club's resident magic historian's monthly talk. Much of the magic history that survives today resides in personal collections and public museums in the form of ephemera, posters, and books. For his 121st Magic History Moment, entitled "What's Past Is Present. And What's Present Is Extraordinary," historian Phil Schwartz talked about visiting public museums that house magic collections. He recently visited the Harry Ransom Center at the University of Texas in Austin, where he

reviewed Houdini correspondence with Chung Ling Soo, Floyd Thayer, and others in its Performing Arts Collection. Phil also showed how he preserves his own collection using acid-free materials such as Mylar and museum-mounted framing. He closed by encouraging members to visit these public museums to learn more about the rich history of magic.

Ravelli is a long-time club member and wanted to remind us that he now owns the only full-service brick-and-mortar magic shop in the immediate Orlando area. Ravelli's Magic Shop is in Plaza Del Sol in Kissimmee. He has social get-togethers in the store on Thursdays from 11 to 2 for anyone interested in magic.

Dennis Phillips opened the meeting show with a variation of a Danny Tong effect. A small can is given to an audience member to hold and keep safe. A dollar bill was borrowed and signed and put in a sealed envelope. In the process, the cap to the red ink pen ended up missing. The envelope with the borrowed bill was mixed with 3 other sealed envelopes, and all were numbered. The idea was to mix the envelopes and destroy them one by one by slicing them up with scissors, and the dollar bill would be in the last envelope. But something went wrong, and the last envelope did not have the borrowed bill. The small can was brought forward, and the red cap to the ink pen was inside, as was the missing signed dollar bill.

Paul Q brought up a volunteer and handed him a paperback book, and they stood back-to-back as the volunteer selected any page and any word, and Paul knew the word and what the paragraph said. What the volunteer did not see was that Paul had an identical book that he was also leafing through! It got a laugh as Paul showed the volunteer that he had a duplicate book. But then he showed that his book was totally black with no printed pages. This great effect is from Shawn Farquhar and is called "Sheer Luck."

Tom Black had a card trick known as "Truth." He had a deck shuffled, and a volunteer laid out 3 piles of 3 cards face down. One card was chosen, and the piles were stacked and recounted, and even though Tom never looked at any card, he amazingly knew the chosen card.

Greg Solomon brought a "show and tell," an antique Mattel Flea Circus. He said he wanted to build a flea circus as another act he can do in addition to his Professor Mortimer's Medicine Show. He plans to tour the country with his wife and perform shows when he retires from teaching public school.

Dan Stapleton closed out the show by having a spectator select 3 cards; he put them together

and tore each card into 4 parts. All the parts were put into a paper bag, and Dan reached in and blindly pulled out 4 pieces, and they formed one of the cards!

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

Eight people attended our June 2026 meeting. Attendees included: Juan F., Steve E., Mitch L., Mike B., Tom M., Lamont M., John S., 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 not a set end time or target end time for the meetings, and people filter in and out as they are able. Our June meeting was moved to a new day due to the John Shyrock lecture in town the previous week.

In June, the group sessioned throughout the evening, mostly on various card sleights and effects. John did a small part two of his lecture from the previous week in response to questions, mostly regarding practical ways to incorporate music into performances, as well as a discussion on the egg bag, different egg bag variations, and different finales for an egg bag routine. Frank and Mitch traded Biddle trick variations. Steve sessioned with various folks on card effects, including Mitch, Juan, and others, and he also performed a four-ace effect with a borrowed deck for the group. Lamont performed his version of the Grail CAAN, as well as two book tests. The group was also interested in Lamont's new close-up case purchase, and at least one member may also follow suit after being able to see it in person. Tom had brought a magic prop he obtained from an estate, hoping to crowdsource the effect and how it worked, and the group did not disappoint! Frank demonstrated A Card in the Pocket because of a previous demonstration by John of Pocket Nightmare, and the group compared the two. In all, the group met for several hours, discussing and performing magic over pizza.

The next meeting will be Monday, July 20th, 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

We had twelve members and two new guests at our July meeting. If you are ever in town, please come and be part of the Warren Hamilton

Ring. It's always a fun time of magic.

This month's meeting theme was Red, White, and Blue for America's 250th Year July Celebration. Our club rule is always that any magic is welcomed.

Starting the show was Rudy Hernandez, who did the Daryl Color Changing Knives, with one knife ending with half red and half yellow on one side. He then performed a Steinmeyer effect called "Hacer Lo Imposible" (To Do the Impossible), a self-working card miracle involving coincidence.

Next we had Alan Zurich doing the popular Patriotic Mismatched Flag with his magic paper bag (he couldn't find his change bag, but he made the trick better), then used a magic wand gifted to him by Tinker Bell, and ended by producing the American flag after a few failed attempts.

Card master Matt Williamson amazed us all with "Passing the Aces," an Earl Nelson piece where two red Aces find a memorized card, done expertly as always.

Next, we watched Rick Casale have a card selected, then had a number of members punch in a couple of numbers on his phone and press dial for a random phone number. They ended up calling a pizza parlor and the chef named the selected card. Very funny.

Next we had our resident comedian Jim Greiner do a quick stand-up routine before presenting his "Fork-n-Trick" to celebrate the 250th. He had us all think of any number between 249 and 251, then showed his fork, which had his prediction in the tines. He showed the prediction with 6 on one side, 9 on the other, and =15 on the first side again.

Mark Myers then stepped up to the plate, asking for help working out a method to prepare a rope for the Hindu Standing Rope trick. He showed us all the attempts tried but failed, and asked for suggestions. This is what our club is good at — helping us better our magic. He then showed us a self-working card trick and provided the instructions afterwards. A real doer.

Topping off the meeting with some great magic and costumes were Peter Diamond, with his sparkly jacket, and his lovely wife Miss Ruby, with her dazzling patriotic flag outfit and tasseled red, white, and blue cowgirl boots (they're always decked out — very professional). They did an incredible mental card miracle. Miss Ruby was holding a card off to the side, then a card was selected and pushed partway into the center of the deck. Miss Ruby then showed her prediction, which matched the selected card, and surrounding the selected card were the other suits of that card.

And to our surprise, a special guest performer appeared — none other than the Man, the Myth, the Maestro, the Magician, the one and only Mr. Vic Vega, aka Patrick Brown. He presented a copy of the Declaration of Independence, rolled it into a tube, and pulled out three silks — red, white, and blue — representing vigilance, courage, and purity. He then put them back into the tube, pushing them in with his quill pen. He recited, "We hold these truths to be self-evident... life, liberty, and the pursuit of happiness," then had us recite the Pledge of Allegiance, and as the last words were being said he pulled from the tube the American flag. What an ending to the evening's show of magic!

Rudy Hernandez

RING 179, BALTIMORE, MARYLAND – George Dency Ring

Meets 2nd. Thu., 7:30pm at Chestnut Ridge Church, 1010 Saters Lane, Timonium, MD 21093

ANDY LONDON, President / Email: alondon@concast.net

On June 11, 2026, 28 magicians attended the joint meeting of I.B.M. Ring 179 and S.A.M. Assembly 6, held at the Chestnut Ridge Baptist Church in Timonium, MD. We were entertained by the following member performances:

Andy London – performed *The Whammy* from Jim Steinmeyer's *Impuzzibilities* book. This is a self-working trick that can be done over the phone or radio. The participant uses 16 cards from their own deck and deals themselves a hand with all 4 Aces in it.

Joe Bruno – performed a story-telling trick using just the deck's court cards. The trick was published in Joe's own *One Man Parade* in the December 2025 issue of *The Linking Ring*.

Mike Stringer – performed Duplo Dimension, a trick in the *One Man Parade* by Jim Rainho in the April 2026 issue of *The Linking Ring*. A blue and red deck of cards are used to demonstrate the ability to influence.

Eric Henning – started out with a physical production gag, and then performed a classic ring on wand routine using a borrowed wedding band/ring and two volunteers. Eric also distributed an essay he wrote titled "The Jerk-Fool Theory." In it, Eric discussed how magicians can improve when they borrow valuables (like rings) from an audience.

Don Driskill – performed a trick with a packet of jumbo cards. The words MAGIC and TRICK are spelled to arrive at a selected card.

Tim Hall – performed his own mentalism prediction routine called "Power of Influence." Several different audience members select random 3-digit numbers, which are added together to reach a 4-digit number. Then additional audience members press digits on the calculator app

on Tim's phone to come up with a very large 9-digit number. The 4-digit and 9-digit numbers are added together to reach a total. This total is revealed to match Tim's prediction. Tim then turns the total number upside down to reveal that the digits now spell the word INFLUENCE.

Chuck Flayhart – performed a 3-shell game which consistently fooled the volunteer trying to follow the pea.

Vincent LaPaula – performed Shawn Farquhar's Sheer Luck book test. Vincent gives a volunteer a Sherlock Holmes book. He then stands back to back with the volunteer, and, unbeknownst to the volunteer, pulls out his own copy of the same book. Vincent is able to correctly name the words on the pages of the book which the volunteer turns to. Vincent then reveals that the copy of the book he has been using is blank.

Mary Pomykala – performed as her character with an Eastern European accent. She performed a card trick involving 4 piles of cards, from which she was able to correctly name a volunteer's chosen card.

Michael Worsham – performed part of a routine from the book Cube Maestro. Michael showed a mixed-up Rubik's cube. A volunteer freely named one of the 6 colors. Michael placed the mixed-up cube behind his back, and then solved one side of the cube to the volunteer's freely named color.

Jared Raitzyk – performed a John Bannon card trick from the book "Move Zero" using a shuffled deck.

Richard Kitterman – performed Daryl's "The (W)hole Thing" routine, which uses 4 specially printed large cards with red spots and colors on them, including a hole in one of the 4 cards.

After the member performances, Dave Thomen made some announcements about upcoming events and gave out some magic prizes in a raffle. Dave then gave a talk about Tarbell 3. *U Michael Worsham*

193, SALT LAKE CITY, UTAH – Len and Thalia Swinyer Ring

Meets 1st Tue., 7:00 pm, at the Swinyer residence, 4970 Waimea Way, Holladay, UT.

MONT DUTSON, President / E-mail: montd84@comcast.net

Web site: www.utahmagic.org

June 2, 2026: This session served as a formal gathering of a magic club, primarily centered on a "Broken Wand" ceremony to honor the late Len Swinyer, followed by administrative updates and member performances.

Kerry Summers presided over the traditional Broken Wand ceremony for Len Swinyer. The ritual symbolizes the end of a magician's earthly power, concluding with the presentation of a broken wand to the family.

Javier and others reported on the recent Busker Fest. Despite heavy rain on Friday causing some performance cancellations, Saturday was successful. There is concern regarding future funding for the event due to Salt Lake City budget cuts.

Additional updates: The Barry Mitchell lecture is confirmed for September 5th. Chuck is collecting annual dues (\$25), and Carl noted the need to cross-reference old minutes to verify payment status for several members. The club also highlighted weekly Wednesday night gatherings at Hatch Family Chocolates (376 East 8th Avenue) starting around 7:00 pm.

The latter half of the meeting focused on "Classic Magic" themes and member performances.

Kim performed a narrative-driven "Carnival Con" routine using a custom light bulb board with four colored bulbs and switches that functioned despite being "mixed up."

Chuck demonstrated the Linking Rings using Len Swinyer's donated performance jacket, incorporating a comedic narrative about a "soft spot" in the metal.

Dale presented "Nemo 1500," a Johnny Thompson creation involving a card prediction found inside a wallet alongside a \$20 bill.

Rudy demonstrated a one-handed card vanish and return, later explaining the technical "gimmick" involving a short-edged card (specifically his five of clubs) and a Charlier cut to control the deck.

The meeting concluded with a raffle of magic donated from Len's collection. *Rudy Chacon*

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

July's theme became "Hot Magic," to go along with the scorching outside temperatures, "July 4th Magic" to go along with July 4th Independence Day magic, and "Red, White, and Blue Magic" to go along with Rainbow Ropes. No one performed tricks using firecrackers or Vienna sausages and crackers, even though Bill Mullins led a discussion on using Vienna sausages for the balls in Cups and Balls.

Matt Growden taught Houdini Escapes in the form of a chosen card. Jared Cassidy played as the volunteer, choosing a card to represent Houdini. Shuffled, placed in a card box tied up with rubber bands so Houdini could not escape, then covered and tied with a scarf — yet Houdini escaped. Good trick, and one that all

present could and would do. Discussion followed on stealing and palming. Jack Baldwin performed Rainbow Ropes, then taught the trick. Patrick Brunson performed the Aldi Quarter, beginning with the appearance of the quarter, two vanishes of the quarter, and ending with a folding quarter. Bill Mullins led the closing discussions on different languages. Michael Brunson cleaned up the mess left over by the three people eating Whataburgers.

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

The Tommy Windsor Ring 197 met Monday, July 13, at Stephenson United Methodist Church in Parkersburg, West Virginia. President Jay Foresta presided with Secretary Dale Wheeler assisting. Jay opened the meeting at 7:08 p.m. Discussion was held on several items, including updating the Ring's bylaws. Dale Wheeler read an email he had received from our June meeting visitor, Ohio Territorial Vice President Michael A. Bayer.

Following the business meeting, members enjoyed an evening filled with entertaining magic and fellowship. Dale Wheeler opened the program by inviting President Jay Foresta to assist. Jay thoroughly shuffled a deck of cards, freely cut the deck, selected a card, returned it to the pack, and shuffled it himself. After a brief series of questions, Jay named his card only to discover it had completely vanished from the deck. Dale then reached into his trouser pocket and produced Jay's selected card, bringing the routine to a surprising conclusion.

Jay Foresta demonstrated his newest acquisition, Cash Flash. Displaying a black envelope with a clear window that was unmistakably empty, he gave the envelope a magical tap. Instantly, paper currency appeared inside the envelope, earning enthusiastic reactions from those in attendance.

Bill Stokes entertained the Ring with his comedy presentation of the Linking Coat Hangers. Through a series of increasingly impossible twists and turns, he became thoroughly entangled in the hangers. Even a hack-saw introduced to solve the problem somehow became part of the predicament. In the finale, Bill magically separated the hangers one by one, concluding with well-deserved applause.

Dock Cutlip presented two impressive routines with Charleen Stokes assisting. For the first, Charleen freely selected and signed a playing card before it was returned to the deck and hopelessly lost. Dock then opened a wallet that had remained in full view throughout the per-

formance. Inside a sealed envelope was Charleen's signed selection, providing a strong and impossible finish.

Dock's second presentation featured a lottery prediction. Charleen freely named six lottery numbers while the audience heard what sounded like a printer operating. Everyone assumed a ticket was being printed in real time. Instead, Dock directed attention to an envelope that had been resting on the table from the very beginning. Inside was a lottery ticket bearing the exact numbers Charleen had just selected, creating the appearance of a winning Powerball prediction!

Charleen Stokes concluded the evening with a mathematical mystery demonstrating apparent premonition. Three members each selected a meaningful three-digit number known only to themselves. Following a sequence of additions and subtractions directed by Charleen, all three participants arrived at the identical total. The surprising outcome provided a memorable ending to an enjoyable evening of magic.

Members are encouraged to invite guests and bring a favorite effect to share as Ring 197 continues to promote the art of magic through education, fellowship, and performance. *Dale Wheeler*

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).

The highlight of our May meeting was a discussion about magic misconceptions led by Graham Ricks. We discussed and learned about several common magic misconceptions. Excellent discussion.

In our "Back to Basics" training, Jon Rees taught several card forces and false shuffles (Forces and Falses) to help our members expand their card magic skills. Jon also taught these Forces and Falses with the Louisville Magic Ring last month.

If you are in the Lexington area, please do not hesitate to contact us and attend our meeting. Stay Happy and Magical! *Jon Rees*

Sign up 1!

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 June 28, 2026, at Mike Grubbs' home. President Chris Topel opened the meeting at 7:00 PM. We have invited Mike Bayer, our Territorial Vice President, to install our 2027 officers at our annual banquet in October. Doug Ferguson passed out the treasurer's report and then we broke for magic.

Gene Craft used a UNO deck of cards to predict the location of an Ace in a regular deck of playing cards. Gary Friedrich presented a unique version of Cards Across. Doug Ferguson produced the Jack of Hearts from the deck. With some card manipulations he caused this card to change into the Four of Diamonds. Roberta Howard explained some history and her recent interest in Mahjong. From her display of several tiles she was able to cause a particular tile to appear on top of the stack.

Chris Topel showed us how to count down to a selected card. Using a friend's name, we were all able to perform "Someone Love Me." Mike Grubbs took center stage to perform the evening magic show. He began with "Twentieth Century Silks," "Mis-Made Flag," and "Linking Chain." Proceeding with his magic, he produced a streamer from a pan of fire, presented "Sympathetic Knots" and "Silk Fountain," and concluded with a production of a six-foot butterfly silk. This was a wonderful night of magic and fellowship. Eddy Grubbs was also present.

Gene Craft

RING 210, ANN ARBOR, MICHIGAN – Duke Stern Ring

Meets 2nd Wed. each month 7:00pm at the Plymouth Community Arts

Council, 774 Sheldon Rd., Plymouth, MI 48170

RANDY A. SMITH, Secretary

Web site: www.aamagic.org

We kicked off the evening, as always, with our Featured Performer, and this month we were treated to a wonderful performance by Cap'n Sean & Mirf the Magnificent.

For those not in the know, club President Sean Howell performs a pirate-themed magic show alongside his faithful Maine Coon cat, Mirf. Together they entertain audiences at Renaissance fairs and venues across the country, proving that a pirate and a cat can indeed have a successful working relationship.

Sean opened with his take on Professor's Nightmare before seamlessly transitioning into a shot glass and egg bag routine. Not only did he produce a full shot glass of "tea," but under the watchful eye of a spectator, he proceeded to

make the entire glass vanish inside the egg bag. As expected, the audience was left wondering whether the laws of physics had briefly taken the evening off.

Next it was Mirf's turn to demonstrate why he's more than just a furry assistant. A spectator freely selected and signed a card, which was then lost in the deck. Mirf calmly approached a spread fan of cards and, using only his mouth, removed a single card. Naturally, it was the signed selection. Some magicians spend decades developing a reliable card-finding technique. Mirf simply uses whiskers.

Sean closed with a flawless presentation of his audience-participation card tearing routine based on Woody Aragon's Love Ritual. The effect combined humor, interaction, and a memorable ending that brought the performance to a strong finish.

With the magic complete, we moved into our Learning Segment, where Mike Thornton shared his expertise on sound systems, equipment selection, speaker placement, the infamous "Dance Floor of Death," and numerous practical tips to help ensure audiences can both see and hear our performances. Mike wrapped up the session with his "Ten Rules of Magic Sight and Sound," providing plenty of valuable takeaways for performers of every experience level.

Then it was time for member performances.

Alex Heath took the stage first, delighting us with several Disney songs before presenting a unique musical card routine. Singing "Mona Lisa," made famous by Nat King Cole, Alex performed with a deck of Mona Lisa playing cards acquired from the Louvre in Paris. The combination of music, storytelling, and magic created a charming and memorable presentation.

Next, Dan "Dusty" Jones appeared sporting a ten-gallon hat and neckerchief and introduced us to a routine supposedly passed down through generations of the Jones family, originating with his great-great-grandpappy Jebediah Jones. In true Old West fashion, a rope was threaded through an old enameled coffee mug and covered with a kerchief. Charlie Palko held tightly to the rope while Dusty somehow removed the mug from the rope without releasing either object. Charlie was then invited to inspect the mug, confirming that no extra holes had been added by generations of inventive cowboys.

Closing out the performances was Mike Reuter, who delivered not one but several surprises.

Mike began by telling the story of his wife's favorite ATM, affectionately known as "Honey." When she asked Honey for some

money, Mike produced a handful of one-dollar bills. The bills then transformed into hundred-dollar bills, much to his wife's delight, before unfortunately reverting back to ones. As Mike explained, that's usually when the argument starts.

Mike then combined multiple effects into a true fooler. First, he introduced a tiny iPad and handed it to a spectator. Another spectator merely thought of a number and wrote it down. Mike then handed his phone to Charlie Palko, who opened a list of famous celebrities stored in Mike's Notes app. At the selected number was Brad Pitt. Amazingly, the image displayed on the tiny iPad was also Brad Pitt. Just when everyone thought the routine was over, Mike revealed a final kicker: the same number on a list of favorite movies corresponded to *Jaws*, which had been written on the back of one of the bills used earlier in the routine. The layered revelations left more than a few members scratching their heads and trying to work backward through what they had just witnessed.

And with that, another enjoyable evening of learning, laughter, and magic came to a close.

Karl Rabe

RING 216, SAN JOSE, CALIFORNIA

Meets 2nd Wed each month at the Yu Ai-Kai Cultural Center, 588 N. Fourth St., San Jose, CA
DAVID MARTINEZ, President
E-mail: president@ring216.org / Web site: www.ring216.org

March 2026: Nick Diffatte, creative magician and author of *Offbeat*, graciously served as guest lecturer at Ring 216 on March 11, 2026. More than forty people attended, including professional magicians from across the Bay Area, showing the respect in which Nick is held and giving the Ring its highest attendance so far this year.

President David Martinez introduced Nick as coming straight from Las Vegas and part of the Cirque du Soleil show performed all over the world. Nick remarked he would start with a trick he does every day to make himself feel comfortable, then made a borrowed ring disappear and reappear on his toe. As with everything he would perform that night, he explained how to do each effect in easy-going detail, including its history and a number of subtle presentation tips.

Nick performed several effects from his book (which three or four people in the audience had with them), adding observations not found in the original descriptions. In "Play Money," a Monopoly bill visibly changes to a real twenty. "School of Hard Knots" is a funny rope routine that puzzles even the knowledgeable. Among these he included fun routines not in the book. The multiplying inhaler was an example of how

he designed a prop that suited his look — "a prop that needed no explanation" — incidentally demonstrating the seriousness with which he took the magic creation process by searching for the perfect foam rubber and hand carving it. He described the Bound-No Bounce Ball routine that left his volunteer with a surprise photo. Nick went in depth into his streamlined handling of the Half-Dyed Hank (from his book) and the preparation of the materials. His search for perfect foam rubber also showed up in his version of the Sponge Bunnies with linking foam monkeys; to have these manufactured to his liking he needed to order 50,000 of them! A mentalism effect demonstrates to spectators "his one superpower": divining expiration dates.

"Full Contact" was a comic quickie where he took a giant contact lens out of his eye. A surprise he liked to spring at parties was breaking a spectator's glasses and then walking away without (apparently) repairing them, to the amusement of all.

Capping the evening was something new this year, put out by Tannen's: Nick's Center Tear. This was developed over many performances with several goals in mind to suit his preferences: using an index card, easily visible information, can use with dry hands, and so on. The result, based on the Al Baker tear, was a new concept in obtaining the information.

At the end of the lecture he was surrounded by Ring participants eagerly buying the Center Tear book and props from his demonstrated routines — including sponge monkeys.

I.B.M. Ring 216 of Silicon Valley meets the second Wednesday of every month. We welcome all visiting magicians. *Gary Goldberg*

RING 219, LAFAYETTE, INDIANA – Bob Hurt/Ron London Ring

1st Thu., 7:00pm, Faith Community Center, Lafayette, IN
SCOTT STARKEY, President

Several of us will be attending Abbott's Magical Get Together and we look forward to seeing our magical friends and family.

Benji started the evening by showing a yellow handkerchief and passing it through his hand, turning it red. He revealed how the trick works: he has a yellow and a red silk. When he did it again, the yellow silk changed into a green one instead!

Jon had a card selected and returned to the pack face up. When the deck was spread, it was shown that the cards were in new deck order and the spectator had returned the card right between the cards it was supposed to be next to.

Benji had a card selected and returned to the pack. When he couldn't find the card, he questioned whether the volunteer had decent eyesight.

A quick eye exam not only assessed the volunteer's vision but also revealed the lost card.

Mark showed a deck he made from fifty-two different cards — no two cards were the same, nor had the same back. He had two volunteers deal down some cards and stop when they felt like it. The spots where they stopped were marked. It was then revealed that the volunteers found the matches of their cards, both the values and the backs, which is even more impressive because the rest of the deck was shown to be blank!

Benji Milanowski

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: Kebraam@aol.com

June: The meeting opened with discussion of upcoming online meetings and events as well as planning and discussion of the National Conventions. It is going to be an eventful summer, magic-wise.

CIMA will be hosting a lecture by Nate Kranzo on Friday, October 23rd, at 7:00 pm at the home of Chris Bontjes in Danville. Also, CIMA will have a table at the Urbana Farmers Market on October 31st. More info and a sign-up sheet as we get closer to the date.

Chris Bontjes opened the meeting by passing around regular and premium rubber bands so people could see the difference. The consensus is that it is worth the extra cost for the good ones. Mark Carlon passed around a copy of *Elastrix*, which has some great effects in it. Ken Barham gave a thumbs-up review and demonstrated some routines from downloadable rubber band lectures, including Rubber Delusion, Squid Band, Link King, Breaking Band, and some others. He performed the Jumping Rubber Band, Crazy Man's Handcuffs, Rubber Band Through the Hand, finger, and bottle, as well as those mentioned above. Chris took the floor with a Rubber Band Ladder, Color Changing Rubber Band, and his versions of the Jumping Rubber Band, Crazy Man's Handcuffs, and Rubber Band Through the Thumb. Bill Pierce showed us his Color Changing Rubber Bands. Mark Carlon had a rubber band jump off of his wrist to be linked onto a second rubber band. Hesham Hassan showed us his Hotel Card Trick, and Chris Bontjes followed with his version. At this point, there were several discussions going on with instructions and variations of things we had talked about.

The next meeting will be on Wednesday, July 15th, at 7:00 pm at the Salvation Army on N.

Market St. in Champaign. The topic will be "Something You Learned at a Convention." Come early and meet at Manzella's Italian Patio on First St. in Champaign. I will try to be there around 5 pm.

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 June meeting was held at Mama Guzzardi's Italian Restaurant. 16 members were present. The meeting was called to order by Ken Hutchinson. 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. The 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. New member Jim Hathy gave his presentation show and was accepted into the club. It was also announced by Don Moody that he is making all members a custom keychain on his 3D printer.

Onto the magic portion of the evening: Lou Heck started off with a very good Bank Night routine. John Mayer did the Cool 4 card trick. Bob Berndt matched a spectator's card to his. The club continues to look for another meeting place, as the restaurant closes at eight.

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

At the July Fantasma Ring 257 (Las Vegas, Nevada) meeting, we were regaled with a lecture by Fielding West. For those who are not aware, Fielding West is a legendary Las Vegas comedy magician and writer with over fifty years on stage. A Merlin Award winner, he won the Desert Magic Seminar's Comedy Magic Competition and opened for stars like Liza Minnelli, Phyllis Diller, and Lance Burton. West wrote for Siegfried & Roy and appeared on NBC's *World's Greatest Magic*. He has fifty years of experience in speaking and shared his views and pointers with the Ring.

There is a YouTube video named "Stage Craft 101" on which his lecture was based. His lecture and the video tell a great story of how he started

magic at the age of nine with “Pull a jellybean out of your own ear, but you have to believe.” No spoilers here — watch this excellent video.

He spoke about the use of a metronome and being a car salesman. His lecture made a point of giving every story a beginning, middle, and end, and how many magicians fail to have their patter become a story in this way. It was quite enlightening.

Afterwards, Fielding West and Allan Ackerman signed the Allan Ackerman Scroll of Excellence in Teaching and Lectures. They were the first signers of this scroll, which it is hoped will live on for many decades. The scroll is a tribute, like the pictures at the Magic Castle, but we have no walls to hang pictures on. The scroll honors signatures of great teachers and reads: “Magicians of old used scrolls to record their Magic Enchantments. This scroll serves not to guard ancient secrets, but to open the gates to them. Throughout history, masters of illusion guarded their craft behind heavy curtains and unbreakable vows. But true magic does not live in magic coins or decks of cards. It lives in the spark of curiosity passed from one mind to the next. We honor your extraordinary contribution as a person who chose a different path. Instead of hiding the light, they became the torchbearer. They have spent decades turning raw curiosity into refined wonder. They have not just performed miracles; they have taught thousands how to create them. As a tribute to you as a teacher of magic, we acknowledge your contribution and record your name herein on this, the Allan Ackerman Scroll for Excellence in Education, Lectures, and Writing from the Fantasma Ring 257, Las Vegas.”

Allan Ackerman is an acclaimed Las Vegas sleight-of-hand magician, author, and retired mathematics professor known as the “Las Vegas Card Expert.” A protégé of Ed Marlo, he invented over 250 effects and authored landmark books including *Las Vegas Kardma* and his comprehensive two-volume anthology, *All In*. He is highly revered within the community, and his chief accomplishments lie in his globally recognized technical innovations and his elite mentorship of many legendary gambling-sleight performers.

We were pleased to honor both of these legendary magicians. *Caj Brejtfus*

RING 258, LEESBURG, FLORIDA – The “Magic Ian” Ring

4th Thu. at 7:00 pm, in the Ball Room of the Lake Square Mall, Leesburg, FL 34748

ROGER L. REID, Secretary / (321) 945-7500

E-mail: rogerreid1114@gmail.com / Website: www.Ring 258.com

At the beginning of the meeting, it was noted that George and Kathy Drake were missing in

action, as George is dealing with some health issues. The secretary sent a get-well card on behalf of the Ring. We had one guest and potential new member, Jeff Gates.

Under Old Business – We are still looking for a location for this year’s Holiday Party. Could we hold it in the Ballroom at the Mall and bring in our own food?

Under New Business – David Ginsburg has been working street magic in New Orleans. Scott Humston has agreed to do his lecture for us at our September 24th meeting. Greg Solomon is in touch with Dan Sperry and Geoff Williams toward future lectures. Greg and Coni Solomon just completed a multi-state trip looking at locations (parks, festivals, etc.) to perform his Medicine Show.

This month’s magic theme was “Mentalism.” Sandy Schwartz led off with a Sandy Card Special. David Ginsburg followed with a silk effect, “The Frog and the Princess.” Jack Drawec performed Wes Eisle’s “Flip” and knocked us out! Rick Stein did “Impossible Mindread.” Allen Klein slayed everyone by being able to follow 5 chosen cards. Greg Solomon closed the show with “You Must Be Joking,” “Minds in Focus,” and a quickie called “I Have No Idea.” Greg taught the effect and handed out large, brightly colored rubber bands to perform with.

Next month’s theme: “Card Magic with Gimmicks and/or Special Decks.” *Roger Reid*

RING 273, CANBERRA, AUSTRALIA - Oliver Ring

Meets 3rd Thur., 7:30pm at the Burns Club

PETER FOSTER, Secretary

Email: pfooster@pcug.au

Good meeting this month. There were four of us: Richard Hunt, Chris Donohue, Leonil Pepingco, and me. The theme was Paper, which we sort of followed, although some connections were a bit tenuous.

Chris started with a description of a show by Humphrey Cornthwaite, who is also a member of our little magic club. This was a solo theatre performance based on the life of Harry Houdini, and showed off Humphrey’s acting and theatre skills (and magic too, of course). Overall a very good show, and worth seeing.

Then we got to the magic. I started with dice, with a number of effects using a dice roller. For a climax, with the magician’s back turned, each spectator chose one die, with the last spectator putting their die into a paper cup and upending it on the table, leaving the die covered. The magician identified which spectator was holding which die, and even the number that the final spectator rolled. This was Mental Dice by Tony Anverdi.

Chris had brought along a Breakaway Box. This is used as a bit of a running gag, with various items being tossed into it during a show. At the end, the box is taken apart in a fairly destructive way, with no trace of the discarded items; instead there is a gift for the guest of honor. A very fun item, and a couple of craftsmen among us immediately made plans to make one for themselves.

Richard went the paper route with a newspaper prediction. This was a single article clipped from a newspaper. The magician moved scissors up and down the article until a spectator said "stop." The paper was cut at that exact place. The spectator picked up the clipped paper from the floor and looked at the first complete line. This matched a prediction. A fun trick, although the severe decline of newspapers makes it a bit harder to justify.

Chris then had a bit of fun with a bunch of silk productions and changes. Very colorful and showy.

I followed with one that used a bunch of very stiff paper. Okay, it was a card trick. A spectator selected a card that was lost in the deck. The deck was spread on the table and the spectator placed a poker chip anywhere they liked, eventually settling on one card (genuine free choice). "Wouldn't it be amazing if your card was under the poker chip?" Indeed it would. And the poker chip did indeed say "your card." A gag — but then the card was shown and it was indeed the selection. Then the chip was again turned over; it now had an image of the selected card! A very fun effect. This was Ultra Lucky Coin by Erik Tait and Nick Locapo.

Pepi then did a chop cup routine that used a plastic cup and a paper ball. There was also a Sharpie that was used as a wand. All the usual appearances and disappearances, but the gimmick also allowed some less usual moves. Very nice. This was Chop by Craig Petty.

We finished at that point. Next meeting is on July 16; the theme is Rope Magic. *Peter Foster*

RING 289, MACON, GEORGIA – Mike Fuller Ring

Meets 1st Tue. each month at 6:00 p.m., Fresh Air BBQ on Riverside Dr., Macon

DANNY WATSON, President / (478) 338-5572

Web site: <https://i-b-m-ring-298-mike-fuller-ring.webflow.io/>

In Attendance: Mike and Linda Fuller, Tony Zelonis, John and Rhonda Donahue, Ron and Angie Livingston, Danny Watson, and Rayah Solomon.

After our BBQ dinner we started off the evening with Danny Watson's riddle sheet — and after a health hiatus, welcome back, Danny. Always enjoy trying to solve these riddles each month.

Our theme for our July meeting was red, white, and blue magic to celebrate our country's 250th birthday.

First up was Mike Fuller, who took out a clear tube and tucked in a red, white, and blue silk handkerchief one at a time, then blew them out into the air and they came out tied together. A classic in itself. Looked good. Next he took out an empty drinking glass, placed a large blue handkerchief in it, wrapped the glass in a piece of newspaper, poked a hole in the top of the paper on the glass, and pulled out the American flag, then showed us the empty glass. Nicely done, Mike.

Tony Zelonis stepped up to the plate next with a change bag where he placed in the red and white silk but, so busy talking, forgot the blue one. A pass of the hand and he pulled out the American flag, but there was no blue on it. Everyone told him he forgot the blue one, so he placed it back in the bag with the blue one — Abracadabra — and now the flag came out whole and correct. The Mismade Flag, an old-time favorite. Good job, Tony.

Ron Livingston was up with his routine with music, where he took his three-panel board and set it up on the table, then took red and white strips representing the stripes on the flag, some stars for the field of blue, and some blue strips, and placed them into his change bag. A magical gesture and he pulled out a small twelve-inch Uncle Sam, which he then placed into his three-panel board sitting on the table and in turn pulled out some long streamers covered in colorful mylar stars. Well done, Ron.

Rayah Solomon took the table next with some of her close-up magic using a deck of cards. Using her favorite cards — the Jacks — she did a multiphase routine where the Jacks changed places, turned into other cards, and appeared here then there. She also shared stories from her recent trip to Morocco. Great job, Rayah.

Next month's theme: old magic from the 1930s and '40s era. If in the area, stop in and see us — we'd love to have you. Until then.

John Donahue

RING 313, ORANGE COUNTY, CALIFORNIA – The John Fedko Ring

Meets last Tues. of the month, Irvine Valley Water District, 15600 Sand Canyon Ave., Irvine.,

ALAN HANSON, Secretary

Email: AlanHanson15@gmail.com

Web site: www.ring313.org

Dirk Losander returned to Ring 313 (Orange County, California) to deliver a two-hour lecture-demonstration that blended technical invention, polished performance, and candid pedagogy.

The program opened with a series of intimate effects that set the tone for Losander's blend of misdirection, clever method, and theatrical storytelling. He borrowed a dollar bill and performed a sequence of "impossible" occurrences, offering a tongue-in-cheek physical explanation involving static energy and hair stroking; the remark highlighted his showmanship and the theatrical art of plausible but false explanations. He followed with a business-card effect that appeared to defy gravity; Losander revealed the method, directing attendees to his text *The Art of Real Magic* for further study.

Losander emphasized adaptability of presentation as a core professional skill. He explained that the same effect must be paced differently for close-up versus stage work: slower, more deliberate moves onstage so the audience can absorb them; quicker, more fluid motions in close proximity to maintain momentum. He demonstrated both contexts with several signature items.

Using a borrowed wine glass — no more than a quarter full — he covered it with a discarded napkin and produced controlled floating and oscillation, returning the glass intact to the spectator. The routine illustrated his ability to make intimate objects seem alive and obedient to his will.

Humor and paradox also colored his demonstrations. Holding an empty wine glass on a tabletop, Losander gestured and "used his shadow" to induce the stem to roll forward and back while his hands remained several feet away — an effect presented with playful mystery rather than technical exposition. He then performed an engaging version of Professor's Nightmare (the three-rope routine), recasting the props as narrative symbols — little matters, ordinary matters, and impressive matters — making the story the focal point while delivering a visually satisfying transposition.

Losander spoke at length about professional mentality. A professional, he said, has performed each effect thousands of times and no longer "thinks" about the actions; mastery makes responses automatic. An apprentice, by contrast, fears mistakes and exposure. Professionals also plan for failure: when a thread breaks they have an immediate out and continue the performance because the audience cannot predict the next move. He likened accomplished magicians to jazz musicians — both react fluidly to the moment, drawing on deep practice rather than rigid scripts.

Several of Losander's demonstrations spotlighted collaborative invention and practical solutions for a perennial close-up problem: a

clean ending. He recounted Michael Ammar's suggestion to float a glass and their subsequent year of development together to create a robust, walk-away finish suitable for close-up performance. He demonstrated a large staff float — evocative of old-fashioned cane floats — and various bubble routines using his custom soap mix (equal parts water, glycerin, and baby shampoo). In one, he coaxed a bubble through and above a large metal ring before puncturing it; in another he animated bubbles with finger commands, always concluding with the deliberate pop. He shared technical notes and again pointed listeners to *The Art of Real Magic* for specifics.

Losander also showcased a "chain breaker" item and presented his marketed routine "Bubble Zombie," which he described as both devious and a reputation-maker. The lecture culminated in a dramatic table routine: after controlling a tabletop that had been in view and use for two hours, he abruptly vanished it with no hint of its destination — an effective finale that underlined both methodical setup and theatrical vanish.

The lecture reinforced Losander's reputation as an inventor and storyteller who lives the life he imagined, welcomed by colleagues and audiences around the world. *Alan Hanson*

RING 325, BRANSON, MISSOURI – The Tri-Lakes Tricksters

Meets 3rd Sat. of the month alt's Magic & Joke Shop, 6:00pm, 124
South Business 65, Branson, MO
DR. CHRISTOPHER BECK, President
E-mail: beckibmring325@gmail.com

Upcoming Magic lecture: Randy Goodman
September 19, 2026 @ 6:00pm – Yak's Shop –
Branson, MO.

Branson Magic Ring 325 Meeting Notes:
Anthony Mullins, Gary & Mary Geise, James
Holmes, Yak Williams, Richard Knoll, Thom
Taylor. Jim Holmes called the meeting to order
at 6:00 pm. He let us know that KJ had lost her
voice in April and had recent surgery on her
vocal cords. She is slowly recovering.

OLD BUSINESS

Jim mentioned he is still working on options
for us to participate in the local community. No
specifics or dates were mentioned.

The lecture by Randy Goodman was confirmed. He will be at our September 19 meeting. Encourage any and all guests you can to come.

Our October 17 meeting will be at Hamner's. Family is welcome to join for the club magic presentations at 5/6 pm. After exiting the theater to allow seating of paying guests, the club will attend the evening show in a designated area.

NEW BUSINESS

Thom Taylor asked if anyone had an idea where live rabbits to use in shows might be found or bought.

In lieu of, or after, our regular meeting on July 18, Yak Williams recommended we go to the Riviera Theatre to see the Evolusionists at their 8 PM show.

PERFORMANCES

Anthony Mullins was up first. Gary Geise assisted him as he manipulated multiple silver and gold coins in various ways, making them appear and disappear, finally ending with an English penny.

Gary Geise then took over the stage. Yak Williams selected "a card, any card" and found the 10 of Clubs. Checking the "prediction" envelope, he displayed a spring flower. On the back was a 10 C.

Anthony reappeared with the question, "What do April flowers bring? Mayflowers to the shores of New England." He and Gary then worked with a Copper Die Box. When opened, the 5 displayed on top. Next, 2 was chosen and correctly displayed when the box was opened again. Repeating the process, Gary chose 5, but 3 was the correct number on the die.

Richard Knoll, our member from Little Rock, AR, was up next. Anthony Mullins and Yak Williams were seated with him at the table. He indicated a deck of cards represented 52 flat coins. First Yak shuffled the deck, then it was Anthony's turn. Richard indicated that the two of them were the spectators and would perform the magic. Yak then cut the deck and spread it out on the table so Richard could view them and select his favorite card, then placed it into Anthony's palm and had him cover it with the other hand. Yak took part of the deck and Richard the other. Each dealt the cards into separate piles. The process was repeated with Richard again selecting a favorite card. Yak then dealt out two separate piles. The two favorite cards were revealed: 3 of Hearts and Queen of Spades. The favorite card was the 3 of Spades.

Our resident Slovakian, Thom Taylor, aka Nicholas Nickleby Insktioff, and his greatest invention, the Penetrating Oil, next took the stage. He displayed a red box with a black box inside. Sprinkling some Penetrating Oil, he was then able to place the red box into the black one.

Next, he displayed a purple box that was empty. Sprinkling Penetrating Oil over the box, several assorted items appeared when the box was opened.

Moving on, he displayed a wooden box. After an application of Penetrating Oil, he produced a \$1 coin from the box.

Placing a coin onto a tray, Anthony was given

a chain and coin. An application of Penetrating Oil produced three coins and the chain.

Finally, displaying a ribbon and ring and using Penetrating Oil, the red ring turned into multiple-colored jewels. Crying "Das vidanya!" and waving, he exited the stage.

As he walked back to his seat, he indicated the fishing vest he was wearing. It has many pockets and places to hide effects, and he highly recommended it for storing props.

Yak Williams returned to the stage showing three poker chips: two red and one blue. Again, Anthony assisted him. He examined the chips, then, at Yak's direction, placed one red chip in each hand. He was asked if he wanted to exchange one red chip for the blue, which he did. Yak then held the red chip and, using a dowsing rod, was able to discern which hand had held the red chip and which had the blue. Finding the hand with the red chip, he pronounced that the red chip chose its twin red chip.

Yak next showed a newly acquired prop which he called the Red School House, with mirror-like reflective windows behind a white lattice. Displaying three scarves — red representing the blood shed for our country, white representing purity, and blue for loyalty and bravery — he placed them into the chimney stack on top of the schoolhouse. Waving his magic wand and saying "Magic, magic," he pulled out an American flag.

Repeating the effect using assorted alphabet letters placed into the chimney stack, he then removed the lid and windows, and it read "It's Magic." A board spelled out "Stay in School" on the back side. Meeting was then adjourned.

Mary Geise

RING 398, APPLETON/GREEN BAY, WISCONSIN – Dr. Lynn Miner Ring

Meets last Tue. except Dec., 6:30 p.m., email for location.

RICK MOREIN, Secretary

E-mail: rmorein497@gmail.com

Thirteen members attended the June meeting, eleven in person and two via Zoom. We began by taking a moment to acknowledge the passing of our Vice President Rick Morein. The following business meeting included discussions on our upcoming performance at Paperfest on June 16 and the Harry and Bess Houdini Welcome Party at the S.A.M. convention on July 1.

Kahlan Scherg shared examples of two buttons that she had prepared for the convention, one for Ring 398 and the other commemorating Rick. After examining them, the motion was made and carried to order a quantity of each of the buttons for distribution and wearing at the upcoming convention. The discussion turned

back to the topic of the vice president position, which is now open, with members encouraged to volunteer to fill the position for the rest of the year.

Ring President Daryl Rogers presented a front table discussion on introduction cards. He discussed Max Maven's concept of the three questions: who is this person, what are they doing, and why should I care? Answering these questions is the foundation for creating the introduction card. Daryl then read some examples of introduction cards that he had created for some members of the Ring.

We then moved into the topic of the evening, Magic Under the Microscope. The members viewed videos from the categories of classic performers, philosophy, modern performers, and travesty acts. These included videos of Neil Foster, Fantasio, and Fred Kaps performing, clips from magic movies like "The Incredible Burt Wonderstone" and "The Magicians" (James Merendino), and performances by Jeff McBride, Jeff Sheridan, and Key & Peele. After viewing each video, a lively discussion ensued, dissecting each act or performance and pointing out particularly significant, meaningful, or unique aspects of the presentation.

The next meeting will be the monthly JAM (Just About Magic) session on July 14, and the next Showcase meeting will be held July 28. This meeting will feature a Teach-a-Trick Roundtable. Each participating member will have 10 minutes to teach a practical, workable effect, with a focus on clarity, teachability, and real-world performance value. The goal is that by the end of the evening, everyone should leave with at least one new routine ready to polish.

Our doors are always open to guests, so if you are in the Appleton area in July, you are welcome to join us!

Daryl Rogers

RING 402, ZARAGOZA, SPAIN

HELENA PERDOMO, President

Contact: ibmzaragozaring402@gmail.com

President Fletcher Roberts called the meeting at Cedar Rock Country Club to order and welcomed members and special guests. Sue Ellen Brookshire provided the treasurer's report. Membership dues, show profits, and a \$50.00 donation from new member Joe Sabol resulted in a total of \$500.00 being added to our account.

The meeting began with members sharing information about activities and magic shows they had been involved in since the last meeting. Fletcher and Aggie have been in several states performing at fairs and similar events. Nelson did a show for about forty attendees at a church

ladies' afternoon tea, with harp music provided by Michael Willis, who is a master with this instrument.

Joe Mazzola shared some chop cups and breakaway wands he had made using a 3-D printer. They looked great and functioned very well. Can't wait to see what he is able to devise next!

Comments about the May show were shared. The two-hour show was well received and went smoothly due to careful planning by Joe and Debbie Mazzola and Fletcher Roberts. Dick O'Shea attended the show and was positive about it. Questions and suggestions about sound equipment, lighting, and pre-show interaction were discussed. It was suggested we consider a show in the fall (October?) and whether the day of the week and time of day for a show should change. These will all be considered later.

Visitors and new members were given a short history of how our Ring was started in 2015 by Gerry Hayes, who was the original force behind its development. Why our Ring was named in honor of Dr. Bill Spooner was also shared. His contributions to magic are too many to mention. Suffice it to say, he is well known and respected in the world of magic! Due to health reasons, Bill and his wife LaRose have moved to Raleigh, NC, but we haven't lost touch with these wonderful people, who continue to be members of Ring 392.

In other business, it was suggested that a lecture coupled with a magic auction should be considered at some point in the near future.

There being no further business, the magic began.

Nelson began by sharing "The Floating Jack." Oversized cards are used in this effect. The original trick had a Jack that was connected to a second double-backed card in a manner that allowed the magician to float the Jack. The problem with this is that it made it impossible to literally show two separate cards because they were connected. Nelson's solution was to add a third card. Being careful not to reveal there were three cards being used, he placed the additional card behind the second card. This provided the convincer that there were only two cards instead of three. The floating action was not changed by this revision. By paying attention to angles, the result is a nice levitation. Nelson also used a single solid linking ring through which he passed the cards to eliminate the thought of threads being used.

Bruce McLaury has been working on developing a Carroll Fox lecture. Known as the "King of Korn," Fox's philosophy was KISS — Keep It Simple, Stupid! Bruce then shared "An

Uplifting Miracle.” He had a card freely selected from a deck. Bruce then had the entire deck dropped into a paper bag. Using his powers of touch, Bruce attempted to locate the chosen card. He partially pulled out a card, but it was not the selected card! Bruce then proceeded to pull one card after the other (all cards were attached in an accordion fashion) from the bag, and the card was eventually found! The impact of this gag was hilarious. He explained how the trick was accomplished through several assumptions by the spectator. We surely look forward to Bruce completing his lecture book and presenting what we know will be a fun and informative lecture to our Ring!

President Roberts reminded us to look for magic wherever we are — Walmart, Dollar Tree, etc. He then shared a magic effect where a Hot Wheels-type car was removed from the pack and vanished in a box. Later the car reappeared in the empty bubble pack! This was a rather startling effect he found on the sale shelf at Walmart! I’m sure there will be a rush to get this trick! Thanks for reminding us to pay attention to possibilities wherever we are!

Joe Mazzola shared a ladybug trick with Sue Ellen. After patter and byplay about how ladybugs assist in controlling harmful insects, he used three ladybug cards to illustrate his point. At the conclusion of the trick, a ladybug had disappeared from a card! Sue Ellen, who had been holding the cards on her palm, was asked to turn over her hand. To everyone’s delight, the ladybug was found on the back of her hand! Much more fun than a spider!

Ron Zeltner used excellent sleight of hand to manipulate three cards. We were asked to follow the Queen that was placed in the middle. Regardless of how closely we watched, the Queen never was where we thought it was. This was a real puzzler, Ron! Thanks for blowing our minds!

New member Dick O’Shea presented a terrific four-card monte. Using three spades and one heart, he placed a card on the table we thought was the heart, but consistently we were wrong. Ultimately what we thought were three spades and a heart turned out to be the opposite — three hearts and one spade! Pretty amazing stuff, Dick!

Visitor Kerry Richendollar indicated he likes to catch the eye of children at the beginning of a show. One of the tricks he uses is the production of a rainbow streamer from his apparently empty hand! This was done very smoothly, and as with all magic, even if we magicians know how a trick is done, we admire the skill used to accomplish it. Kids and adults can appreciate a

colorful effect like this!

Gerry Hayes shared a very effective card trick. He had Fletcher and Aggie freely select a card and return it to the deck. Gerry then revealed that the backs of the cards had the names of famous couples written on them (Adam and Eve, Burns and Allen, Lucy and Desi, etc.). When Fletcher and Aggie (newly-weds) were asked what card they had selected, Gerry located the card and presented it to them. On its back were their names! A very appropriate, thoughtful, and special trick, Gerry!

Gerry then had Bruce McLaury say “Stop!” as Gerry riffled through a deck of cards. After it appeared the trick had failed, Gerry produced a jumbo card that Bruce confirmed was not the card he had chosen. Gerry indicated that the large card was not his prediction. He then tore the top off the jumbo card and from the inside pulled out the card Bruce had selected! Very nice effect, done well, Gerry!

Dick O’Shea showed several rubber band tricks, which are recommended for any magician to carry around either on the wrist or in the pocket. It reminded us that we should always be ready to perform magic anytime an opportunity presents itself. Fletcher indicated that when he makes the move performing “Crazy Man’s Handcuffs,” he says, “Or I could shoot you with it!” It was pointed out that the closer to the beginning of “Crazy Man’s Handcuffs” you can complete the move, the quicker the pressure is off! Joe Mazzola effectively showed the “Climb the Ladder” trick using a US bill.

To conclude the magic portion of our meeting, Cato Holler shared some brief biographical information about Richard Pitchford, otherwise known as Cardini. He then shared some Cardini ephemera and a printer’s block that his wife Susan had secured for him through an auction. Also shown was Cardini’s pocket watch containing a reel made by Cardini himself and engraved with his name and date. This was followed by Cato sharing a YouTube video of one of Cardini’s TV performances. It reinforced why he won so many awards in his life and was named one of *Magic* magazine’s top magicians of the twentieth century.

Once magic concluded, the meeting was adjourned and refreshments enjoyed.

As will often happen, another magic effect found its way into our afternoon after we had adjourned. Ron Zeltner shared an impressive cards-and-dice trick inspired by The Amazing Kreskin’s performance on a talk show in the seventies. The premise is that twenty-four different cards are shown around the edge of a board. The spectator rolls four dice and places

them around the board. Another spectator chooses clockwise or counterclockwise, and the dice are matched to random cards around the board. The randomly selected cards are placed in a wooden block, and before they are revealed,

the magician shows four prediction cards from an envelope. When the block is turned around, the selected cards exactly match the prediction cards, in the correct order. Excellent magic, Ron!
Nelson Brookshire

Moving?

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

Missing Linking Rings?

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

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

What Will They Remember Tomorrow? – from page 74

walks into their world and something impossible happens. Not because they need another puzzle. Not because they need another secret. Because they need permission to wonder again.

The greatest gift magic offers isn't deception. It's possibility. And maybe that's why people continue to watch magic long after they know it isn't real.

Because the feeling is real. Wonder is real. Hope is real. Connection is real.

These days, I'm trying to spend less time chasing the next method (though my bank ledger may argue this) and more time exploring the material I already own. I'm trying to ask a different question. Not, "How badly will this fool them?" But, "What will they remember tomorrow?"

Because if they leave with a sense of wonder, hope, connection, or possibility, perhaps the trick itself was never the point.

Perhaps that feeling

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

Since its inception in 1966, the Order of Merlin has served to recognize many of our most loyal and active members by providing a very few privileges or perquisites. Of course, the Order also serves as an incentive for members to recognize that maintaining one's continuous membership status is a worthwhile pursuit. More than one fourth of our current members have been inducted into the Order of Merlin by virtue of their maintaining an uninterrupted membership status within the I.B.M. for twenty-five years or more. Note, however, that only one such reinstatement may ever be considered for the purpose of adjusting a member's Order of Merlin eligibility.

Over the years, some I.B.M. members have allowed their active membership status to lapse because their dues were not paid. This, of course, is unfortunate, since some of those people have maintained or re-kindled their deep interest in magic, and many of them have also continued to adhere to the principles that led to the foundation and growth of the I.B.M.

What options do such magicians have if they wish to resume activity as I.B.M. members following such a lapse? Obviously, they may re-apply to become members again, just as they did when they originally joined. This would require their submission of a new application form, a new sponsorship by active members, a prescribed prepayment of dues and initiation fees for the new membership, and a period of time to allow for the orderly processing of the application.

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

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

If you have any questions concerning the above, please contact our International Executive Secretary, Sindie Richison at office@magician.org or at the physical mailing address for the Headquarters Office, on page four of each issue.

NEW APPLICATIONS AND REINSTATEMENTS

SEND DUES, CHANGE OF ADDRESS, AND APPLICATIONS TO:

I.B.M. HEADQUARTERS

13 POINT WEST BLVD.,
ST. CHARLES, MO 63301

September 2026

34 NEW MEMBERS

SMITH, BRIAN, Wellton, AZ
ANDERSON, ERIKA, Irvine, CA
CHAMBERLAIN, BRENDAN, Laguna Niguel, CA
EMERY, DYLAN, Aliso Viejo, CA
SELF, RANI, Van Nuys, CA
SIMKIN, LEONID, Simi Valley, CA
WYHINNY, GEORGE, West Hollywood, CA
BYRNS, CODY, Riverview, FL
DAILEY, TY, Augusta, GA
MARTINS, JEDIAH, Coralville, IA
POPE, SAMUEL, Chicago, IL
WERGILES, DANI, Chicago, IL
NEWCOMBE, TRAVIS, Winfield, KS
WEAVER, RICHARD, Means, KY
ZAVISTOVICH, ALEX, Baltimore, MD
OESTERWIND, MARY, Canton, MI
DAMMAN, ALEXANDER, St. Louis, MO
ONG, SANDERS, St. Louis, MO
SOKOL, NEAL, Maryland Heights, MO
TAYLOR, DOUG, Omaha, NE
STENZEL, ELIOT, Cedar Crest, NM
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FRIED, LINDA, Pittsburgh, PA
TUTT, ROBERT, Germantown, TN
LONG, KENNETH, Temple, TX
LONG, KEVIN, Temple, TX
MANNIS, WILL, Austin, TX
RIAL, ELLIOTT, Houston, TX
SALINAS, CANDISE, San Antonio, TX
PLUGER, DYLAN, Seattle, WA
JOHNSTON, MERRILY, Casper, WY
PARKER, HAYDEN, Northumberland, United Kingdom

12 REINSTATEMENTS

KOOTMAN, MD, RICHARD, Paradise Valley, AZ
GROTHER, D.J., West Hollywood, CA
FRIEDMAN, J. COREY, Branson, MO
PEARSON, ANDREW, Florissant, MO
SUTTON, ETHAN, Columbia, MO
GOODE, JIM, Henderson, NV
PRINCIPATO, MICHAEL, Cincinnati, OH
BURNS, JONATHAN, Lancaster, PA
CARPENTER, GREG, Collierville, TN
LEWIS, DANIEL, Port Orchard, WA
KEKESI, DANIEL, Budapest, Hungary
CORTÉS OVIDE, JOSEP, Prague, Spain

I.B.M. YOUTH TRIVIA CONTEST RULES

(Continued from page 53)

Send your answer on a single sheet of 8½" x 11" paper. Answers must be typed or legibly handwritten. Include your name, mailing address, telephone number, and I.B.M. membership number. Make your answers as complete as possible. *These questions are not designed to be easily Googled. We recommend that you ask the senior members of your local Ring to help you come up with the answers.*

Contest Rules: You must be a Youth Category member of the I.B.M. in good standing and not have reached your eighteenth birthday on or before the date of the postmark of your response.

The Youth member who supplies the correct answer will receive a valuable gift package from one or more of the world's best magic shops. In the event more than one correct answer is received, a drawing will be held to determine the winner. Results will be published in *The Linking Ring*.

To allow enough time for mail from international members to reach us, we will announce the winner and answer in the third issue after the question runs. For example, May's answer and winner will appear in the August issue. **For more information, see page 53.**

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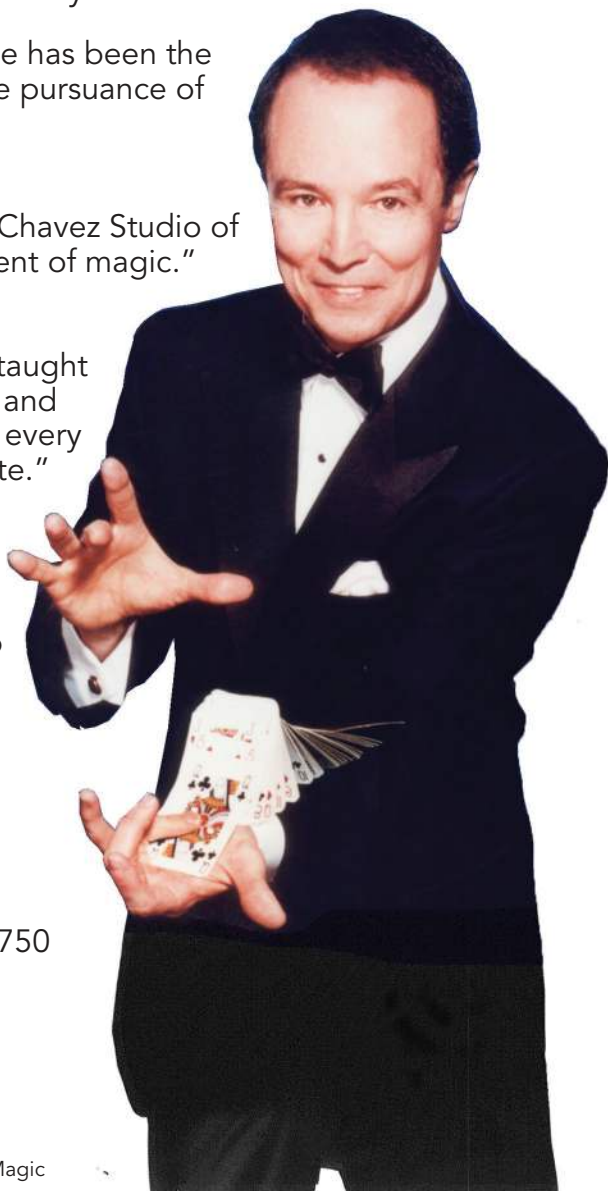
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