

APRIL 2012

MUM

MAGIC UNITY MIGHT

THE SOCIETY OF AMERICAN MAGICIANS

Tom Burgoon
PAGE 36



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ON THE COVER
PAGE 36

S.A.M. NEWS

- 6 From the Editor's Desk
- 8 From the President's Desk
- 11 M-U-M Assembly News
- 23 Good Cheer List
- 23 New Members
- 24 Broken Wands
- 26 Newsworthy
- 63 Our Advertisers



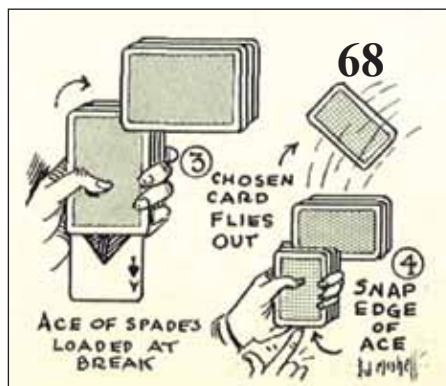
52

THIS MONTH'S FEATURES

- 62 Bruce Chadwick's Magical Wisdom
- 34 Ellipsis • by Michael Perovich
- 36 COVER STORY • by Bruce Kalver, PNP
- 40 More from Tom Burgoon
- 42 The Houdini Fund • George Schindler
- 44 Salon de Magie • by Ken Klosterman
- 46 A Magician Prepares • by Dennis Loomis
- 48 Magic From Scotland • Edited by Ian Kendall
- 52 Nielsen Gallery: Leon - Fire and Water. • by Tom Ewing
- 54 Informed Opinion • New Product Reviews
- 68 Basil the Baffling • by Alan Wassilak



28



68

COLUMNISTS

- 28 Stage 101 • by Levent
- 30 I Left My Cards at Home • by Steve Marshall
- 45 Tech Tricks • by Bruce Kalver
- 63 Inside Straight • by Norman Beck
- 64 Pro Files • by James Munton
- 66 Theory & Art of Magic • by Larry Hass
- 68 The Dean's Diary • by George Schindler
- 70 Confessions of a Paid Amateur • by Rod Danilewicz

Cover Photo by Jami Nato



52

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Editor

Michael Close

Editor Emeritus

David Goodsell

Associate Editor

W.S. Duncan

Proofreader & Copy Editor

Lindsay Smith

Art Director

Lisa Close

Publisher

Society of American Magicians,
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Manon Rodriguez, National Administrator
P.O. Box 505, Parker, CO 80134
manon@magic.bz
Skype: manonadmin
Phone: 303-362-0575
Fax: 303-362-0424

Send assembly reports to:
assemblyreports@gmail.com

For advertising information, reservations, and placement contact:
Mona S. Morrison,
M-U-M Advertising Manager
645 Darien Court, Hoffman Estates, IL 60169
Email: mona@monamorrison.com
Telephone/fax: (847) 519-9201

Editorial contributions and correspondence concerning all content and advertising should be addressed to the editor:
Michael Close - Email: mumeditor@gmail.com
Phone: 317-456-7234 Fax: 866-591-7392

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Editor's Desk

Michael Close

Last year, PNP Bruce Kalver got to know funny man Tom Burgoon when they both performed at a convention. Bruce suggested that Tom would make a good subject for a cover story, and I heartily agreed. Tom is a hard-working pro, who has worked just about every venue possible. In addition to the cover story, Tom has contributed an easy and effective kicker for an ambitious card routine, a cute gag to use when people ask to take a photo with you, and three good tips for those of you who do a lot of traveling.

Some of our regular columnists wrap up their contributions this spring. Last month was Aldo Colombini's final column of his Anytime, Anyplace – Any Deck series. Aldo has been a long-time contributor and supporter of the S.A.M. He and his wife Rachel are still touring the country with a lecture that offers practical magic, inspiring stories, and lots of laughs. If they visit your area, don't miss them. Ciao, Aldo, and many thanks.

This month Larry Hass concludes his Theory and Art of Magic series. I've enjoyed this column very much; any of the topics Larry has discussed could (and should) be a springboard for discussion at your assembly meeting. Larry is going to take some time off to recharge his batteries, but he'll be back next year. We've discussed the subject of his next column; it is unusual, intriguing, and I think our compeers will find it very useful. Thanks to you, Larry. We'll see you again soon.

Bruce Chadwick's Magic Wisdom also wraps up in this issue. Each month, Bruce offered pithy advice gleaned from a lifetime of professional experience – advice that should be read, absorbed, and discussed with your compeers. Thanks for your contribution, Bruce.

I'd like to remind everyone that the people who write for *M-U-M* do so voluntarily; this involves an enormous expenditure of time and energy. If you run into any of them during your travels, be sure to tell them how much you appreciate their efforts.

I'm happy to report that our friend Ian Kendall, the lanky Scot, is back with a new column, Magic from Scotland. Scotland has a rich magical heritage, and is home to some of the best magicians on the planet. Every few months Ian will drop by to share some great new tricks. Incidentally, Ian has compiled his thirty-six Basic Training columns plus two extra chapters (on the classic pass and the top change) into a book titled (not surprisingly) *Basic Training*. If you'd like to have all of Ian's valuable information in a reasonably priced, convenient, grab-it-off-the-shelf-with-one-hand format, you can order a copy online (<http://virtualmagicshow.com/btblog/>). The book has received glowing reviews (as well it should), and S.A.M. members can gloat in the fact that they had this material years before anyone else. (And I hope you took advantage of that.) Running in *M-U-M* right now are columns that, if and when they are compiled into books, will also be highly touted. My point? Spend some time with this magazine each month; it is full of valuable information.

I'm also very pleased that Ian kicked off his column with a trick from Roy Walton. Roy, of course, is one of card magic's great creators. Regardless of the methodological approaches used, his published routines have one thing in common: Roy does not "hype" his description of a trick's effect. Because of this (and perhaps because the effects are so rarely accompanied by illustrations), magicians overlook his tricks (at least until they see *someone else* perform them). The two volumes of *The Complete Walton* are treasure troves of great routines that are just waiting for someone to lift them off the page and turn them into a personalized performance. Use your imagination and boldly go where few venture. You'll be happy you did.

My old friend Roger Miller wrote to inform me that The Invisible Lodge, a worldwide organization of Masonic magicians, is offering a \$500 (USD) scholarship to a magic camp or convention to a magician under the age of eighteen. Applicants must write a letter telling a bit about their magic interest and why attending a magic gathering would be helpful in their magical growth. The deadline for entries is April 30, 2012; the winner will be announced on June 1. Letters of application should be sent to International President Roger Miller, Box-417, Bonner Springs, KS 66012 USA or emailed to rogerrx@magician.org.

I was saddened to learn of the death of Dr. Ken Krenznel, who was the Dean of Parent Assembly I and a talented and creative magician. One of Ken's creations, The Magic Bullet, is one of the most memorable and commercial effects in all of card magic. It appeared in *M-U-M* in June 1966. I had intended to run it this month as a Blast from the Past, but ran out of space. It will appear next month. And if space permits, I'll also run a routine of mine that utilizes a potent Krenznel technique – the Mechanical Reverse.

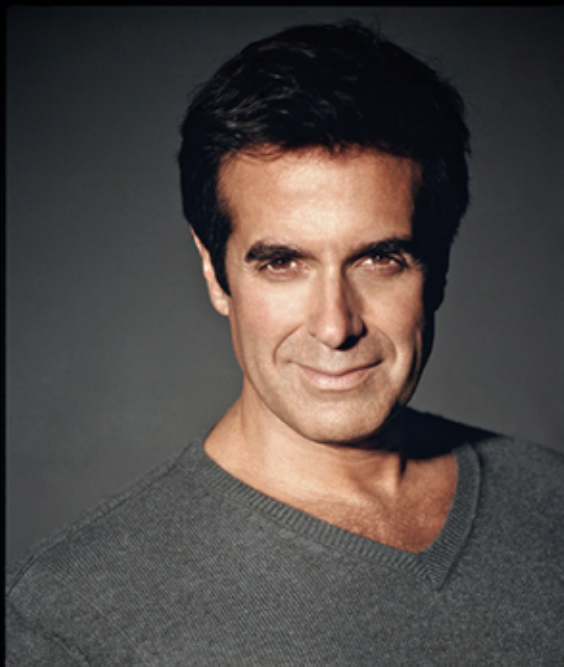
The writers who contribute to *M-U-M* exercise great care in the words they choose, and I try to take great care in my editing, so nothing that appears in the magazine can be misunderstood. However, in the Informed Opinion section of the March issue, two examples of ambiguous language occurred.

In the review of the three-DVD set *Richard Osterlind: Live... Without a Net*, Joshua Kane referred to Mr. Osterlind's opening comments on disc one (in which he explains the reason for the existence of these DVDs) as "a series of rants." Unfortunately, the word "rant" simply has too many connotations and interpretations to be an effective description, and it does not accurately represent the tone or content of Mr. Osterlind's comments.

Also in that review, Mr. Kane mentions that, on another, earlier DVD release, Mr. Osterlind shared the secret of Al Mann's Acidus. When Al Mann was alive, the manuscripts he sold were expensive and, thereby, exclusive. Mr. Kane questions whether Al Mann would be happy that his secrets are now disseminated to a larger, indiscriminate audience. Mr. Osterlind interpreted Mr. Kane's comments as implying that he stole Al Mann's trick, which was *absolutely not* Mr. Kane's intent. In an email to me, Mr. Osterlind informed me that he and Al Mann were close friends and freely shared material.

It's important to remember that reviews are not truth; they are opinion. However, it is important that those opinions are conveyed in unequivocal language that cannot be misconstrued. I apologize for any misunderstanding that may have resulted from this review. ★

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President's Desk

Vinny Grosso

FAVORS

All of us ask for and (I hope) grant favors. While serving as president I have asked for far more than I have done for others. It is not a situation I am terribly comfortable with, but it is really necessary in order to make progress with the organization. Luckily, the S.A.M. has been an important part of so many magicians' magical lives that they are all too eager to help when asked.

We have a lot of new and exciting programs in the works for the S.A.M. Our goal is to reach out to the younger generation of magicians and provide the same types of benefits the more senior members received when *they* were the younger generation.

Most of us have had mentors who helped us more than we could ever repay them. We in turn have helped younger folks the same way we have been helped, thereby "paying it forward." So, as a Society, when we call on the senior members to help with the junior members, we hope it will be repaid down the road, creating an ever-evolving and flourishing Society.

No one person or group of officers can do it alone; it takes a lot of help from a lot of people. On behalf of the national council, I'd like to thank all the members who selflessly contribute to our mission: elevating and advancing the art of magic.

REBEKAH AND BRIAN DANIEL SOUTH

Keeping with the favors theme, I want to bring to your attention a few compeers who have been more than generous with their time and talents. I'm sure everyone knows Rebekah and Brian Daniel South from their company, Creative Magic. They have done so much for magic and the S.A.M. Last year, President Elect Chris Bontjes introduced a contest for assembly growth. The contest originated from Brian and PNP Dave Goodsell. The prizes were donated by Rebekah and Brian. Both Brian and Dave felt that they had benefited from their participation in assemblies



Rebekah, Brian, and Vinny

and that this contest would help promote more members participating in assemblies.

A few months ago, I called on Rebekah and Brian again. The S.A.M. was helping the Naples Children & Education Foundation with their annual Naples Winter Wine Festival. We were asked to help teach magic. There is complete

coverage of this event by Dal Sanders and me in this issue. Rebekah and Brian eagerly helped with their current endeavor Teach by Magic, and were instrumental in the success of the event.

I recently visited with Rebekah and Brian and the rest of

Assembly 188 in Orem, Utah, and had the privilege of presenting them with a Presidential Citation. Brian currently serves as the president of his assembly; on the car ride over to the meeting he boasted about what a great group of magicians they have. I couldn't agree more.

RORY FELDMAN

If you are a collector of magic, you surely know Rory Feldman. Rory has the most extensive collection of Howard Thurston pieces, a healthy portion of which are perfectly displayed in his Brooklyn home. Last year, with PNP Mark Weidhaas (who was president at the time) and our Dean and PNP George Schindler, I had the pleasure of meeting Rory and viewing his collection. Rory was incredibly hospitable; I was impressed by his incredible knowledge of Howard Thurston.

Last July, at the national convention, the Magic Center hosted an antique road show and auction. We called on several members to bring items of historical significance to be put on display and appraised or auctioned if they desired. Rory was one of our first calls; without hesitation he obliged. His items from Thurston and Henning really added to the event.

Back in October, we called on Rory for another favor. The Magic Center in Colorado was putting together new displays, each focused on a magician. Rory provided pieces from his collection to put together the Thurston and Henning displays. I've visited the Magic Center, and I can attest to how nice the displays are.

FACEBOOK AND SAMTALK

If you spend time on the Internet and are active on the social media site Facebook, you should join our official Facebook group, S.A.M. Compeers. (It currently says the group is unofficial, but it *is* the official group; we are working with Facebook to get the name changed.) The group was created by Eric DeCamps, who is very active in getting content on the site.

One of the fun things Eric and others have done is to post photos of historical items, letting members guess what they are and their origins. Other members have posted about their assemblies and events. The site is monitored by 1st Vice President Dal Sanders and PNP Mark Weidhaas; it provides members with a nice complement to SamTalk.

Our hope is that members will enjoy and benefit from using both forums, and that they eventually become integrated. SamTalk's strength is in discussion threads. It is very easy to post detailed comments on topics. It is also very easy to search for a particular topic or comment. PNP Bruce Kalver created and moderates SamTalk; there are over 1,500 users. If you are not signed up for SamTalk, I recommend that you do. You can find a link on our website.

Both SamTalk and our Facebook group have guidelines to ensure the content is appropriate for all of our members. Also, we need to keep in mind the purpose of both of these sites: to elevate and advance the art of magic through camaraderie.

CHECK OUT THE NEW WEBSITE

In my February column, I mentioned our new website would launch in March. I lied. At least I think I lied. That column was written nearly two months in advance. As I write this, our plan is to demo the website at the national council meeting, test it for the rest of March, and go live in April. If there are issues to resolve, we may not be live in April, so keep checking the website. I am sure you will like the changes! ★

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John Shryock III (520) 885-7999 shryockmagic@gmail.com
Northwest: WA OR UT ID CO AK WY MT
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Canada
Rod Chow (604) 669-7777 rod@jackchow.com
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1 IMPROV NIGHT

NEW YORK, NY— February 3, 2011: a short meeting covered several announcements. The new Gravesite Restoration Committee raised over \$ 300 with a show during which Rene Clement, Jordan Linker, and Kamarr performed at the Rogue Magic shop in Queens. The new committee with Richie Magic as chair was set up to help preserve and/or restore the gravesites of some of the great magicians whose graves are in the tri-state area. The first grave to be cleaned will be that of Al Flosso. Four other magic shops agreed to help with similar events. Richie also announced that the annual “Salute to Magic” show is set for May 22 this year. Since it will be in a small theater, tickets will be offered to Parent Assembly members before being sold to the public. Already booked are Lynn Dillies, John Stetson, John Pizzi, Dana Daniels, Throwdini, and Elliott Zimet. We were reminded that The Magic Table meets Fridays at Café Edison, from noon to 2 p.m. All magicians are welcome.

Improv Night was produced by Isaac Rodriguez, who introduced Scotty Watson, a well-known teacher and alumni of the Second City Canadian Touring company. He also has his own workshop on improvisation. Eight PA members were called up to demonstrate some of the techniques he described such as making positive choices, respecting the physical and verbal reality



Isaac Rodriguez (right) introduces Scotty Watson

of the scene, and justifying the action (which is part of the magician’s job). This was a fun evening and a valuable workshop that any person who goes on stage should

use. It is great to be able to think on your feet, since it is the performer and not the tricks that makes one a star. Scotty Watson is an active member of ComedySportz New York, which has been entertaining audiences with the fastest and funniest form of improv comedy in the Big Apple every Saturday night. —Pat Colby

Goldwurm Auditorium Mt. Sinai Hospital first Friday of every month NYC - 1425 Madison Avenue Pat Colby samrvppat@gmail.com www.sampal.com

2 FEBRUARY MEANS RED

SAN FRANCISCO, CA— February means Valentine’s Day, and that means red hearts, so it was only logical that our magical theme for February was something red.

We started the evening with our monthly teach-in; our expert ESP and Tarot guru, John Caris, taught us about using ESP cards. He demonstrated two routines that amazed us until he went over each one step by step to illustrate just how easy they were to perform.

Moving on to the evening’s theme, Bob Kuhn utilized “red” in showing Out of this World using Rob Shapiro as the spectator. Rich Sequine used one of Nathan Ng’s fingers in his finger chopper. Nathan was relieved when he still had all his digits after Rich slammed the chopper blade down. Rich then predicted the two cards that Walt Johnson and Hippo Lau merely thought of.

Our balloonologist, Rob Shapiro, enlightened us with a balloon with a bubble that came and went magically. Next, he put several new balloons into a bag. Bob Kuhn pulled out a silk with a picture of a balloon dog. That went back into the bag. Next, Ron removed a real balloon dog and a blank silk. The balloon dog was red, of course.

Walt Johnson showed us his Valentine Candy Cook Book and proceeded to mix pretend ingredients in a paper bag. To bake the ingredients he used a real lighter, which fortunately did not burn down the building, but which did result in a bag of red candy hearts that he passed out to each member.

To conclude, Jack Langdell displayed red with his red vest and

red T-shirt, but he only had a blue silk for his pocket. He skillfully turned it into a red one to keep with his sartorial presentation as well as the theme for the month.

Our other members, Tamaka, Stu, Nathan, Hippo, and Bill served as the willing audience and munched peanut butter cookies during the performances. —Stu Bacon

Golden Gate Assembly 2 meets the first Wednesday at 7:30 p.m. in the Community Room of the Taraval Police Station, 2345 24th Ave. San Francisco. Tamaka Tamaka3715@aol.com (415) 537-9332

3 FUN WITH BALLOONS AT HOLIDAY PARTY

CHICAGO, IL— A nice group meet at the North Riverside, Illinois, Olive Garden for our holiday party. David Lyons looked really sharp in his red-and-white outfit. Members gathered and mingled until all were ready to order, though some had breadsticks almost right away. There was general conversation and menu checking, then food orders.

After we were all “stuffed” with good food, it was time for the magic. Dave had been making balloon objects once he was finished with his food. Bob Syrup said it was his birthday and had ordered chocolate cake for all in our group. Dave made Bob a special balloon to help him celebrate, a heart with loving doves, so Bob posed with his wife Mary. Clare Ashley announced it was time to sing and led us all in singing Happy Birthday to Bob. Dave continued to make balloon animals: a swan, a penguin with happy feet, an angel, a caterpillar, a wrist corsage, a snowman, and even an angel. Mary Ziemba made a Snoopy, and Clare helped her make a swan.



Heart and Dove for the Birthday Boy, Bob Syrup

Neil Tobin told about one of his gigs, which had an Elvis birthday theme. He made up flash cards with Elvis song titles, handed out small stacks of the cards to several members – Clare, Gordon Gluff, Paul Johnson, Tom Kiefer, and Mary Syrup – telling them to find a song they sort of knew and to think of the song while he read their minds. He succeeded, of course! Clare showed a skeleton key for a Houdini story, and had a skeleton Zombie routine, which had a surprise ending for Ed Bull.

Gordon performed with a small thread and a nut and bolt, assisted by Mary Ziemba. He got the nut threaded on the bolt, which was on the string, while Mary held both ends of the string. John Kiefer performed a card trick, having Dave pick a card and sign it. Tim Casady performed with cards that had Andy Warhol images; Dave and Clare helped. Paul borrowed a few coins and an Olive Garden napkin for a coin color change. All ended the evening heading home filled with good food, lots of good cheer, and some with their arms full of balloon objects! —Darlene Bull

Werner F. Dornfield Assembly #3 of Chicago meets **FOURTH MONDAY 7:30 pm**, at Pilgrim Congregational Church, 460 Lake Street (near the corner of Lake and Ridgeland, Oak Park, Illinois. Neil Tobin NeilTobin@hotmail.com (708) 308-1280

4 AUCTION AND REMEMBERING PROFESSOR REM

PHILADELPHIA, PA— Our February meeting featured our annual auction during which we remembered our good friend Jerry Remenicky, who left us all too soon on December 31, 2011, from complications due to a massive stroke he suffered four months earlier. Jerry, who will forever be known to all who knew him as Professor Rem, was the only person to serve as president of Assembly 4 three times. He was also a recipient of the prestigious Charles H. Hopkins Award, the highest award that can be bestowed by the assembly. Jerry also had the distinction of being appointed the very first Dean of Assembly 4 by Past President Anthony Antonelly in 1999; Jerry was very proud of

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this honor. He was a consummate entertainer with a rapier wit as well as a key individual behind the continued growth and success of Assembly 4 over the course of the past four decades. He continuously sought out new members to join the group and is probably responsible for bringing more new members into the club during the last forty years than anyone else. He rarely missed a meeting and was a fixture at our annual banquets, where he would delight in presenting contest winners with their trophies. He touched our hearts with his kindness, his generosity of spirit, and his talent. We will miss his friendship, his talent, and his unflappable dedication to Assembly 4.

Jerry's twin brother, Jimmy, visited us from his home in Buffalo, New York, to attend our February meeting. Jimmy graciously donated the majority of Jerry's magic effects to Assembly 4 for the auction. Prior to the auction, President Ralph Armstrong announced the wonderful news that he had appointed PNP Dick Gustafson to be Dean of Assembly 4. During the auction, many fine buys were to be had. For example,



Assembly 4 Dean Dick Gustafson (L) with Brian Hurlburt (R) holding a rare "Magic by Candlelight" promotional brochure

a Supreme Magic Hand Chopper went for \$30, while two Nielsen Beer Bottles sold for an unbelievable \$28. Don Alan's *Magic Ranch* series on DVD went for only \$35. Later, a brand new Silk Cabby sold for \$10 and a beautiful 10-inch set of linking rings was wrangled for \$26. The most unique item of the evening was a very rare promotional brochure printed in 1965 to advertise *Magic by Candlelight* with Dick and Joan Gustafson; the brochure was won by Brian Hurlburt. The bargains to be had were amazing; almost everyone walked away with something very special. —Peter Cuddihy

James Wobensmith, Assembly 4 meets the third Thursday at 7:00 p.m. at the Bustleton Memorial Post, 810 (American Legion),

9151 Old Newtown Road.
Information: www.sam4.org/

6 MAGIC AND VENTRILOQUISM

BALTIMORE, MD— Our February meeting was well attended. We also had several visitors: Alease Harlan, Melissa Silverman, and longtime member, from Israel, Magic Michael Tulkoff. Welcome to all. Howie Schwartzman used blue and red pencils and a matchbox to perform some magic. Oniel Banks and two volunteers did a wonderful ESP routine. Ralph Fowler was able to predict how much change someone had in his pocket. Dr. Ira Kolman used five torn business cards and matched them up at the end. Peter did a wonderful Out of this World routine using two wine glasses and a deck of cards. Joe Bruno did a mind reading routine with a deck of cards. Howard Katz was able to read someone's mind. Magic Michael Tulkoff did a wonderful four-ring routine. The amazing Jay Silverman did a nifty ring and rope routine. Les Albert did a very smooth four-coin routine using a cone; he was able to pass each coin through his hand. Andy London used a blank die. He had it rolled several times and ending up matching his prediction of a selected card. Jeff Eline did a wonderful card routine in which he ended up with cutting to all four Aces. Closing out was our very own Rudy Jackson. He did a very funny comedy routine with his vent puppet, Harry. Rudy has been performing ventriloquist for twenty years. —Rudy Jackson
Assembly 6 meets every first Thursday at 8:00p.m. Held at the Magic Warehouse - 11419 Cronridge Drive suite#10 in Owings Mills, Maryland 21117 (410-567-0777) Jeff Eline - president jeline@mac.com www.baltimoresam.com

7 MEET AND GREET

OMAHA, NE— Newly elected President Bob Gehringer started the season with a novel approach to meeting and greeting the officers for this year (see photo). He started the session by thanking last year's officers for their energies and letting us into his previously secret history as a math teacher; he then found a way to make children smile through magic. His first demonstration flawlessly outran a calculator in the audience when asked to calculate the product of two numbers. Bob went on to divine the face of a brass die in a box and then produced an invisible deck.



Walter Graham, Tom Zepf, Bob Gehringer, Jerry Golmanavich, Mark Jacobi and Jeff Sikora

Next up was Secretary Jerry Golmanavich who produced his floating sponge ball and then performed his act, ending split through deck; everything went without a hitch. Dean/Treasurer Walter Graham did a nifty effect with glasses and three different color beads and a tricky geometric manipulation that produced a window where there was none. He ended with a playful poker game in which he always managed to deal himself the winning hand.

Mark Jacobi, our new Sergeant-at-Arms played the game of Three Card Monte with us – luckily without any bets. Next, Regional Vice President Jeff Sikora poked a wire through his arm; after healing himself he performed a slick card trick. He encouraged all to consider going to this year's S.A.M. convention.

The official show ended with Vice President – Professor Emeritus – Tom Zepf, who demonstrated some physical principles and then added some trickery to outsmart the audience. His next amazing feat was producing a circuit where a colored switch always illuminated the light bulb with the same color, no matter how the circuit was arranged. Tom ended with a rope with no center. The meeting closed with bonus magic effects by Bob Charleston and Bob Buczkowski. —Jerry Golmanavich
Omaha Magical Society S.A.M. Assembly #7 meets generally at 7 p.m. on the third Monday of the month at the Southwest Church of Christ located at 125th St. and W. Center Road, right across from Hooters Jerry Golmanavich golubki@cox.net (402) 390-9834. www.omahamagicalsociety.com

8 NEVER FOLLOW A DOG ACT!

ST. LOUIS, MO— February 9, 2012, Randy Kalin presided over the business meeting, while The Great Todd was off performing just around the corner at Epiphany Church for a Boy Scout banquet.

After the meeting, he started the No Sleights magic event.

Randy Kalin taught a card effect and was followed by Columbus Smith, Don Becker, Larry Becker, Sandy Weis and her cute dog, and Harry Monti. Sandy's dog stole the show by performing an unbelievable mind-reading routine. This was a real "treat" to see. A Sesame Street character was selected and hidden from view. This cute little dog pressed the correct button and revealed the chosen character!

On February 23 we presented original routines for standard effects. Columbus Smith performed an Egg Bag effect with a golden egg and a poem. PNP Harry Monti performed the Three Card Monte with four cards! Jim and James Holmes caused candles to vanish and reappear! Larry Becker performed and taught his twist on math magic.

Kevin Allen performed his take on several effects. First he did a



Dog performs Magic!

no-volunteer effect with Topsy Turvy Bottles, but without the Topsy or the Turvy! Then he followed up with his take on the Sliding Die Box, altered to look like a alphabet block. The whole routine was original and very entertaining. At one point the block multiplied! Both Kevin and Kris perform magic and balloons, and Kris does face painting, too. They have asked for applications and vow to attend regularly. As always, see the photos on Assembly8.com.

—Dan Todd
Mount Tabor United Church of Christ at 6520 Arsenal Street, St. Louis, Missouri 63139. Dan Todd magic@thegreattodd.com (314) 409-7066 Assembly8.com

9 BELATED HOLIDAY CHEER FOR ASSEMBLY 9

BOSTON, MA— To avoid the seasonal drain from exhausting holiday celebrations, Assembly 9's members held a post-holiday party on Sunday, January 29, 2012, at the Hilltop Steak House in Saugus, Massachusetts.

The bountiful dinner was preceded by tableside displays of close-up magic by Dick Miller, and of lightning sketches by *M-U-M* cartoonist (and Second VP) Alan Wassilak. Meanwhile, Mr. Balloon Wizard (First VP Steve Klein) twisted up a bevy of novel latex creations. Lynn Katler donated the gorgeous, personally handcrafted ceramic tree centerpieces.

After dessert, the evening's emcee, Assembly President Vlad, conducted a raffle and introduced the evening's entertainers, including some very talented young performers from the Society of Young Magicians Assembly 29. The first, sixteen-year-old Jonah Conlin, is well known in the area as a master manipulator of billiard balls and, as he ably demonstrated, no slouch with the Dancing Cane. He was followed by Preetham Chippada, a fourteen-year-old who surprised everyone with a deftly executed series of thimble effects before demonstrating his skill with the Zombie ball. Sixteen-year-old Alejandra and her brother, eighteen-year-old Christopher Doherty, displayed striking stage presence and flair as they invoked Houdini by enacting his famous Metamorphosis.

For the remainder of the evening's performers, it will not be necessary to include their ages. Suffice to say that they all were...seasoned. Dick (Miller) assisted by Dawn (Kelley) invited advice from their friends, the leprechauns, to justify a series of amusing disappearances and illusions. Dick elicited a gasp by pulling a rope through his own mid-section. The Awesome Robb Preskins, who lived up to his reputation for being an "off the wall" improviser, demonstrated many ways in which the discovery of a chosen card might dramatically fail, all the while pretending to taunt his good-natured audience volunteer after arming her with a Nerf gun that ultimately shot a dart through the desired card. The closing act was the equally spontaneous Peter Gross, who performed his unique take on a Slydini favorite, Paper Balls over the Head, delighting his audience and his congenial volunteer, a woman whose smile practically lit the room.

It was another successful (though belated) holiday party for Assembly 9, concluding with more raffling and cheerful farewells.

Special thanks go to Steve

Klein for chairing this successful event and doing the lion's share of the work. He was assisted by Steve Lerner, Alan Ashare, Alan Wassilak, and David Oliver. —Jim Ellison and Alan Wassilak
Herman Hanson Boston Assembly Number 9 meets the second Wednesday of the month except January, July, and August, at 7:00 PM at The Magic Art Studio, 137 Spring Street, Watertown, Massachusetts 02472. <http://www.facebook.com/bostonmagicians>

11 INITIATION

CINCINNATI, OH— On January 13, 2012, Assembly 11 held an initiation ceremony at Haines House of Cards. The following officers and members conducted the ceremony: President – Lyland Pennington, Vice-President – Patrick Thernes, Past President – Don Hinton, Sergeant-at-Arms – Joe Papania, Board member-at-large – Mark Weickman, and Past President Artie Kidwell. The members who were initiated were: Chuck Arkin, Jeff Brown, Ron Calhoun, Joe Farag, Rick Gaffney, John Martini, Joe Papania, and Dr. Randall Wolf. The formal and solemn ceremony was followed by a fun social celebration with all the attendees.

Assembly 11 and Ring 71 held a holiday Party on January 21, 2012, at the Farm. Bill Brewe was honored as the Dean Emeritus



J. Farag, R. Gaffney, J. Brown, Dr. R. Wolf, J. Martini, C. Arkin, J. Papania, R. Calhoun

of Cincinnati magicians for his many contributions to the magic community in Cincinnati. And Assembly 11 announced that Bill Pryor will reign as the current Dean of Cincinnati magicians.

The entertainment was just great. Patrick Thernes showed off his musical talents by singing several songs. And then Richard Osterlind perform his mystifying mentalism show, which included his Thought Scanner – revealing thoughts written by audience

members, identifying cards as they were selected by spectators from a jumbo deck of cards, a center-tear effect, and his magazine test. The holiday party was a success – great food, great entertainment, and great fun for all. The Columbus Magi-fest was held the last weekend in January and Assembly 11 congratulates Patrick Thernes (our vice-president) for placing second in the stage contest.

—Don Hinton/John Martini
Queen City Mystics, SAM Assembly 11 generally meets on the 2nd Friday of the month at Haines House of Cards in Cincinnati, Ohio. www.assembly11.com

13 FOUNDERS EVENT

DALLAS, TX— The Dallas Magic Clubs consists of Assembly 13 and I.B.M. Ring 174, which is known as the Willard the Wizard Ring. The combined club was pleased to host a special Founders Event in February, featuring Frances Willard Falkenstein, daughter of Willard the Wizard. Frances worked on stage with her father for many years, and was present with her father at the installation ceremony of Ring 174 in Dallas in 1964.

Guided along by emcee David Hira, the event began with Frances sharing her memories of performing with her father and traveling with the Willard the Wizard show. She also shared rare video footage of his performances and discussed some of his most famous effects, including the thumb-tie and the spirit cabinet. Frances shared rare memorabilia from her collection, and the club got to show off some of its own prized possessions, including Willard's wand and coin bucket.

Mike Squires performed the Slydini Torn and Restored Newspaper and his version of Absorbing News, vanishing a full glass of water into the restored newspaper without spilling a drop, and then restoring the water too.

Using a Memory Tester made up of a tube and four different colored silks, Dal Sanders tested the younger generation and the "more experienced" generation to see if they could remember which "wrong" color went with which silk. When either team did well, the silks were returned to the tube where they transformed into a twenty-four-inch banner with the faces from their audiences on it. Finally, the tube was unrolled to

reveal a poster of the true master of magic, Willard the Wizard.

Dave Magee presented a drawing of a house and a selection of different colored markers. Dave asked JoAnn Maynard to select markers at random while his back was turned, and JoAnn proceeded to color portions of the house. After the coloring was complete, Dave revealed an envelope that had not been touched during the entire process. Dave opened the envelope to reveal the picture of the house – with the exact same color scheme as done by JoAnn.

Frances Willard Falkenstein was then welcomed back to the stage, where she discussed her two-way blindfold reading routine and the spirit cabinet, performed with her late husband Glenn Falkenstein. The event ended with a demonstration of the Gypsy Mystery Rope Escape, assisted by David Hira and Daryl Sprout.

—Reade Quinton
The Dallas Magic Clubs meet the third Tuesday of the month at 7:00 PM at Crosspointe Church and Community Center (directions on our website). [Reade Quinton \[reade.quinton@gmail.com\]\(mailto:reade.quinton@gmail.com\) \(972\) 400-0195 \[www.dallasmagic.org\]\(http://www.dallasmagic.org\)](mailto:reade.quinton@gmail.com)

17 JAN/FEB ACTIVITIES

SPRINGFIELD, MA— Our after-the-holidays get together was held on January 21, 2012, at the Florence Civic Center in Florence, Massachusetts. A big thank you to Ed Popielarczyk for securing the hall, Rich Gilbert for coordinating the potluck dinner, and everyone for their food and raffle donations!

Many performers showed their stuff. Past President Dan Sclare gave a helper the power to read his mind in the midst of a card effect. Leonard Nadeau divined a volunteer's favorite flavor of soda. Dave Proto had four volunteers perform the Light as a Feather, Stiff as a Board levitation on an audience member seated in a chair. PJ Pinsonnault performed a handling of John Guastaferro's Vino Aces. Rich Gilbert performed a wonderful Monte routine while reciting a poem to describe the actions of the routine, as well as Shin Lim's Think. Jeff Pyzocha closed us out with a performance of his Lights of Life routine.

Our February meeting was once again held at Rich Pinsonnault's motocross shop in Ludlow, which is now looking as much like a magic shop as it is a store for bikers. Business was brief, with a motion to nominate new officers taking center stage. The upcoming year looks to be busy for Assembly 17, with lectures,



Karen Gibson, with Tom Gentile, receiving her Presidential citation

our annual cookout, and possibly a show or two in the works. Rich Pinsonnault demonstrated Tenyo's new Flying Carpet, an amazing (optical) illusion you have to see to appreciate. Rich Gilbert showed off the Dunes-day Prophecy, a prediction effect centered on a defunct casino, and performed Think again for those who weren't at the get-together.

Pj Pinsonnault performed Ernest Earick's JackSyna(ps)ces twice, once as written in *By Forces Unseen*, and once with his changes to the routine. He followed this up with a handling of Paul Harris's Reset with the Aces and Jacks. Michael Wald performed a very smooth and hilarious ring-and-string routine, with a couple of touches that seriously fooled a few of us. Finally, Leonard Nadeau performed Under the Table, a Triumph-style routine from George Schindler and Frank Garcia in which almost everything is done by the volunteer with his hands under the table. —Pj Pinsonnault
Dr. I.R. Caulkins Assembly #17 meets the first Friday of every month at 7PM at Pinsonnault Moto-X, 69 East Street, Ludlow, MA Rich Gilbert rgilbertmagic@yahoo.com (413) 210-5725. www.assembly17.org

19 MONEY AND MAGIC

HOUSTON, TX— Our February meeting saw John Star leading a good discussion on Money and Magic – just what are you worth for the shows that you perform? Do you charge for the event, by the hour, or a combination of the two? What is the minimum wage you are willing to accept for a certain type of show? We had a good discussion, as several members are working professionals. Today's business climate may be a factor in what you charge and just what you are willing to do. In the end, you should go for what you believe you are worth.

Our annual election of officers was in February. As a result, we welcome our new officers who will lead us forward in 2012. They are: President – Gene Protas, Vice

President – Jeff Lanes, Secretary – Miles Root, Treasurer – Dick Olson, Sergeant-at-Arms – Doug Kornegay. We wish them the best and hope to have another great year of magic in Houston.

Bill Wisch will lecture on April 17. If you are in the area be sure to stop by for some great magic.

We wish to thank Gene and Betty Protas for the wonderful holiday party held at their home at the end of January. We had a good attendance and even a little bit of magic.

We wish to thank our magical performers for the February meeting. They were Scott Wells, Gene Protas, John McElroy, Anthony Dinardo, Frank Price, and Lanny Kibbey. —Miles Root

SAM 19 meets the first Monday of every month at the IATSE Local 51 Meeting Hall, 3030 North Freeway, Houston, TX. A teaching lecture begins at 7:30 pm with the meeting beginning at 8:00 pm.

21 VALENTINE'S DAY

HARTFORD, CT— In honor of Valentine's Day, Cal Vinick chose a theme of Hearts, or Anything Red.

Rick St. Pierre did a trick with the red Queens. Two spectators each took a card, which went into the deck followed by the Queens. The Queens got completely lost, but the chosen cards were found. Roger Cisowski got Henry Andrezcyk to assist. Henry pointed to a card and changed its back from blue to red. Steve Wronker took a hanky with a heart design and caused the design to turn into candy conversation hearts. Pat Guida asked our newest member, Jon Cap, to pick a two-digit number. The card that was at that number in a shuffled deck matched a prediction Pat had



Jon picks a number for Pat

made earlier. Dan Sclare showed us five cards that had different love symbols. Dan had Roger pick one, and then mix it back with the others. Through ESP, Dan was able to determine which card Roger had chosen. He then had a card chosen from a blue deck.

The spectator then blew a kiss at the deck, which caused the chosen card to blush, becoming red, and sporting a kiss-mark on its face. Henry closed the evening by doing some telekinesis with a red handkerchief. —Dana Ring

Angelo's On Main 289 South Main Street, West Hartford, Connecticut 06107 (860) 313-0460. We meet the second Monday (except December). Contact Dana Ring d.ring222@att.net (860) 523-9888 for more information. www.ctmagic.org

22 HOWARD HAMBURG LECTURES

LOS ANGELES, CA— It was a cool and pleasant evening for the February 20, 2012, meeting of Southern California Assembly 22. President Jim Callen presided over the meeting that included a number of announcements for upcoming magic events including a March 2012 program to be presented by the S.A.M. Hall of Fame and Magic Museum. A first reading was made of the application from Hugo Avila for membership in Assembly 22. It was again the said duty of our secretary PNP Ed Thomas to present a Broken Wand ceremony, this time for member Howard Mitchell. Howard was a one-time active member of the volunteer staff working at the S.A.M. Hall of Fame and a professional performer, as a magician and with his Mitchell's Mariottes show.

The program for the evening was a lecture by Howard Hamburg, a Magic Castle regular of long standing and an insider who had close personal friendships with all of magic's biggest names who frequented the Magic Castle, e.g. Dai Vernon, Charlie Miller, Larry Jennings. With over forty years of Magic Castle memories, Howard knew them all.

Howard's lecture consisted of stories, memories, and the wisdom of magic's great performers interspersed with the presentation and demonstration of some great card magic. It was obvious that Howard is a very skilled card magician but much of what he taught could be performed by non "finger flingers." In summary, this was a most unusual and very entertaining lecture with the memories and magic philosophies of so many of magic's greats presented during the casual presentation of some great magic.

Midway through the lecture, a break was taken to enjoy the always-plentiful buffet of foods and treats provided by Corrine Murphy, exceptional for a magic

club snack break. At the conclusion of the lecture, Howard had a few items available for purchase, including a very nicely produced forty-page booklet, his DVD, and a signature trick, Mystical 13. Howard remained long after the meeting talking, teaching, and performing magic with a table full of members. Howard Hamburg proved to be a very personable and entertaining lecturer. This was another evening of great Assembly 22 magic and fellowship.

—Steven L. Jennings
Southern California Assembly 22 meets the third Monday each month at 8:00 p.m., St. Thomas Moore Parish Hall, 2510 South Fremont Avenue, Alhambra, California Ed Thomas magicmred@earthlink.net (213) 382-8504

26 JIMMY, JOSEPH, AND JEFF

PROVIDENCE, RI— With an unusually mild winter, it was great to have nice weather for our first meeting of the year. To start the night, Jeff Smith ran a great mini-lecture, teaching a number of card effects using stacks. There were plenty of people watching Jeff, and they picked up a new trick or two.

Following Jeff's lecture, Bruce Kalver and Harry Leaman presented a nice tribute to Jimmy Ray. Jimmy, who passed away just before Christmas, was the author



Joseph Caulfield, Club President Jeff Smith, and Kathy Caulfield holding Baxter

of two books on magic as well as several sets of lecture notes. Listening to Bruce and Harry was very moving. They both imparted that Jimmy Ray was a great magician and a good friend, as well.

Joseph Caulfield, his wife Kathy, and Baxter the dog, were nice enough to stop by for a visit. Joseph, the Regional Vice President of New England, had visited the club in September. He had such a good time that he decided to return to present a lecture. Joseph's opening effect was the transformation of a giant ruby. With an interesting storyline and nice visuals, he quickly captured everyone's attention. Moving on to some card magic,

Joseph went into detail about his love of the spoken word, and his affinity for story magic.

Throughout the lecture, Joseph took the time to explain his train of thought, where his ideas come from, and how to refine your magic. His final effect took a slightly creepy turn, wrapping everything together with a Jack the Ripper theme.

Many thanks to Joseph and Kathy for their return visit. And don't forget, the club's annual Banquet is re-scheduled for the first Tuesday in May. —Chris Natale

C. Foster Fenner, Assembly 26 meets first Tuesday each month from September to June at 7 pm. American Legion Auburn Post 20, 7 Legion Way, Cranston, RI.

30 SHOW ME A ROSE...

ATLANTA, GA— Rick Hinze was our emcee for this month's meeting. The festivities began with Tim Wolfe asking someone to come up and perform a Dollar-I-Do effect, folding a dollar bill. Tim took the two lengthwise folded bills and wrapped them around each other and then proceeded to pull one bill through the other. There was no harm done to either bill.

Jim Mangham presented some block magic. He had a large square block with a hole in the middle and a length of rope. Jim placed the rope through the block and placed a covering over both. The block came off the rope, even though both ends were being held by spectators. Jim then showed us a small block with a slot in it. Jim put a small ring through the slot, held in place by a large hatpin. When Jim touched the block on the table and pulled gently, the ring passed through the pin.

Eric Anderson, visiting with us tonight, presented a beautiful rendition of the Ramsey Coins and Cylinder.

Dan Garrett fooled Jim Mangham with his own block trick (the small one), and then presented a copper/silver transposition effect by Duke Stern that originally published in *M-U-M*. It will be in Dan's new lecture that he is preparing for this spring and fall. Dan's next effect used a borrowed deck of cards and two casino cut-cards. A lucky number was selected by a spectator. The cards were dealt into two packets and the cut-cards were placed in the packets at a place designated by the spectator. The cards above and below the cut cards were matching and identical to the lucky number.

Our evening concluded with a discussion on Duke Stern led

by Jim Driscoll. Many of the magicians in our club knew Duke, both here and in other parts of the country. "Duke stories" were told by Jim Mangham, Dan Garrett, and John Miller. Those of us lucky enough to have met Duke and watched him work remember his keen sense of humor. Duke loved the Marx Brothers and would often sing "Show Me a Rose" while getting ready for a performance. Jim performed the Guatamala rope trick, a favorite of Duke's. It was a lovely evening of remembrance.

We were delighted to present membership packets to Dave Binnix and Rick Alston. We hope to see them many times in the future at our meetings. Welcome to the S.A.M.! —Carol Garrett

Assembly #30 meets the second Tuesday of the month at Picadilly Cafeteria, I-85/North Druid Hills Road, Atlanta, GA.

31 MAGIC WITH HOUSEHOLD OBJECTS

INDIANAPOLIS, IN— The February 2012 theme was magic with everyday objects, also called household or impromptu magic. Whatever we called it, the meeting had to do with how to do interesting magic with the objects around you, often, but not always, on the spur of the moment.

Before we began the magic, the assembly took time to recognize Taylor Martin, who was the recipient of a well deserved Presidential Citation for "keeping magic alive in the public eye." (The January 2012 issue of *M-U-M* includes an article describing all of his extensive "magic in the public eye" activities.)

Emcee Jim Croop then began the everyday objects evening by mysteriously passing a pen through a ten-dollar bill with no damage to the bill. He then took off his ring and placed it on the same pen. Suddenly it disappeared from the pen and ended back on his ring finger.

The tone being set for the evening, Daniel Lee borrowed a woman's ring and slid it off and then back on the "eating end" of a spoon. Steve Spence took another household item, a newspaper, and entertained us with the Axel Hecklau version of the torn and restored newspaper. Phil Dubbs started out with a sponge ball on his nose, which upon removal became as many as ten sponge balls and then back to two. He credited Martin Gardner for the effect. Phil announced that sponge balls are definitely household items, at least in his house! Don

Miller, assisted by eight-year-old Jack Thompson, shared his newly developed patter with the Horizontal Card Rise. He covered the dome with a towel, clearly a household item, although he did claim that it was a magic towel! Mike Root topped off the evening with some fast-paced rubber band magic.

Several members of Assembly 31, Taylor Martin and Don Miller among them, worked as professional entertainers at the Super Bowl Village, which took place in Indianapolis the ten days before the Super Bowl. They performed an exorbitant number of hours on the street, met some very interesting Patriots, Giants, and Colts fans, and had a really good time. They received very positive feedback from the Indianapolis Super Bowl Committee, and represented our city, the profession of magic, and the Society of American Magicians with distinction. —Dale Benson

SAM #31 meets the first Monday of the month at 7:00 pm. If the first Monday conflicts with a holiday weekend, we postpone the meeting by one week. Unless otherwise announced the meeting location is the Irvington United Methodist Church, 30 Audubon Road on the east side of the city. See our website for details: www.sam31.com. Steve Spence sspence@mediationalternative.com (317) 507-4534.

32 BIG THINGS FOR ASSEMBLY 32

LYNCHBURG, VA— February may have been on the short side, but that had no impact on Assembly 32. With the introduction of our newest member, Tiffany Allen, we were off to a great start. She is only eighteen, but has great potential. In the absence of our president, vice president and program chairman, Brother Rumsmove, brought the meeting to order. Sometime ago members decided to name the program theme months in advance. This gives members more time to plan the theme and act accordingly. This month we decided to bring something old to the meeting. The following months will bring something new, something borrowed, and then something blue. Will the nonsense never stop?

Assembly 32 has been asked to participate in a East Coast list of lectures and when they are available and where they will be at any given time. Each month a mystery photo appears on our e mail. This month, it was Will Jennings son of member John Jennings.

Now for the Entertainment: The Great Walini brought many old effects and many old catalogs from his youth for our pleasure. They were small but effective effects. Next, Bob Staton mentioned he has several tables he has built for sale. Charlottesville, Virginia is forming a new assembly that meets on the first Friday of each month. VP Rumsmove presented his entertaining Spelling Bee and Ring-a-Rope, both quite old. Amazing John Jennings is great with cards and fooled all with a five-card prediction. Bob Staton showed a neat card effect using pre-punched cards called the PH Principle. Our newest member Tiffany demonstrated jewels in a container with a great climax. A great time was had by everyone.

Assembly 32 meets on the third Tuesday at 7PM Tharp Funeral Home Breeswood Drive in Lynchburg, VA.

35 SMILE YOU'RE ON MAGIC CAMERA

POUGHKEEPSIE, NY— Our meeting was bumped back a week to avoid Valentine's Day conflicts – another good reason to make sure you're on our email list or checking our website. Les Muldorf graciously agreed to photograph members; an impromptu studio was created using items provided by several assembly members. After members had the opportunity to get their talents put on film, we spent a good amount of time discussing our upcoming May banquet and a future fundraiser. We have an amazing banquet headliner who will be announced next month. Are you in the area and interested in attending the banquet? A limited number of spots will be available for members of other assemblies; check our website for more information.

After everybody had a chance to be the next great model, we opened the floor to works in progress, which has become a new favorite of members. Les kicked off the evening with by tearing up a handful of paper and restoring it into a hat. Frank Monaco worked though an opening to his act and received a lot of great thoughts on how to make a few dirty spots sparkling clean. Ed Fitchett performed a fun Quiz Show effect with the help of Terry Morgan, Anthony Luhs, Mike Bochar, Derrin Berger, Sam Patton, and Joel Zaritsky. Derrin then performed an amazing effect by naming an assortment of cards randomly selected by an audience member. Kevin Manning performed a one-handed card trick. Terry, inspired

by Convergence, showed us a great card trick. The magic spark got Ron Levine performing again after a long absence. Anthony performed a great silk effect with Joanna and she followed up with a risqué prediction effect that had all of us guessing and laughing. Our appreciation goes to Les for sharing his photography talents. Thanks to all our members who performed and everybody who provided constructive thoughts on making performances even stronger. Keep your eyes peeled for more information on our May banquet – it is not to be missed. —Craig Kunaschk

Al Baker Assembly 35 (usually) meets at 7:30 p.m. on the second Tuesday of the month at the Milanese Italian Restaurant, 115 Main Street, Poughkeepsie, NY. www.compumagic.com/sam35

37 PAST PRESIDENTS NIGHT

DENVER, CO— The Mile High Magicians Society has a long history; January is a perfect month to celebrate it by hosting Past President’s Night. Our newly-elected President Chad Darnell Wonder (who is also a past president) served as organizer for a stellar evening of performances and reminisces of all the past presidents in the room.

Lindsay Smith, our eldest living past president, watched on as past president Bruce Spangler and Kitty did a delightful look back on their year (1971), which included an unbelievable twenty-four meetings and a mutual trip to the S.A.M. convention of that year, which was held in Hawaii.

Newly elected Vice-President Jerry Stoll (PP, 1988) was in the house and looked on as Chris Manos (PP 1989 and 2009) let his alter ego Professor Nincompoop take over in a hilarious rendition of a semi-water torture device that made young Max from the audience become the star of the evening. Chris then returned later in the evening to chat about his interesting time as a two-time President with twenty years in the middle.

Gene Gordon (PP 1992 and 1993) performed a magnificent rendition of the Hindu rope trick sideways and a wonderful Egg Bag routine complete with multiplying banana shtick. Audience favorite Brad Montgomery (PP 1995) was absolutely hilarious as he invited up five magicians who were not familiar with balloon animal sculpting, including Bob Schlageter (co-president 1978). They were given fifteen seconds to create a squirrel. These five were then sent to the back room where they

were given thirty seconds to create a dog on a leash. Lo and behold, they returned in the nick of time with a pristine sculpture.

There were three brand new members in attendance, which provided a great freshness to the feel of our new year. After our break, President Darnell was decked out in an orange and blue Broncos football balloon sculpture hat to celebrate the upcoming Patriots/Broncos play-off game. The evening was closed out with a unique rendition of an old math mind reading set done by Connie Elstun (PP 2011) and her Rabbit Rumpskin, who played Bob the Bunny. She was joined by youngest member T.J., who played her victim. —Connie Elstun

Assembly #37 meets the second Thursday of the month at the Riverpointe Senior Center in Littleton Colorado. ConnieElstun@EMagicPro.com (303) 933-4118. www.milehighmagicians.com

47 FEBRUARY MEETING

ROCHESTER, NY— About ten members attended our February meeting. After a discussion about upcoming lectures for our assembly, Jimmy C (Cieslinski) shared stories and tricks from his trip to the Blackpool Magic Convention. He had just returned the night before, but in spite of jet lag, attended the meeting to share his experience and show us some cool effects he purchased there.

We had a visitor, Joel, who has been in Rochester about a year, but just discovered our assembly. He does card magic, and is particularly adept at the ambitious card.

We spent the balance of the meeting performing tricks for the group. Jimmy C did a prediction effect with a wallet, and a very nice trick with two coins in a small zip-lock bag. Joel did his ambitious card routine. I did a prediction routine with a Himer wallet.

Randy DiMarco performed a spectacular illusion with four Kings. Jeff Blood followed with a two-card prediction that appeared on a lens that he claimed was Kodak’s newest camera. Professor Rem performed *Insomnia* with a very clever set of gimmicked ropes. —John Owen

Assembly 47 meets the third Tuesday of every month at 7 pm at St Joseph’s School, 39 Gebhardt Rd, Penfield, Ny 14526. [Mike Dedee \[mike.dedee@gmail.com\]\(mailto:mike.dedee@gmail.com\)](mailto:mike.dedee@gmail.com) www.sam47.com

51 PRESENTING YOUR MAGIC WITH A THEME

PEORIA, IL— Jerry Tupper started the magic portion as the evening’s lecturer. Tonight’s theme was “Presenting your magic with a theme.” We saw several ways to easily and inexpensively change the look of a performance table and some props in order to accommodate different themes, such as the various holidays.

Jerry showed how he made a felt drape for the front of his table, and how different decorations and signs could be applied with Velcro. His Die Box routine uses a blank white die, which can be changed by the use of stickers or different images glued on with rubber cement. He also showed how he had laminated Halloween cards to make a custom set of jumbo picture cards that fit that particular theme.

Jay Zentko won our door prize trick, a really nice vintage coin tray. CJ Diamond showed us a cardboard box tip-over trunk that he’d made for his YouTube magic channel. Michael Baker offered a handful of effects, all with a St. Patrick’s Day theme. Gambit offered us a nice routine using the Out To Lunch principle, done with a St. Patrick’s Day theme, as a pot of gold spilled to reveal a selected card among the scattered gold.

Prodigal son Regis Kormick joined us again after many, many years away. He had worked up a special effect with a pirate’s ship, several maps, and a treasure that magically vanished from one place, only to be found elsewhere.

Grant Golden entertained us all with a fun routine using a rising wand, candy that vanished from a box, and the infectious smile of Troy’s son, James, as his helper. Grant’s years as a working pro are always evident in his performances. He also brought along several items, which he most graciously gave away to various members of the club. This was greatly appreciated.

Finally, CJ took a few minutes with Regis Kormick to video the footage for one of his YouTube segments, this one a Bill Tube effect. Several other members spent a bit of time comparing notes and discussing magic before a group of us went to a nearby restaurant to hang out and talk magic.

If you are ever in Central Illinois, please feel free to visit us! Magic is alive and well in Peoria! —Gordon M. Snow

Gary Bontjes Assembly 51 meets the third Monday at 7pm, Schnucks Community Room, 4800 N University St. Peoria. Contact Jerry Tupper, 2029 Rohmann Peoria, IL. 61604 309-673-7899, jetmagic@juno.com <http://www.peoriamagicians.com/>

52 VALENTINE’S DAY MAGIC

SAN ANTONIO, TX— February 2, 2012, Brother John Hamman Assembly 52 held its monthly meeting at LaMadeleine Restaurant. President Joe Libby called the meeting to order. We had twenty-to people in attendance, including members, wives, S.Y.M. members, and guests. Welcome to guest Brian Frescas. Dwayne Stanton reminded everyone that S.Y.M. Assembly 114 is excited about their public performance at the Rose Theater in San Antonio on March.

Tonight’s theme was Valentine’s Day Magic; starting off the performances was Joe Libby, who entertained with two card effects – Saving Face and a jumbo prediction. Dwayne Stanton, with the help of a volunteer, did the perfect Valentine effect called Reflection of Your Heart, and Ray Adams “D’lited” the audience with a “D’lite-ful” performance. Matthew Legare showed us his skill with a Torn and Restored Napkin, and there was fire involved as Jason Parker removed and replaced a label on a lighter. Doug Gorman entertained with a Chop Cup routine, and George Castillo showed us his version of the Bill in Lemon Trick. Michael Tallon performed the card effect Who’s the Greatest Magician, and young magician Rishan Edussuriya showed us a very puzzling puzzle. Drake Stanton did a very entertaining Card that Went Wrong trick and Dillon Pfeiffer ended the open performances with a story card effect titled The Four Robbers. After a short business meeting, the door prize winners were Dwayne Stanton and Matthew Legare.

Brother John Hamman Assembly 52 meets at 7:30 p.m. on the first Thursday of the month at La Madeleine Restaurant, located at 722 N.W. Loop 410. The restaurant is inside Loop 410 on the access road between Blanco Rd. and San Pedro. For more information, contact douggorman@att.net.

59 MAGIC OF THE MIND

59 MAGIC OF THE MIND

PORTLAND, OR— You might think that members of Assembly 59 were nomads, or perhaps a band of gypsies. It’s not that we dress funny (well, maybe a few of us), or that we pick people’s pockets (actually scratch that, since a few of us are working on that), or that we are devout fans of Jimi Hendrix. It’s just that our meeting location leaps around from month to month and our materials have

temporarily gone into storage. For one reason or another our meeting locations have not worked out. This is not the place to go into details, but suffice to say that it's kept my GPS busy guiding me to different parts of our fair city.

On February 22, 2012, however, members met at Robinwood Station to conduct our second meeting of the year. Tom Waldrop gave an excellent lecture on "My Favorite Magic Store." No, he wasn't talking about any of the famous brick and mortar shops like Abbott's or Ash's, nor was he referring to any of the popular online magic vendors. He was talking about our local dollar stores.

Tom began by relating that as a young magician he used to comb the Five & Dime stores looking for inexpensive items that could be turned into magic props. He showed several examples of items he's collected over the years. He's continued that practiced today with dollar stores, and has used these materials with members of S.Y.M.

After announcements and a couple of slices of pizza for a snack, members broke into small groups to session and talk shop.

As is the custom, Starlight Magic completed the evening's agenda. The theme was "Magic of the Mind." Performers were Tom Cramer and Dave Lemberg, John Edsall, Mel Anderson, and Randy Stumman. Visitor Bob Sokowski, who we hoped would become our next member, also performed, but shared the sad news that his employment situation had altered and that he was returning home to the East Coast. We will miss him.

Members of the Assembly 59 board met during the break to discuss the possibility of the club returning to the Beaverton Elks, where we met for several years in the past. The board approved the move, but the Elks won't be ready for us until April. Until then we remain a band of gypsies. —Glen L. Bledsoe

Assembly 59 meets on the fourth Wednesday of each month (except July/August) at Robinwood Station, 3706 Cedar Oak Drive, West Linn, OR 97068. Details at www.sam59portland.org
Glen L. Bledsoe glenbledsoe@mac.com (503) 581-2795. www.sam59portland.org

77 MAGIC ON THE FLY

LONG ISLAND, NY— The Long Island Mystics brought some spontaneity to the day before Valentine's Day with "Improv Night." It was a true potpourri of magic situations familiar and

unusual. The night was truly up in the air. During the business meeting, Michael "Six" Muldoon took the floor to speak a bit about Magicians Without Borders. Magicians Without Borders is a nonprofit organization that strives to inspire hope in the lives of those living in some of the poorest and most dangerous parts of the world. The children we teach now use magic to feed their families, buy clothes, and much more. MWB also has a scholarship fund to help put many of the children through high school and college.

Vice President Phil Levy began our strange journey into the unknown with games and challenges as part of "Improv Night." Sergeant-at-Arms Bob Weinowitz played charades to act out the cups and balls; Jeff Spiller performed "Chained Reaction," which fit perfectly for an instant trade show pitch; T.J. Tana went into circus mode as he performed Cards Across to circus music, complete with dancing with his helpers from the group. —Lou Johnson

L.I. Mystics Assembly 77 meets at 7:30PM on the second Monday of the month at The Community United Methodist Church, 100 Park Blvd, Massapequa, NY. For more information, check www.limystics.org.

88 VALENTINE MAGIC

ANN ARBOR/YPSILANTI, MI— At our February meeting, magic and love were in the air! Well, at least magic was, with our theme of Valentine Magic. Tony Saputo started out with three silks that changed into a three-color plume. Tony also had some comedy cards of representing "flowers." Jack Hartley had an assortment of props that he uses in shows. Marvin Mathena performed the Kiss the Magician Game, with Pam Smith as the contestant. Pam avoided all of the big prizes and won a large Hersey's kiss from the magician! Jim Placido had someone pick a card and then throw a kiss at the whole deck; he showed that the chosen card had a "kiss" on the back of it.

Our newest member, Sean Howell, borrowed/traded a dollar bill and folded it up, changing it into a two-dollar bill; just as quickly, he changed it back to a one-dollar bill. Bill Brang started with a red sponge ball and changed it into a red sponge heart. Bill then showed four silks each of which had a picture of a red rose. He placed them into a bag and took out one large silk with four red roses on it! Bill also had a linking hearts routine that was very well done! Berry Wyerman had an in-



Barry Wyerman performing a Valentine's Card Trick

teresting card routine, with the four Queens waiting for their boyfriends (the Jacks) to bring them Valentine presents. They ended up with diamonds (the Aces), in the end.

George Honer removed the Queen of Clubs and the Queen of Hearts from a deck. A volunteer placed these cards in the deck. The Queens found the Kings of Clubs and Hearts! We ended the night with Bob Waite and Dan Jones showing us how to make some balloon twists with a heart and a straight balloon. Another great meeting and the perfect way to celebrate Valentine's Day! —Randy A. Smith

Hank Moorehouse Assembly 88 meets 2nd WEDNESDAY 7PM Faith Lutheran Church, 1255 East Forest Ave, Ypsilanti, Michigan. Randy A. Smith randy.remarkable@gmail.com (313) 562-3875. www.aamagic.org

94 ROPES, ROPES, ROPES, AND CARNIVAL

SILICON VALLEY, VA— For our Learners' Workshop, Kim Silverman taught a version of the cut and restored rope. Our regular meeting began with three popular Bay Area performers showing us their special rope routines. Kim Silverman performed his Jumping Knot of Uluru. Starting with the Hunter Bow Knot, he then added a red rope and went into the Jumping Knot (with thanks to Pavel and Daryl). Heather Rogers, combined singing, dancing, playing a ukulele, ring and rope, cut and restored rope, and a watch steal in her unique stage routine. David Hirata did his Rope Factory routine, an adaptation of a Francis Tabary routine with a fun story line. Kim returned to do his Merlinian Melting Knot.

To start the open performances, Ken Gielow used mindreading to tell a chosen image that a spectator had looked at, and clairvoyance to tell the one that no one had seen. A new guest, Dragon Harmon, had a selected card vanish and reappear under a spectator's foot. John Jones did a Coins Through Handkerchief. Another guest, Roberto Granados, had a card selected and

returned to the deck; he waved two Jokers over the deck and the card appeared between them. Kim Silverman used the card selections of three different people to show that "What feels like a free choice is often quite predictable." David Hirata showed us a trick of language and paper napkins; two napkins changed places while held by spectators, but the words made it so much more. Phil Ackerly caused a snake to find a chosen card, a ring to vanish and reappear in Russian nesting doll, and a signed card to appear in a metal box inside a locked wooden box.

On Fat Tuesday, as part of our Performance Experience Program, members Mike Toy, Stan Sieler, and John Jones performed for customers at a carnival celebration at a fine dining restaurant in Palo Alto. They were coached and mentored by Michael Stroud, Phil Ackerly, Trey Cromwell, and President Kim Silverman. The restaurant was very busy, and the management was delighted with the quality of the magic. This program is unique to S.A.M. Silicon Valley, has been written up in *MAGIC* magazine, and is one of several ways our club develops its members' skills as entertaining performers. It provides the kind of guidance and feedback that we could never get by attending lectures, watching DVDs, or even reading books. This type of feedback is almost impossible to obtain, and will have a lasting impact on the performances of all who took part. —Joe Caffall

Assembly 94 meets at 7:30 PM on the second Monday of each month. At this time, our meeting location varies from month to month. Email jocaff@pacbell.net for current info. Meetings are normally preceded by a Learners' Workshop at 6:30. Joe Caffall jocaff@pacbell.net (408) 578-8387.

95 PACKET MAGIC

VANCOUVER, CANADA— The February 2012 Annual General Meeting (AGM) was held in the recreation room of Juan Garcia's condo in Vancouver. Congratulations to the new executive board: Lon Mandrake – President, Steve Dickson – Vice-President, Jens Henriksen – Treasurer, and Rod Chow – Secretary. Rod Chow was also nominated by Assembly 95 to serve a second term as Regional Vice-President for Canada.

Rod and Lon presented Jeff Christensen with his National S.A.M. new member certificate, membership card, and pin. After



Rod Chow and Lon Mandrake, present membership certificate and pin to Jeff Christensen

some hot snacks by Juan and Marcia Garcia, the evening of Packet Magic began. Starting off was Ray Roch with a Twisting the Aces type routine using Kings, which magically turned over one by one and ended with multiple finales of all same red back, all the same faces, and all different backs. Lon Mandrake performed a convincing mental effect involving ESP symbols. Rick Mearns showed an effect by James Swain in which he correctly predicted the chosen Queen and then concluded by changing the back colors of the four cards one by one. Shawn Farquhar demonstrated his own Extended Stay routine with hotel key cards, which magically stretched.

James Hanson performed a color-changing back effect by Danny Archer called Eye to Eye. Lon Mandrake returned with a Cards Across routine, ending with the travel across of the selected card. Anthony Young showed a cute Pink Panther packet trick in which the feet traveled from one card to the next. Juan Garcia did an Eight-card Brainwave packet trick. Henry Tom did a Twisted Sisters four-card Brainwave effect in which the selected Queen of Diamonds was the only face-up card, the only with a different back, and the only with a face, because all the others were blank. Rod Chow performed a two-card trick called 21 by Mark Mason in which a hand totalling 18 visibly and instantly changed to a blackjack. Shawn Farquhar returned with a no-equivocate effect based on John Bannon's Duplicity. Jeff Christensen amazed everyone with a repeat Card at Any number routine. Steve Dickson entertained all with a card transposition effect by John Carney called Sanverted. Tony Chris ended the evening of packet magic by mixing up a packet of cards then having a volunteer blindly split the cards into Aces and Kings. —Rod Chow
[The Carl Hemeon Assembly No. 95 meets the first Tuesday of each month at members' homes.](http://TheCarlHemeonAssemblyNo.95meets.thefirstTuesdayofeachmonthatmembers'homes) Rod Chow rod@rodchow.com (604) 669-7777 www.sam95.com

104 MAGIC UNDER GLASS AND OTHER DELICACIES

SALEM, MA— The Bill Towne School of Magic session usually taught by Len Lazar and the regular business meeting were both suspended for our annual, delayed (as is tradition), holiday dinner and entertainment. This always affords Professor Len a deserved night off and the rest of us the opportunity to join him in simply kicking back and enjoying a guest magician. The locale was Supino's restaurant in Danvers, where both food and magic were served up in heaping portions.

After 6:30 p.m. cocktails and appetizers, the 7:00 p.m. attack on serious food began with thirty-six sincere appetites in attendance. Plates were filled with a buffet ranging from shrimp to chicken. Around 8 p.m. it was time for the main course: gifted New England magician Andrew Pinard.

You may know Andrew from conjuring magazines or his intensely well prepared interviews for Kozmo's outstanding DVD periodical, *Reel Magic Magazine*. If, however, you've never had the pleasure of attending a Pinard lecture or performance, you have a major treat left in your future. Andrew's past visit to our assembly was great, offering polished ideas on everything from misdirection to motivation in handling props and delivering more convincing performances. Andrew is a very nice guy whose art is informed by a theatrical sensibility; he is truly a performer worth listening to.



Rich Nunziato tries to keep an eye on Andrew Pinard

But that was a lecture night a couple of years ago. This evening was about entertainment and relaxing while Andrew delivered from his own gourmet menu: a "Lying" routine; his slick Hole-Y Grail Chop Cup routine; a Stroop Effect, using cards to demonstrate how mental responses are slowed by colors that conflict with words; a comedy exercise with Troublewit's many origami-like possibilities; a nice three-ring routine; Jack Spade, P.I., a

story deck routine worthy of Bill Malone, told with jumbo cards; an impressive Three Shell Game; and the Pinard spin on the Professor's Nightmare. Topping it all was dessert: Andrew's Fifty-Two to Tango, a card journey from glass to forehead to wallet that masterfully misdirected a room filled with magicians—over and over again. It doesn't get much better than that.

Activities planned for future meetings include a guest to be announced for April, Boris Wild's visit in May, and the June Installation of Officers Banquet. —Bob Forrest

Information on SAMCON and Witch City S.A.M. Assembly 104 can be found at the website. Assembly 104 meets the first Wednesday of each month, September through June, at 7 p.m., in the First Baptist Church of Salem, 292 Lafayette Street, Salem, Massachusetts. Bob Forrest captainalbrightsqli@comcast.net (339) 227-0797. www.sam104.com

110 VALENTINE'S DAY CONTEST

HARRISBURG, PA— Our February meeting was well attended with seventeen members and two guests. The after-meeting contest was scheduled to be a St. Valentine's Day theme and had seven members competing. John Sergott had a Time Machine effect using a cell phone app. The next to perform was "River," as he prefers to be called, doing a nice "couples" effect that he called heart connection. John Stover performed a second couples-themed card trick followed by Lou Abbotiello with a Cupid zombie and a dove pan filled with, what else, Hersey's Kisses. Frank Bianco gave us a most interesting card effect with smiling and frowning faces on the card backs, which he said is based on an Aldo Colombini trick. Our president, Mike Snyder, provided yet another couples effect using the split deck. The final performer was Rod Reis, whose presentation involved the love life of the Egyptian boy King Tut. When the secret ballots of the non-performing members were counted, Frank Bianco was declared the winner, followed closely by Roc Reis and River.

A workshop on the value of storyboarding and various methods that can be applied to develop storyboards for either individual effects or entire shows was presented by Almar and well received by the group. Almar's favorite method is 3 x 5 index cards arranged on a wall.

Joe Homecheck, SAM Assembly

110 meets 2nd Thursdays, 7:00pm, Doc Holiday's Restaurant, Limekiln Road, New Cumberland, PA Email: Secretay@CentralPAMagic.org

112 ANNUAL BANQUET

CONCORD, CA— Called into service as a last-minute fill in, Larry "Zappo" Wright did a great job as emcee at our annual banquet, with President Doug Kovacich being in charge of handing out the awards for the evening. But first, in a brief ceremony, Loren Lind installed the new board of officers: Doug Kovacich – President, Rod McFadden – Vice President, Jerry Barrilleaux – Sergeant at Arms, Dave Anderson – Secretary and Treasurer, and Bob Holdridge – Member at Large. Zappo warmed up the crowd with a cell-phone-reveals-a-selected-card routine.

The awards were as follows: Hall of Fame inductees – Don Heynen and Jimmie Monsoor; Magician of the Year – two-way tie between Loren Lind and Jerry Barrilleaux. Contest winners were as follows. Close-up: novice – Fred Nelson, amateur – Jerry Barrilleaux, professional – Zappo. Stage: Raymond Andrews. Table-hopping: intermediate – Jerry Barrilleaux, professional – Zappo.

Doug also recognized Ric Ewing for all the hours and effort he put into this year's excellent Rock & Roll Magic Show. Doug did so by presenting Ric with a framed version of the poster used to advertise the show. And Doug Kovacich was recognized by the Contra Costa Juvenile Youth Center for organizing magic shows and magic teaching sessions. Also recognized were those magicians who assisted him in those efforts: Roy Porfido, Ric and Kara Ewing, and Jerry Barrilleaux.

We also had a special guest, Howard Kahn, whose heartwarming story has appeared in another magic publication.

Then the show for the evening began with Amazing Magic with Ric and Kara. They treated us to some magic with silks and then the penetration of a plastic wall. And for a topper, they finished with the Sands of Time, which went great.

The headliner for the night was Daryl, who was absolutely top notch with ropes, cards, and ring on and off a wand. Of course, his humor was also top notch.

For those who attended, this was definitely a memorable evening.

—Dave Anderson
 Diablo Assembly #112 meets on the third Wednesday of every month at the Round Table Pizza in Concord. Doug Kovacich, dou-

glassthemagicman@hotmail.com
(925) 435-4824. <http://sam112.com/>

120 ROYAL ROAD REVIEW

CHAMPAIGN, IL— At the meeting, we reviewed, discussed, and demonstrated the first chapter of *The Royal Road to Card Magic* (available at Dallas Magic and Costumes). Markus Cleg and JR Thomas did the bulk of the presentation with some help from Chris Bontjes. The rest of us kicked in with some questions and ideas. They did a great job; we are doing chapter two at the next meeting. As always though, bring anything else you want to practice, show, or ask about.

On two nights, we went as a club (or at least a portion of the club) to see Markus Cleggs's *Magic and Other Nonsense* at the SoDo theater. Markus did a great job and had great responses from the audience. See ya at the next meeting.—Ken Barham

Assembly 120, Andy Dallas Assembled meets the third Wednesday at 7pm (except Nov. and Dec.) For location call Jim Percy at 217-494-2222 or Ken Barham Sec, 2318 Winchester Dr, Champaign, IL 61821 217-841-5616 email: Kebram@aol.com

127 COMEDY MAGIC AND JOKES

WALLINGFORD, CT— The February meeting was two meetings: a NEMCON meeting (it is only three weeks away) and our regular S.A.M. meeting. We got a lot done in both meetings, and we are ready for NEMCON.

We had a bunch of performers tonight; the first was David Wyskiel. He had Chick take a card and then Dave turned the deck into a pseudo airplane; he flew the deck over Chick's hand and the selected card floated down and landed in Chick's hand. Next, Jeff Doskos came up and asked Dave Wyskiel to just think of a card. While he was thinking, Jeff told everyone that Dave's card would be missing from the deck. Dave told us the card, and it had vanished from the deck. Chick was up; first he took out his list and told a bunch of great jokes. Next, Chick showed us the spike under cup (not through hand, I hope) trick. He used cards and put them in envelopes – much safer!

Next, Jim Martin came up and showed us a nice impromptu five-item prediction – very useful when someone asks you to do a trick and your pockets are empty. Bill Hoagland was next and showed us a picture of his nephew



You have to use a Key Card

and his new bride; he proceeded to tear the photo up. A few jokes and rubs on the picture, and it was good as new. Thanks to Shawn Farquhar, it is a great trick. Finally Bill Rotella closed our night with a joke and a couple of card tricks. One of them involved a key card; when he turned it over it had a picture of a key on it. We had a great time with magic, and the meeting was good too! —William Hoagland

Assembly 127 meetings are held the third Tuesday of the month. First United Methodist Church (Downstairs), 941 Old Rock Hill Road - Wallingford, CT. William Hoagland whoagland@billhmagic.com (203) 877-0157 magicsam127.org

129 KID MAGIC

PENSACOLA, FL— At 4:30 p.m. a travelling magic shop was set up in the parking lot of the Bayview Senior Center stocked with approximately four thousand magic items. In the meeting, Mr. Emory Williams introduced us to Williams Magic by first unrolling a near life-size picture of his shop in Tuscon, Arizona, followed by demonstrating a few of his favorite items: Hypno-Bill, Hot-Leads, and Think. For more information go to williamsmagic.com.

Al Grimm began a teach-in at 6:45 p.m. "Mr. Zippy-Lock" was entertaining, informative, and low-cost. The meeting started by recognizing guests and new members: Jeremy and Nathan Spurling, Evan Murphy, and Aaron Kolb. Harley Day was recognized as a distinguished member, while Al Grimm and Bryan Drake were entered into the Sorcerer's Circle.

GCMG's president, Nathan Nickerson, updated us on a recent cruise (fifty magicians) and a murder mystery evening that didn't end so well. A hilarious game was played, followed by a raffle of twenty-five magic items – lots of good stuff went home with happy members.

The theme of the night was Kids Magic. Al Grimm (Color Changing Feathers), Jeremy Spurling (Timeless), Billy Countryman (Color Blendo), Beau Broomall (Ring-in-Rose), and Dave Kloman (six effects from his

Basket of Tricks), as well as Scott, a visitor from Biloxi (Blushing Card & Kissed) performed some great magic.

Aldo Colombini will lecture at our April 19, 2012 meeting. See you there.

The Gulf Coast Magicians Guild Assembly 129 meets the 3rd Thursday of the month at the Bay View Senior Center, Pensacola, Florida. At 6:45 pm. President Nathan Nickerson nate@nathannickerson.com www.gulfcoastmagic.com

131 MAGIC ON THE TIP OF THE THUMB

DANBURY, CT— The topic for the evening was the humble Thumb Tip. Magic Marty opened the entertainment part of the evening with a mini-lecture on the proper use of the tip. Marty works a lot of walk-around, so the tip is an important part of his routine. His angles and perspectives on the versatility of the tip in all kinds of situations was the perfect kick-off for the evening.

Working magician Tony Spero presented a multi-sensory production of colored silken ribbons to a "true" musical background. Using only his bare hands, he produced one after another of these colorful streamers. Of course, the crowd loved it. Russ Strasburger searched his pockets for his opening effect and a pesky green hank flew around like a tiny gnat, resisting attempts to capture and control it. Finally, Russ discovered a rolled up bill on his thumb. In a deft move, known only to magicians, he transformed the bill on his thumb tip into a solid wooden ball on the tip of his thumb.

Dick Kohfeld joined the lineup with a crisp dollar bill. Using only his bare hands the bill was folded and unfolded as a twenty-dollar bill! Unfortunately, in the world of magic, some things are too good to be true, so in a few more folds the twenty was a one once more. (Here's a tip: If you find your dollar bill in creases, stop folding.)

Chris Pratt tore apart a borrowed cigarette and found a ten-dollar bill, which he vanished by turning it back into a cigarette. Welcome back applause joined the appreciation applause for a warm tip of the top hat to Chris.

President Mo brought the magical portion of the evening to a close with a novel effect using a single one-dollar bill. Yes, he folded it again and again, but it did not turn into a twenty, or a ten, not even a five. In a turnabout is fair play move, the bill turned inside out. That's right, the margins were on the inside of the

bill and the inside was bled to the edges. Anyone could see that this would be worthless to the average person. Who could spend it? The bill seemed to say, "Enough of this!" Mo responded by refolding the upset "eno" and restoring it to the "one" it was meant to be. A resounding round of applause brought the evening of magic on the tip of our thumbs to a close! —Des Desmond

Danbury Top Hatters Assembly 131 meets third Monday, 7:30 p.m. United Methodist Church, Clapboard Ridge Rd. (North at Exit 5 off Rt 84) Park and Enter at the Rear. "Mo" Kevin Mohan momagic@charter.net (203) 947-2180 www.MoMagic.net

136 BEST MEETING EVER!

TUCSON, AZ— Okay, so maybe it wasn't the best meeting ever, but it sure ranks up there as one of the most memorable and enjoyable meetings I've ever been involved with.

President DeSchalit brought the meeting to order and all twenty-two members sat rapt in their seats as Michael brought up a multitude of ideas, changes, and requests. Mr. President next suggested that since the assembly bylaws have not been reviewed and updated in a very long time, it would be a good idea to form a committee to review and bring them up to date.

The next item of interest was the 100+ Things You Can Do For Your Assembly concept that Mike introduced last month, and with thanks to Billie, this month we had the entire list on a flip chart. We already have a good number of members who have put their names up as volunteers. Is *your* name up there? This is a unique opportunity to gain *free* experience doing things that most people could only dream about. Sign up now!

Just in case you don't remember what FCM is, I'll give a brief synopsis: Four tables are set up in far corners of room (even better – different rooms); four magicians perform and teach a trick to a



President Michael DeSchalit awarding Niam Knoll, his acceptance packet, certificate and lapel pin

small audience (a quarter of the whole group). At a predetermined time, the audience moves to another table; this continues until everyone has had an opportunity to have a one-on-one session with all four performers. I had heard of this before, but this was the first time I'd ever been involved in it, and I must admit, I had a *blast!* And from what I could see, so did everyone else. The four performer/lecturers were: Kenny Stewart, Nate Anderson, Randy Atha, and Gary Husson. —Gary Husson

John E. Alexander Assembly #136 meets at 7:00 p.m. on the first Monday of each month at the Z Mansion, 288 N. Church Ave, Tucson. Gary Husson profgary@prodigy.net (520) 616-8004

138 INCREDIBLE MEETING

FORT WORTH, TX— The February 2012 meeting of the Fort Worth Magicians Club was held at the Worthington Renaissance Hotel in Fort Worth. This gave us an opportunity to see the facilities that we will be using when we host the Texas Association of Magicians (TAOM) convention in 2014.

Our president, Ash Adams, opened with a warm welcome and introduced the guests we had with us; we all hope to see them again.

Bill Irwin told us more exciting details about the upcoming TAOM convention. Ash Adams then stepped up and the club nominated Bill for the vice president position for the 2012/2013 year, and for the president position for the 2013/2014 year. This places him at the helm to guide us through the effort for a successful TAOM convention in 2014.

Geoff Grimes shared some old photos from one of the club's social gatherings back in the '70s. The club has a wealth of history, and this is a great way to share it.

Four new members were voted into our club this month. Pix Smith and Shel Higgins were approved based on past performances. Will Baffle and Craig Herren were approved based on their performances at this month's meeting.

Randi Rain led us through more development of our act for "The Amazing Mullindor Himini." We put more motivation into the performance by defining a premise: the magician's equipment has arrived, but the magician is nowhere to be found. A waiter is pressed into service for the entertainment, and puts on the magician's tuxedo and mayhem ensues. We discussed several

possible bits to use in the act, and even developed something of a storyline.

After that, the floor was opened up to tag-o-magic. It proved to be the most exciting part of the evening, because no less than sixteen different magicians performed. The magic ranged from cards, silks, dice, and knives to antique *Passe Passe*/multiplying bottles, and rare Kovari Chinese sticks. The performances by all were top notch. —Jeff Hallberg
SAM Assembly 138 meets as the Fort Worth Magicians Club on the first Thursday of each month at 7:00 P.M. at the Tarrant County College Trinity River Campus in downtown Fort Worth. Jeff Hallberg fortworthmagiciansclub@hotmail.com (817) 479-3186 www.fortworthmagiciansclub.org

148 IT'S RIGHT HERE IN MY POCKET!

ELMHURST, IL— The evening started off with the usual brief business meeting, including the recruiting of volunteers for our annual performance at a nearby Veteran's Hospital. We then plunged into this month's theme: *From-the-Pocket Magic*—material best done in casual situations rather than formal performance venues. As usual, our members put on a great show.

Rudy Alfano kicked things off by gingerly reaching into his pocket and removing a mousetrap, already set to spring shut. His bait was a twenty-dollar bill. Needless to say, nobody was foolhardy enough to try to grab it, but Rudy magically rescued his money with all his fingers intact. Club VP, Don Clancy, borrowed a computer disc (yes, magicians apparently carry such items on them) and made it float in mid-air. He also produced a silk from a dollar bill while walking through the audience, and literally fulfilled this month's theme by magically matching playing cards taken randomly from various pockets.

Gordon Gluff followed with a very well done version of the sleight-of-hand classic, the *Tenkai Pennies*, plus a nifty rubber band through thumb illusion, and a new take on the paperclip and dollar bill trick; it involved linking the clips not only to each other but to a rubber band as well. Bob Syrup really surprised the attendees with his great kicker ending to Ken Brook's *Clockaudacious*, in which the freely selected card is revealed in the layout and all the other cards turn out to be jokers.

Finally, our secretary, Bob Coluzzi, performed a mental card

effect, passing out batches of playing cards to a number of spectators, asking each to mentally choose a card from the batch. Bob correctly identified each selection and then explained the method and distributed a printed handout so that members could refresh their memories when they want to perform the effect in the future. This is a recurring feature of almost all Assembly 148 meetings. Members not only learn new magic at every session, they often receive written instructions or, even better, go home with complete effects, including all props and gaffs. —Tony Noice
Assembly 148 meets at the Epiphany Lutheran Church, downstairs. Corner of Vallette and Spring, Elmhurst IL, 60126 Tony Noice noicea@net.elmhurst.edu (630) 993-3740.

150 GEOFF WILLIAMS LECTURES

FORT MYERS, FL— Readers of magic magazines who get to see several lecturers in person during a year know that, despite the glowing reviews nearly everyone receives, some lecturers furnish members with more satisfaction than others. They might not be master manipulators; they might not have all the latest shiny props; they might not work on the premise that the more tricks they show, the better. They just provide clever and impressive magic in a friendly, informative presentation that holds your attention.

Geoff Williams, who lectured for us in February, is one of those. In his "Lecture Your Mother Never Gave You," he grabbed audience focus immediately with a riff on the old "sausage between the forefingers" optical illusion, and then he made an actual sausage appear, actually float, and actually disappear. "The audience knows you're a magician, you're good, and you're funny in the first thirty seconds," he said.

A flurry of other effects followed, illustrating how Williams plays interesting variations on the ideas of others. He called *The Web*, for example, "the best – and worst – close-up card trick ever." Then he showed that using a paper sticker of a cute teddy bear instead of the furry spider ends the risk of a spectator having a heart attack. His *Accidental Oil* and *Water* left him looking like a sucker, rather than the spectator. And his *I Hate David Copperfield* stunner (adapted from a Larry Jennings effect) was a one-card-through-another trick suitable for stage work (with jumbo cards) but even

more surprising up close.

A Floridian who has appeared at the Magic Castle, FFFF, and enough nationwide venues to have won "magician of the year" and numerous other awards, Geoff was patient with his answers to questions. And he was thorough in his explanations of such things as a basic *Elmsley* count or his puzzling *Everything's a Radio* effect, in which a drawing of a radio on a scrap of paper plays music inches from the spectator's eyes.

Club members gobbled up Williams's lecture notes, his DVDs, and the other items he'd demonstrated, with two chaps almost battling over who would get the \$125 radio effect. Luckily, Williams had brought two with him. Everyone left the meeting satisfied that they had seen a performer who was having fun – whether he was doing something requiring a bit of sleight of hand, like getting a twenty-five-cent piece inside the cap of a fountain pen, or vanishing a coin on an elastic "pull" similar to those described in kid's magic books from the 1940s. —Don Dunn
Assembly 150, Fort Myers Magicians Assn. meets at 7 p.m. the second Tuesday of each month at Myerlee Manor, 1499 Brandywine Circle; Secretary, Dick Payne (239) 433-6885.

157 MAGICIANS ARE BUSY

BEAVER, PA— The Mystic Magicians of Beaver Valley are looking at a busy spring, with a fundraiser, a banquet, planning the picnics, and showing off for prospective members. Several lectures are being provided by various clubs in the area.

Performances for the evening were emceed by Rich Howard and most of them dealt with various ways to use cards in tricks. Don Moody discovered and revealed three mentally-selected cards. Eric Davis used a drawing of a stick figure to find a chosen card. Jay Brenner and his grandson Logan changed a wand into a flower plume, and then made it disappear. Merlin Oldham presented a version of *Steve Bedwell's Shake, Shuffle, and Twist* using a stoneware cup. Eddie Ace performed a vanishing bird cage.

Bill Cornelius performed a matching effect using three selected cards. Jim Tate predicted the identity of a chosen card. Doug Ries presented an offshoot of a former member's invention: a wooden box with two electric bulbs, two sockets, and two

switches. Corresponding bulbs and switches always light up, no matter where the bulbs placed. Fast Eddie Brandenstein was able to discover which card of twelve had been chosen by using a flashlight. The flashlight lit up when it passed over the selected card. Jim Weyand demonstrated several ways to have two rubber bands pass through each other. Trent Rapp performed Mathieu Bich's Spreadwave, accompanied by music. A blank deck revealed the name of a freely thought-of card. Tom Chidester talked about the Easter Bunny coming. He showed a scarf with a hat, a scarf with a bunny, then a bunny in a hat, then an all-white scarf, then the bunny came out. —Judy Steed

Assembly 157 meetings are at the Towne Square Restaurant in Beaver, PA, the second Thursday of every month Judy Steed heyjudel1943@msn.com (330) 525-5389.

161 HOLIDAY PARTY - TEACH A TRICK - MARK ZACHARIA LECTURE

SCOTCH PLAINS, NJ— In December our assembly holiday party was held at the Chimney Rock Inn, in Gillette, New Jersey. We presented Norm Rosen with a very special award that is named for him, the "Norm Rosen Fellowship in Magic Award." We are very proud to have Norman as part of our magic community.

Scott Morley (S.A.M. lifetime member) from the Wonderfun Magic and Costume Shop in Pompton Lakes was our first guest performer. The highlight of Scott's performance was the illusion of the top half of his body turning invisible. Other performers were: Greg Ferdinand (with Kate and Edith), Tom Cusmano (with some great sleight of hand), and I.B.M. Ring 200 President Mathew Sawchuk, a very entertaining young magician who really knows how to put a show together.

January brought our members' Teach-a-Trick night, and this year we had a great group step up and teach some amazing magical effects. President Doug Thornton started us off with a group interactive card effect from Woody Aragon's *A Book In English*, followed by Treasurer Edward Geisler with a bar betcha, webmaster Michael Fordice with card magic, and the always-traveling Bob Ward, who also performed with cards. Then Norman Rosen did a nice money effect, Greg Ferdinand presented an iPad effect that he had customized for our night, Matthew

Sawchuk stepped up with a nice card effect, Vice President Joe Sagarese did a very clever card location with three cards, Guru Subramanian performed a cool card to pocket effect, the always clever Bob Simek did a vanish in which he ended up with a nun in his hand. Then Vincent Mendoza performed his very own beautiful ring and string presentation for the group. Secretary Christopher Smith did his presentation of Lennart Green's figurine effect. It was an honor to have an even



Norman Rosen

dozen of our member magicians step up and teach their favorite effects; everyone enjoyed and learned some very useful magical presentations.

February we had our first lecture of the new year; we were honored to have Mark Zacharia (You will Believe in Magic) lecture for us. Mark presented "Markipedia," a "lecture for the 21st Century." Mark is a working magician with over sixteen years experience performing in schools, libraries, and restaurants. If you get a chance to book Mark for a lecture or show we know you will be very happy you did. —Christopher J. Smith

David Copperfield Assembly 161 meets the second Monday - 6pm dinner/8pm show; At the Stage House Restaurant, 366 Park Avenue Scotch Plains, NJ 07076 Secretary: Christopher J. Smith sam-161@comcast.net (908) 850-8765. www.sam161.org

188 VINNY VISITS OUR ASSEMBLY

OREM, UT— President Brian South opened the February meeting with a few announcements: Stan Kramien will host his final Pacific Northwest Magic Jamboree at the end of May. The annual S.A.M. convention will be held in Las Vegas near the end of July. Brian also launched his "S.A.M. members only" DVD-borrowing program, and as a result picked up two new S.A.M.

members.

Brian then introduced special guest Vinny Grosso, national president of the S.A.M. Vinnie performed and explained some items from his lecture, "Nothing New, Just Different." He handed out copies of his lecture notes to all who wanted them. He then presented Brian and Rebekah with a S.A.M. Presidential Citation for their creativity and generosity to the national S.A.M. organization.

Next up was Ron Carrasco who had us rolling in the aisles. He showed a photo of Reese Witherspoon holding a spoon. After a real spoon dropped to the floor, he showed us that the photo had changed to Reese Withouterspoon...funny! For a finale, he successfully performed a card effect using a comedy jumbo split deck with a Valentine theme. He was a hard act to follow.

After having a card selected, Kerry Summers blindfolded a deck of cards and performed his excellent version of the card stab using Connie Carrasco as the stabber. Don Broadhead followed with a nice handling of Martin Lewis's Sidewalk Shuffle.

Ben Jones performed a cut and restored cord, restoring it between his teeth as Brian South tied the ends of the cord together. Bob



Vinny Grosso presents presidential citation to Brian and Rebekah South

Christensen performed Larry Becker's Four Told, in which a card he predicted was found at a random number in a deck well shuffled and dealt by Curtis Hickman. He followed it with a color-change kicker and explained the method.

Dave Goodsell literally cut the deck and wowed us with a jumbo card effect he called, Last Two Cards Will Match. They did too, as well as all the rest. Steve Dawson performed the classic Topsy-Turvy Bottles with the assistance of Ben Jones.

Closing out the evening was Dave "Magical" Johnson, performing his paradigm effect with four colored light bulbs and switches mounted on a board. Treats were provided by Kathryn Johnson, Connie Carrasco, Jann Goodsell, and Valerie Christensen.

—Bob Christiansen

The Assembly meets every second Thursday, except July, at 7:00pm at The Courtyard at Jamestown, 3352 North 100 East, Provo, Utah. Guests are welcome. For additional information contact Brian Daniel South at 801/916-2442 or go to our website at www.utahmagicclub.org Brian Daniel South brian@teachymagic.com (801) 916-2442. www.utahmagicclub.org

194 TIME TO SAY THANK YOU

YONKERS, NY— We are blessed to have the use of the party room of the Catholic Slovak Club in Yonkers for our meetings free of charge, so each year we invite their members to come to our meeting and entertain them with a show. We also entertain at their summer picnic.

This year's presentation began with Fr. Brennan doing a matching card prediction, Three Cup Monte (find the cup with the water in it), and the classic Silk-n-Egg. He was followed by Peter Bernadini, who presented a dice-based trick with playing cards. Then Ted Lee, our resident "Mortician," offered the Eleven Dollar Bill effect as only he can do it, eliciting lots of laughs from our guests. With the assistance of two ladies from the audience, Del Castile performed a very convincing Knife-thru-Coat, returning the borrowed jacket unharmed.

President Jim Stranges was up next with his magical rope, which has two ends, then three, then four, then none. He also added several card effects. Andrew Beiber had a card selected that was revealed by his friend on his cell phone, then had some cards cut off the deck and was able to tell exactly how many were cut, plus a couple of ESP card effects.

Our newest member, Charles Hallock, offered a Paper Hat Tear and found a vanished signed card in his shoe! Jim Stranges returned to close the evening with a couple of card prediction effects. It was a fun evening for all concerned. —Fr. Dermot Brennan

We meet every third Wednesday evening at 7:30 at the Catholic Slovak Club on Lockwood Avenue in Yonkers, New York. Jim Stranges magicjim1@optonline.net (914) 478-1473.

200 FEBRUARY MAGIC

SEATTLE, WA— Bill Murray started off the evening of magic with a great psychic detective story that revolved around a card selection being the crime scene.

The story was terrific and went very well with the routine, and Bill had a great ending in which the selection had already been known.

Ralph Huntzinger routined a new magic effect involving a torn and restored card. As always, Ralph had put a lot of thought in the story; the club thought the whole thing was going to be a good addition to his show. Chuck Kleiner gave a quick demo of magical business card printing as well as a review of a recent non-magic book he was reading that had some great thinking that magicians could use.

Dan Kennedy performed a coin prediction effect in which he asked the spectator to choose a coin among a selection of coins; the prediction matched the date of the coin. John Cameron had a great magic test to see if two members were on the same wavelength. After a random mixing of two decks of cards, the spectator was able to select a card from one and pick a number, once that number was counted on the other deck the cards the two cards matched.

Roger Sylwester showed off some great card skills with a gambling routine. He demonstrated a tabled faro shuffle that looked very much like a riffle shuffle. Larry Dimmitt demonstrated his ability to influence a person's choice. He had a spectator hold a box with an item in it. The spectator then selected an envelope from a group filled with different ESP cards. The card selected turned out to be the circle; when the box was opened up there was a ring inside.

Mark Paulson performed a nice President's Day effect in which a spectator selected a card with a picture of a president on it. Mark then took some paper and scissors and cut out a picture of the selected president.

J.R. Russell performed a very funny five-card routine in which he planned his trip to Las Vegas and needed to know what five cards to take. Cards seemingly multiplied over and over as various types of cards were produced. Jim Earnshaw performed a quick Coins Across routine for new member Michael Jacobs. —Jim Earnshaw

The Emerald City Wizards meets at 7 p.m. on the first Thursday of each month at a King County Library branch location. For

location and updates, please check www.emeraldcitywizards.org Jim Earnshaw jimearnshaw@comcast.net (206) 225-6715. www.emeraldcitywizards.org

226 A TRIBUTE TO DIANE AND HAROLD WOOD

WILLIAMSBURG, VA— This was not an ordinary meeting, but rather a tribute to Diane and Harold Wood. For nineteen years they have hosted a gathering of magicians, family, and friends from Richmond to Virginia Beach for fun, potluck food, fellowship, and magic, magic, magic on the Sunday before Super Bowl Sunday. But this year was different. Harold has been very ill.

So hats off to President Michael Heckenberger for suggesting and planning that we host the party to keep the tradition going. Tom Armentrout and Ron Grossman ably assisted. Ron secured a terrific venue for the assembly: the handsome clubhouse at Stonehouse, the community where he resides. It was a beautiful, mild, sunny day. We were thrilled that Harold and Diane could come.

So here's the line-up of performers: Tom and Mary Armentrout, Ron Grossman, Harold Wood, Penn Russell, Joe, Amy and Squibbles the Duck, Larry Rohr, Watt Hyer, Adam Queen, and Michael Heckenberger.

We adjourned for more food and fellowship. It was just a wonderful afternoon! Many thank to all who made this possible. —Philip Thorp

Meeting are generally held at 7pm on the 4th Wednesday of each month are in room 009 (basement) of the Williamsburg Presbyterian Church at 215 Richmond Road, Williamsburg, VA 23185. Phil Thorp assembly226@gmail.com (757)229-2329. <http://sites.google.com/site/samassembly226/home>. Phil Thorp pthorp@widomaker.com (757) 229-2329

266 V-DAY MAGIC TREATS

LAKELAND, FL— Our February meeting fell the day before Valentines' Day, but there were plenty of treats to go around. President Ed McGowan ran us through our business meeting, during which we solidified our

plans for our upcoming Danny Archer lecture in May.

Before the miracles began, Al D'Alfonso gave a book report and reading from *Memoirs of an Elusive Moth* by Adele Friel Rhindress. She tells the story of how she toured with the Blackstone Sr. show during its final years – a fascinating story of magic's history that's a must read for everyone. Ed led a discussion of the magical experiences he had during a visit to the Florida State Fair, which brought back fair memories. Ed then welcomed our newest member, Sensational Sammy, to the club before starting the magic.

Our evening of box magic was kicked off by Al, who returned with a preview of his upcoming Valentine's Day date. Elmo Bennett helped Al pick a romantic song that was revealed by magic. Jerry Kardos was next with a huge Valentine's gem that appeared out of flat box to the surprise of all. Elmo Bennett did a transposition that involved a can of Coke, a container of Pringles, and a bottle of beer that had us rolling in the aisles. Chris Harris gave a rapid-fire patter version of the Pom-Pom trick that showed years of practice. Guest from Assembly 99 Craig Schwarz demonstrated his skills with the Buddha Tubes.

Ed did a multi-phase Jardis Ellis ring routine in which the ring seemingly flew off the rope over and over. Our new member Sensational Sammy closed the show with the mother of all box tricks. He produced six birdcages, a dozen huge dice, and some bouquets of flowers that filled the box. The amazing load filled two full tables.

Our pre-Valentine's treats wowed our senses and put us in the mood for the upcoming holiday. When you are in Central Florida, make plans to join us, because the treats are delivered month after month all year round. —Al D'Alfonso
Jim Zachary Assembly 266 meets the second Monday of the month at 7PM at the Lakeland I-HOP, I-4 & US 98. Al D'Alfonso keeper0499@embarqmail.com (321) 437-3814.

274 MEMBER'S "SHOW & TELL" MINI-LECTURES

BOCA RATON, FL—On Monday, February 6, 2012, we enjoyed a large turnout. It was great to see our former officer Barry Rubin that night. Barry, like his wife Sheila, suffers from medical problems, and we really appreciated his effort to make this meeting. We were also honored by PNP Warren Kaps. It is always good to see him.

Four of our most talented members each presented a "Show



"Show & Tell" Mini-Lectures

and Tell" Mini-Lecture performance. They included President Arnold Rosen, Herb Arno, Billy Byron, and former president, Mel Panzer. Each performer worked for twenty-five minutes with a group of members and then rotated to another table and the next group of members.

President Arnold Rosen was kind enough to supply everyone with a set of instructions. Arnold's work included cards, coins, rubber bands, and the "Black and White Surprise," which uses changing colored disks for a great magical effect! Herb Arno showed us his outstanding sleight of hand. He performed with cards, coins, sponges, and wowed us with "Follow the Leader, a matching cards effect. Mel Panzer featured some outstanding card effects including Mental Poker and Will the Cards Match. Billy Byron, master of comedy, featured a whole routine using only a piece of string. His Ring on String was outstanding.

A wonderful exciting evening was enjoyed by all. —Marshall Johnson

The Sam Schwartz Assembly 274 meets at the JCC in Boca Raton, FL on the first Monday of each month. Arnold Rosen, President Arnold205@aol.com (561) 212-2575. ★

GO TO: WWW.MUM-MAGAZINE.COM
and use the easy submission form to file your report.

NEW MEMBERS

Adamowivz, Ryan

Royersford, PA

Bauer, Thomas

Boca Raton, FL

Beard, Nina

Tampa, FL

Bixby, Chad

Lees Summit, MO

Bolivar, Judith

Moorpark, CA

Borgman, Shellina

Mason, OH

Bosarge, Bryan

Mobile, AL

Boyce, Randy

Pleasanton, CA

Brewer, Justin

Kansas City, MO

Clavello, Miguel

Buenos Aires,

Davolt, Terry

Merriam, KS

Dayton, David Edward

Sacramento, CA

Delano, Martigan

Toledo, OH

Difeo, Ricardo Gustavo

Buenos Aires,

Ferri, D Angelo

West Harrison, NY

Garavaglia, Carlos A

Buenos Aires,

Garcia, Daniel

St Louis, MO

Gerding, Robert

Hamilton, OH

Hallock, Charles

Yonkers, NY

Henneman, Noel

Portland, OR

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Boca Raton, FL

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Ventura, CA

Lee, Cheol Seung

Anyang-Si, Gyeonggi-do

Lopez, Melvyn

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Williston Park, NY

Myers, Robin

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Berlin,

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Peter Anthony
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Las Vegas, NV 89146

David Ball
40 Sandy Lodge Way
Northwood, Middlesex
HA6 2AS UK

Roger Barr
883 B Liverpool Circle,
Manchester, NJ 08759

William H. Brewe
1698 Montrose
Cincinnati, OH 45214

John Clark
603 W Country Club Rd.
Egg Harbor City, NJ 08215

Lawrence Clark
204 Hazelwood Ave
Buffalo, NY 14215

Tony Corrao
100 Daly Blvd. #2804
Oceanside, NY 11572

Daniel Cudennec
"Dany Trick"
225, Stang-ar-Veil-
d'an-Traon, Mellac-29300,
Quimperle, France

Dan A. Dorsey
98 Woodvalley Dr.
Fayetteville, GA 30215

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400 Commonwealth Ave, Unit 9
Warwick, RI 02886

Charlie Gross
16745 Gertrude Street,
Omaha, NE 60136-3023

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304 Suburban Court,
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Robert D. Knigge
PO Box 5,
Jones Borough, TN 3765

Stanley R. Kramien
11205 SW Summerfield Dr.
Apt 161
Tigard, OR 97224-3391

Richard Laneau
4020 55th St. N.
St. Petersburg, FL 33709

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34221 West 90 Circle
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Jim Relyea
241 W. Lakeshore
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8505 Woodfield Crossing
The Forum
Indianapolis, IN 46240

Dale Rumsmoke
430 Perryment Ave
Lynchburg, VA 24502

Pat Ryan
43 Fairbanks Rd.
Churchville, NY 14428

Matt Savin
P.O. Box 7693
Alhambra, CA 91802-7533

Helene Schad
2440 Virginia Ave.
Bensalem, PA 19020

Grant Schofield
(The Great Granzini)
9303 Quailbrook Ct.
Bakersfield, CA 93312

Sybill Simons
65 West 95 St. Apt 3A
New York, NY 10025

Sam Stecher
1000 Loring Ave Apt. C-23
Salem, MA 01970- 4253

Mario Susi
6 Bristol Rd.
W. Peabody, MA 01960

Larry Taverner
805 LaPaz Ct.
Bakersfield, CA 93312

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4288 Arguello St.
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Michael Woolf
Box 38046
Wellington Mail Centre
Lower Hutt 5045
Wellington, New Zealand

Dr. Ken Krenzel



Dr. Ken Krenzel, Dean of Parent Assembly I, sleight-of-hand expert, and prolific creator of magic, died at age eighty-five on February 8, 2012. Ken was born and raised on the Lower East Side of New York. At the age of seven he saw a marionette show at his school and it started his “life-long and passionate love of magic and all things magical.” As a youngster, Ken became a charter member of F.A.M.E. (Future American Magical Entertainers) run by Dr. Abraham Hurwitz, who was known as Peter Pan the Magic Man. This amazing group of young magicians would become major players in our magic world.

Ken studied psychology in college and eventually earned a Ph.D. He was a Diplomat in the American Board of Professional Psychology. Ken had served for many years as a psychologist for the Board of Education in the City of New York, where he eventually became a supervisor of school psychologists. He was a member of the board and vice president of the executive committee of the New York Psychotherapy and Counseling Center before going into private practice.

In the world of magic he became well known as a leading exponent of expert sleight of hand with cards. He published material in many magic journals: *The Gen*, *Genii*, *M-U-M*, *Hugard's Magic Monthly*, *Phoenix*, *Hierophant*, *Kabbala*, *Epilogue*, *New Jinx*, *Apocalypse*, and the *Minotaur*. His creations were chronicled in the books *The Card Classics of Ken Krenzel*, *Ingenuities*, and *Relaxed Impossibilities*. He was always recognized as a “magicians’ magician.”

In 1993, Ken was named Magician of the Year by Parent Assembly I; he became its Dean in October of 2011. Ken was always a proponent of keeping the “secrecy” of magic and played a role in combating “exposure” of magic effects. He often mused that, “I never have to worry about falling into a second childhood. Magic has kept me in my first childhood. Magic will perennially energize your mental faculties and restore a childlike curiosity and sense of wonder.” Long time friend Rabbi Noach Valley officiated at the funeral, where the broken wand service was performed by S.A.M. Dean George Schindler.

He is survived by his wife, Charlene, his son Clifford, and his grandson David.

David Brumble



David Brumble, born June 9, 1943, passed away Saturday afternoon February 11, 2012, in Cape Fear Valley Medical Center in Fayetteville, North Carolina. He was sixty-eight. Dave was the only child of the late David Brumbles and Betty Mae Brumbles of Spring Lake. His only immediate family survivor is his wife Sharon.

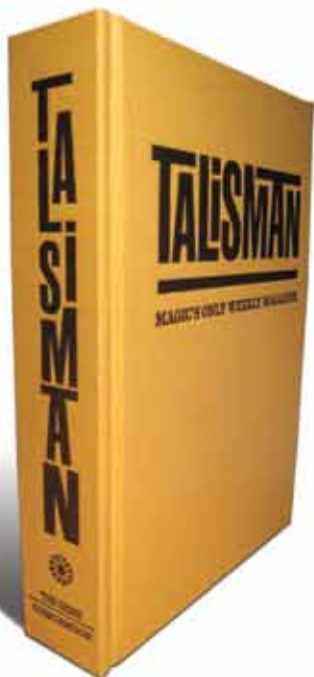
As a young man, Dave studied with guitar virtuoso Andrés Segovia; he later graduated from the Berklee School of Music. He taught music in Fayetteville and Washington, D.C., and he played with a list of well known and talented musicians. He also earned several graduate degrees from the University of South Carolina and the University of Mexico, allowing him to teach different college level courses in different parts of the country. He explored rural Mexico and South America while working for *National Geographic*, recording the drumming rhythms of the native people. When multiple sclerosis took his strength, he adapted to a wheelchair, and when his hands grew weak, he went from guitar to

keyboard. The music was always present – he never gave up.

In later years, he taught in the Criminal Justice Department at Fayetteville Technical Community College, retiring in 2001.

Dave was a member of the I.B.M. and the S.A.M. He was a member of Ring 341 and a past president of Ring 199.

The photo of him with Dai Vernon was taken April 10, 1976.



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THE S.A.M. BRINGS MAGIC TO ONE OF THE NATION'S LARGEST FUNDRAISERS

When it comes to fundraising, the folks behind the Naples Winter Wine Festival are experts. The festival and wine auction, which was founded in 2001 by the Naples Children & Education Foundation, raised \$12.2 million this year. Since its founding in 2001, they have raised over 107 million dollars to benefit the physical, emotional, and educational lives of underprivileged and at-risk children in Collier County, Florida.

“Believe in the Magic” was the theme of this year’s festival, which benefits over twenty children’s charities in Southwest Florida. Festival co-chair Joan Clifford approached National Administrator Manon Rodriguez and The Society of American Magicians because she was looking to do something unique for the festival and integrate the theme with the charities. The idea was to teach simple magic to the kids and have them perform for their benefactors.

Manon turned to National President Vinny Grosso because he spends time in Naples for his business. Vinny started working with Rachel Baker from the Clifford Law Firm and Lisa Julliano from the Naples Children and Education Foundation and soon realized this was going to be a challenging but rewarding project. He turned to S.A.M. National President Elect Christopher Bontjes and National 1st Vice President Dal Sanders for help. He also contacted S.A.M. member Brian Daniel of Teach by Magic (www.teachbymagic.com) to ask if the S.A.M. could incorporate the *Teach by Magic* videos as source material.

Brian, who is also president of Assembly 188 in Orem, Utah,



1st Vice President Dal Sanders with stilt walker Steve Anderson and National President Vinny Grosso as Hocus Focus

loved the idea; he provided everyone with subscriptions to the online lessons and he also provided all the teachers with the *Teach by Magic* book. Bontjes was chosen because, as a teacher, he works with elementary-aged students every day. Sanders was chosen because he performs regularly in elementary schools and because he is also a presenter with Teach by Magic.

More than two dozen children and a handful of college students learned magic thanks to the efforts of the S.A.M. and the Naples Children and Education Foundation, the largest philanthropic organization in Collier County.

“When we were asked to do this, we had stipulations,” said Vinny Grosso. “We didn’t want any student in the program who didn’t want to be in the program. In other words, we didn’t want this to be something where we tried to force young people to learn magic. The children involved would have to *want* to learn magic...no one was just signed up arbitrarily. Each child also had to commit to finishing the course; anyone who dropped out early or signed up late would not be allowed to participate in the ‘Meet the Kids Day’ show. So all of the children in the program are in it because they expressed an interest in wanting to do it.”

The “Meet the Kids Day” occurs the day before the auction, when festival participants have a chance to meet the children they are helping and be inspired to dig deeper inside their wallets, contributing even more. The magic show by the kids was set as the finale for that event.

It was decided that four of the charities would participate in teaching magic to their kids. They were the Boys & Girls Club of Collier County, Naples Equestrian Challenge, Tutor Corps, and the Marco YMCA. Vinny Grosso and Brian Daniel designed the lesson plan that Chris Bontjes and Dal Sanders would implement. For more than three months, Bontjes and Sanders worked with the teachers and counselors of the different charities through Skype, YouTube, and email. They watched the kids perform and gave the teachers feedback and tips to get the kids ready for their performance.

In December, Chris Bontjes and Dal Sanders flew to Naples with Vinny Grosso to coach the kids in person. First up was Dal Sanders with the Boys & Girls Clubs. He started by performing ten minutes of his own magic; he then asked the kids to show him what they had learned. Not only had the children mastered their magic, their excitement for the craft was amazing. They gave each other



Tutor Corps
Amalio Montez, Ana Abarca, Hocus Focus,
Elizabeth Hernandez, Eusyer Mendoza



Marco Island YMCA
Back row: Ms. Stephanie Pepper, Cooper
Siers, Mr. Dale Rod, Christopher Segura
Front row: Perla Cisneros, Azabell Golles,
Andriazael Golles



Naples Equestrian Challenge
Back row: Missy Saracino, Mindy Cowan,
Sheryl Soukup, Deb Antonelli
Front row: Nicholas Mejia-Barbery, Sean
McCabe, Jose Mejia-Barbery, Matthew
Cherry, and Jack Cherry



Boys & Girls Club

Back row: Jasmine Cledanor, Carolina Vento, Christobal Pina, Ms. Colleen Miller, Phillip Decius, Raphael Alcantar, Elizabeth Villas

Front row: Davidson Tanelus, Dalton (Lee) Starkweather, Joey Garcia, Damian Doria, Anthony Blanco, and Daisha Rogers

elaborate introductions and assisted each other as if they were doing a full-evening stage show. Chris Bontjes found similarly amazing results with the two groups he mentored, Tutor Corps and the Marco YMCA.

It was apparent that the young people in the program were having a great time learning magic. Since none of them had met the professional magicians yet, it was clear that the adult leaders from the four organizations were making all the difference in the world. Those leaders were Colleen Miller from the Boys & Girls Club of Collier County, Melissa Saracino and Deb Antonelli from the Naples Equestrian Challenge, Jody Foege from Tutor Corps, and Stephanie Pepper and Dale Rod from the Marco Island YMCA. These leaders took the time to learn the magic from the lesson plans and then they patiently taught the routines, encouraging the young people to express themselves through the art of magic. Many of the children in the four organizations who were not in the magic classes for “Meet the Kids Day” wish that they had signed up for the program. They are already asking those leaders when the next series of magic classes will begin.

Everyone involved was surprised and impressed at how well the kids did. One group, however, was exceptional, not because of the magic they did, but because of the circumstances. “At the Naples Equestrian Challenge, the professional magicians went the extra mile to help its riders, who all have special needs, to learn their tricks and skits,” said Sheryl Soukup, the charity’s executive director. “For four years, Sean McCabe rode horses at the Naples Equestrian Challenge and rarely said a word. Now he’s talking. During the past few months, the nine-year-old with autism has come out of his shell, speaking more words than ever when he comes for his weekly therapeutic ride. The difference, literally, is the power of magic.”

When invited onstage with the other kids from the Naples Equestrian Challenge at the “Meet the Kids Day” show, young Sean McCabe confidently went to emcee Vinny Grosso and took the microphone from him. He turned to the 200+ adults and said, “Everyone say Abracadabra.”

“Abracadabra,” the audience said.

“Say it louder,” Sean said.

The audience responded even louder, “Abracadabra!”

“I can’t hear you,” Sean chided.

“*Abracadabra*,” the crowd roared.

With that, the group did one of the tricks they had learned and Vinny regained possession of the microphone.

Very few people in the audience realized exactly what had just happened, but Dal Sanders (who was offstage) caught the eye of Sean’s mother, Gina McCabe, who had tears rolling down her cheeks. She turned to the magician and said, “Four months ago we couldn’t get him to talk at all. Now he won’t be quiet. He talks about magic from the time he wakes up until he goes to bed at night.” Sanders smiled and said, “Be careful what you wish for.” She wiped her eyes and said, “I wouldn’t trade it for anything.”

Sean wasn’t the only dramatic story from the Naples Equestrian Challenge’s therapeutic riding program. Twelve-year-old Matthew Cherry didn’t seem excited about learning magic at first. A shy boy with autism, he seemed uninterested during practice sessions. He surprised everyone with his first presentation. Matthew told a make-believe story about how he learned magic. He was funny and performed his tricks well. It was the first time Missy Saracino, a program and volunteer manager for Naples Equestrian Challenge, saw him come out of his shell.



Sean McCabe making the audience roar.

The kids got special magic T-shirts, wands, capes, and top hats to perform in. The back of the T-shirts read, “Believe in the Magic...Believe in Me!”

After the show the crowd laughed and clapped. The young magicians, from middle school to college, took a final bow. Phillip, one of the young magicians, expressed the sentiments of most the children; he said that even though the performance was “nerve-racking,” he loved being a magician. “We’re going to

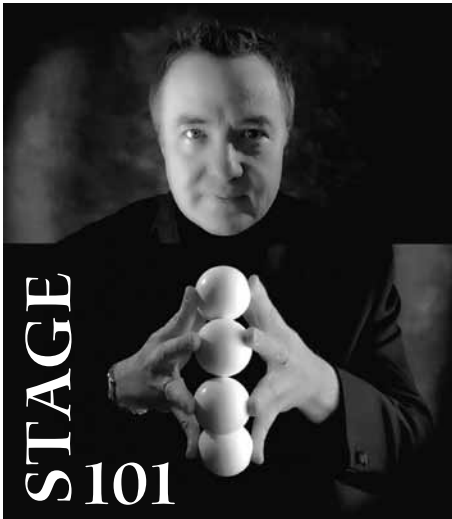
keep practicing and learning,” ten-year-old Carolina Vento said.

Each student who participated in the magical performance was inducted into the Society of Young Magicians and received a special magic book and magic kit that was designed by Dal Sanders and financed by the co-chairs of the 2012 festival, Joan and Bob Clifford.

The magicians from the S.A.M. found many other ways to participate in the festival. While giving an update to the trustees, Vinny Grosso “taught” them a trick by performing the classic silk to egg effect. Both Dal Sanders and Vinny Grosso helped co-chairs Joan and Bob Clifford magically kick off the auction by producing the auctioneers. Vinny even donned a bunny suit when they needed someone to portray “Hocus Focus,” one of their mascots. Dal brought in and taught magic to a stiltwalker to portray their other mascot, “Vino Festivus.”

“It’s for the Kids” was printed on T-shirts and noisemakers and repeated like a broken record by patrons and auctioneers under the auction tent, where money flowed like a fine wine. In all, the Naples Winter Wine Festival was an incredible financial success and has helped over 150,000 underprivileged and at-risk children in Southwest Florida. Now there are thirty-four new young magicians with skills and confidence they never knew they had, and the Naples Winter Wine Festival has achieved success on yet another level. ☆

—Vinny Grosso & Dal Sanders



In previous columns, I've explained that most "classic magic tricks" became known as "classics" primarily because they were entertaining to lay audiences and practical to perform. These two aspects make a classic trick a great place for beginners to start on the road to becoming a stage magician.

Also in the last column, I explained that the first step that I personally take when deciding to include a classic trick in my show is to read everything that I can find about that trick in magic books and periodicals. Furthermore, I prefer to read the books in the chronological order in which they were published, so that I can understand how the trick changed over time. The fact that tricks evolve as they are passed from magician to magician is something that you should be aware of.

THE TELEPHONE GAME

Let me explain it this way. There is a fairly common game that is played by children around the world, which (in the USA) is called "The Telephone Game." In this game, a group of children stand in a line. The first child in the line thinks up a simple sentence or phrase and whispers it to the second child. The second child then (to the best of his or her ability) whispers the sentence to the third child in the line, who in turn does the same thing to the fourth child. This process continues until the last child in the line loudly proclaims the sentence for all to hear. The first child then tells the group what the original sentence was; to the amusement of all, it is revealed that the sentence has mutated from its original form to such a great extent that the meaning has changed.

The thing to bear in mind about the telephone game is that the children are not purposely changing the sentence; they are

actually attempting to repeat accurately what they heard. But because of inadvertent errors, which compound with each transmission, the minor errors become major errors that, in turn, alter the meaning of the sentence.

So how does this apply to magic? Most of the classic effects are very old; multiple versions of these effects have been published and performed by a great number of magicians over the last few centuries. Let's say a magician today decides to include a classic trick in his act, but chooses to forgo the research and instead learns the trick by simply watching another performer doing the trick. Well in that case, the magician would not know of the origins of the trick, how the trick was performed in the past, and how it evolved over time. Most important, he wouldn't know if the version he was copying today is better than a previous version of the trick. The magician who does not do research is like the last child in line during the telephone game. He is left with a version of the trick that is probably a mutation – and quite often these mutations are inferior to the earlier versions.

LOST DETAILS

How do these mutations occur? Sometimes this happens because a magician feels that a certain nuance or technical detail is too troublesome or perhaps unnecessary, and this detail is discarded. Later, when a subsequent magician who does not know of the original trick copies the stripped-down version he had seen performed by others, a detail gets lost. Sadly, sometimes this discarded detail is actually important to the trick and the magician who removed it did so in error. Thus, the quality of a trick can diminish over time.

Ironically, one of the best examples of diminishing quality occurred with the classic trick that we call the Diminishing Cards. This is an effect in which a packet of cards becomes progressively smaller in size. I'm not certain who first invented the Diminishing Cards effect, but I think that the credit probably goes to Johann Nepomuk Hofzinsler (1806-1875). Hofzinsler was a close-up magician who worked primarily for the wealthy and aristocratic society. Even though he mostly performed in his native Vienna, Hofzinsler's genius at magic was well known among the magicians of nineteenth century Europe. Also well known was his Diminishing Cards routine, which used

specially printed packets of smaller cards that were held behind the larger cards by a rubber band.

At around the same period that Hofzinsler was performing the Diminishing Cards effect in Vienna, the French magician Jean Eugene Robert-Houdin (1805-1871) was traveling throughout Europe and was garnering great audience reaction for a routine in which cards in a pack disappeared in groups and seemingly traveled up his sleeve. Additionally, Robert-Houdin liked the Cards up the Sleeve trick because it used an ordinary pack of cards and could be used as a filler trick at a moment's notice in case there was a delay in setting up one of his wonderful clockwork automatons. As a follow up to the Cards up the Sleeve routine, Robert-Houdin thought that it would be entertaining to tell the audience that the "secret" of the trick was to make the cards shrink in size while they traveled up his arm; he would then demonstrate the shrinking by doing the Diminishing Cards.

Since the Cards up the Sleeve used an ordinary deck, Robert-Houdin developed a sleight-of-hand method to visibly shrink the un-gaffed cards. His simple technique was to change the pivot point of the fan so that the cards would sit lower in the hand; thus the fan would appear to become smaller. The one flaw in this technique is that the card on the bottom of the pack would be seen, and this could give away the fact that the cards did not actually shrink! But Robert-Houdin was extremely clever; he solved this problem by putting an Ace on the bottom of the deck. This works because the face of the Ace is mostly white and does not have markings that might expose the method.

Robert-Houdin published his method for doing the Diminishing Cards in the 1868 French-language book *Les Secrets de la Prestidigitation et de la Magie*, which was later translated to English in 1877 by Professor Hoffman and published as *The Secrets of Conjuring and Magic*.

The English translation of Robert-Houdin's idea of putting an Ace on the bottom of the deck is the following:

"It is desirable to put an Ace at the bottom of the pack, lest the visible portion of that card should, by the disproportionate size of its design, reveal the nature of the artifice employed. The designs of the other cards are hidden one by another."

Not only did Robert-Houdin tell the reader of his book to put the Ace on the bottom of the pack, he also included an illustration of the cards fanned out with an

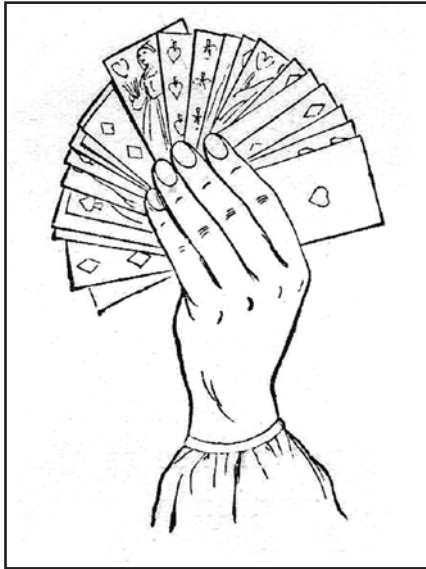


Illustration from *The Secrets of Conjuring and Magic*

Ace of Hearts of the bottom of the deck!

It is very clear that the Ace is an important part of the trick. But except for myself, I've only run across one other magician who uses the Ace during the diminishing cards. I only started doing it after I read Robert-Houdin's fantastic book. I think that very few magicians today have carefully read *The Secrets of Conjuring and Magic* and other foundational texts like it. As a result, important details, subtleties, and ruses become lost and forgotten, to the detriment of the art.

RUINED BY IMPROVEMENTS

I believe it was the late great Al Baker (1874-1951) who said, "Many a trick has been ruined by improvement." You might wonder what that means, especially since the word "improvement" implies that a trick is made better. The wry Mr. Baker is actually saying that the so-called "improvement" may simply be an alteration made by a magician, who mistakenly damages the overall magic trick. I have personally seen this happen in magic many, many times. I don't want to hurt anyone's feelings by referring to a real example, so I will make up a fictitious example of a trick that is damaged by "improvements."

The trick that I will hypothetically ruin is the Dollar Bill in Lemon. The origins of this classic trick date back to the magic of the eighteenth and nineteenth centuries. Back then it was fairly common for a magician to borrow an object of great value from a spectator, make the object disappear, and then make the object reappear in an impossible location. There are many examples of magicians from long

ago making pocket watches appear inside loaves of bread or wedding rings appear tied on to ribbons on the necks of doves. The key progenitor of the Dollar Bill in Lemon trick is the old effect in which a borrowed and marked coin appears inside an orange. The negative aspect of the Coin in Orange trick was that, if performed on a large stage, the coin was not easily seen by the audience. On the other hand, the use of paper money makes the trick more visible on a large stage and, because most bills have a higher monetary value than typical coins, magnifies the comedy plight of the spectator who loses his money.

The magician who originated the Dollar Bill in Lemon was a well known vaudeville performer named Emil Jarrow (1876-1959). Jarrow was born in Prussia and immigrated to the USA when he was a teenager. In his early show business career he did a strongman act, but later, due to an injury, he became a comedy magician, billing himself "Jarrow – The Humorous Trickster." On the vaudeville stage Jarrow tossed out a lemon for spectators to examine. He then borrowed three bills of different denominations and allowed the lenders to mark the bills if they wished. The lemon was retrieved and placed in his coat pocket. The three bills were rolled up together, placed inside a handkerchief, and given to a spectator to hold. Jarrow then tapped the handkerchief with the lemon and snapped the handkerchief away to show that the money had disappeared. He then took out a knife, cut the lemon in half, and showed that the three bills had magically appeared inside the fruit. The money was given back to the owners, who verified that the bills were the same ones they had lent. The trick as performed by Jarrow had a very clear plot and was very deceptive. If you read my February column, you'll notice that Jarrow's routine also has all four of the characteristics that make a trick entertaining. Also bear in mind the comedic situations that could arise while trying to borrow great sums of money from spectators who might never see their cash again. Jarrow was a great entertainer and you can be sure that he milked this routine for all it was worth!

So here is an extreme example of how a person could ruin Jarrow's Lemon trick, by attempting "improvements." Let's say that a magician asks a spectator to lend him a dollar and has the person write his signature on the bill with a pencil. The magician then asks the spectator to tell the audience out loud how much money remains in his wallet. The magician then puts the dollar bill in a small wooden box and covers it with a cloth. The box floats

under the cloth like the Zombie Ball, and the box eventually changes into a lemon. The magician shows a black-handled knife and cuts open the lemon, revealing the dollar bill. The bill is shown to have the spectator's signature, but written under the signature is the exact amount of cash that remains in the spectator's wallet. Finally, the black-handled knife is rubbed against the lemon and the black handle magically changes to yellow, matching the color of the lemon, at which time the magician takes a deep bow.

There are so many things wrong with the above routine. For instance, the Zombie routine could mentally distract the audience so far away from the simple basic plot of the Bill in Lemon that it could make the main trick lose its power. Having the value of the cash that was in the spectator's wallet appearing magically on the bill could lessen the impact of the spectator's signature. After all, if you can make numbers appear on a bill, couldn't you do the same with the spectator's signature? In the audience's mind, the bill in the lemon might not be the one that was borrowed. The fact that the lemon has not been examined also makes this version of the trick inferior to Jarrow's original routine. Finally, once the bill appears in the lemon, the trick is essentially over; it should get solid applause. The addition of a color-changing knife does nothing positive for the finale and will probably lessen the applause the trick should have received if the magician had quit earlier.

IN CONCLUSION

As I said before, this is an extreme example of a trick ruined by an attempt to improve it. I bring this up because I have seen many magicians who have done similar damage to a classic trick. Sadly, if a novice sees such a routine, he or she might get the mistaken impression that the original classic trick is bad (or worse, the beginner might try to copy the bad routine).

That is why I suggest that you *study* as much as you can. Since I read a lot of old magic books, I usually know what the original trick was like and can therefore detect if it was ruined by an improvement or if an important detail was omitted.

Without question, classic routines *can* be improved. But you can only improve a classic if you fully understand the details of the original trick and how others have performed the trick throughout the history of magic.*

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I LEFT MY CARDS AT HOME

by STEVE MARSHALL



Martigan

Martigan's first exposure to magic was the show *The Wonderful World of Magic*, which was hosted by Bill Bixby in the 1970s. At the same time Shari Lewis also had her own TV show, on which she did some magic tricks. When Martigan found out about the Shari Lewis magic club, he joined and started ordering the magic tricks that she sold.

Although it was nice to be able to mail order some magic tricks, Martigan wanted to learn more; his quest for magical knowledge led him to Ted Carrothers's Magic Studio in his hometown of Toledo, Ohio. When he first walked into this shop he knew that he had found someplace special. When asked to describe seeing this magic shop for the first time, Martigan had a hard time putting his feelings into words. "It was an experience; the minute I walked in those doors I knew I was someplace different. Everywhere you looked there was something. There were posters on (and hanging from) the ceiling, and shelves lined with all these different magic props. The shop was basically like a long hallway with beginner stuff near the entrance and more advanced tricks toward the back of the store."

Since he had been watching *The Wonderful World of Magic*, Martigan was only aware of stage magic, so that's what he wanted to do. He was impressed by the magicians who used big cats in their shows and thought that the only way to be able to do magic like that was to own your own cat. "I spent countless hours researching what permits I would need and everything that was involved in owning and raising a big cat," Martigan said. "I found a breeder; when I was twenty, I picked up a mountain lion on the day it was born. It became like my first child; all of a sudden, my family and I became local celebrities. It got to the point where I could only take her on walks in the middle of the night; I couldn't go anywhere during the day because everyone in the neighborhood wanted to pet her. As I got more into the magic community I was disappointed to discover that most magicians just rented a big cat when they wanted to use one in their show."

Martigan was busy doing shows around Toledo; he teamed up with his good friend Roark Littlefield to create a parody of Siegfried and Roy called "Zigmund and Floyd." They took the act to Abbott's Get-Together and won first place in the competition. After that, they came back to Toledo and created a magic play called *The Return of Edgar Christian*. It was about an

aging magician who, looking back on his life, was transformed back to his youth and was able to perform his grand illusion show one more time. Roark wrote the show and Martigan built all of the illusions and directed it.

At this time Martigan was also working with several haunted attractions in Ohio, helping them create effects and layouts for their haunted houses around Halloween time. He was also hired to do a show at one of the attractions that had two different haunted houses. People were given three tickets to use however they wanted. The plan was that two tickets would be used for the haunted houses and one would be used for Martigan's magic show. The show became so popular, though, that people used all three tickets for repeated viewings of the magic show.

After this successful run, some of the entertainers planned on moving down to Orlando, Florida. Thinking there would be more work for a magician in the theme park capitol of the world, Martigan packed up his belongings and moved south.

Upon arriving in Florida, he attended the local magic clubs and the Tuesday afternoon magic lunches in Orlando, introducing himself and his talents to the local magic scene. He quickly made friends with the local crowd. He and three other magicians made ambitious plans to rent out the 3,500-seat theater at the Tupperware center, producing and promoting the show all on their own. Things went well; local TV stations put them on the air. They proved to be so popular that they were invited back to appear on local shows. The TV stations also passed along outside gigs. They became local celebrities and things looked great for the show. Unfortunately, things didn't go so well when it came to ticket sales. "We lost our shirts," Martigan recalls. "The magic community was supportive and bought tickets, but it just wasn't enough. We wound up doing the show, but it was for about fifty people in that very large theater." This might have discouraged other performers, but Martigan and the other magicians involved looked at the positive side and went to work capitalizing on the positive press they had received in the process.

Things were going well for Martigan in Orlando. He had set up a shop to build illusions. Then, as things sometime happen in life, circumstances required that he move back to Toledo. There wasn't as much work for him as an entertainer there, so he decided to make another ambitious decision. He enrolled in college for the first time in his life and got to work earning a Master's degree in psychology. As I write this, Martigan is very close to receiving his Bachelor's degree and then he will start to work on his postgraduate studies. He says that his professors in college are very interested in talking with him about magic and how it relates to psychology.

Martigan's life has been a journey; he lives every day to its fullest. He may be in a transitional phase right now, but watch out for him in the future. I'm sure that he will be creating big things and new, innovative ideas in the years to come.

Psychic Too

By Martigan

Performance: The magician/psychic explains, “Many people believe that a magician is gifted with special powers that enable him to see into the future and read minds – psychic abilities as it were. But we are not different than any one of you. By a show of hands, who believes they have had a supernatural experience of some sort.” Several people in the crowd raise their hand. “See, there are quite a few who know what I’m talking about. The only difference between us is that I have chosen to utilize my talents for entertainment purposes.

“For my next experiment I would like to demonstrate the phenomenal capabilities of the human mind and the possibility of tuning into other people’s thoughts.” The performer approaches one of the individuals who raised her hand earlier. “Hello, I noticed you raised your hand a few moments ago. Could you please help me with this next demonstration?” She is encouraged with applause and joins the performer on stage, sitting on a barstool placed in the center of the stage.

Introductions are exchanged. (For this example, the name of our volunteer will be Samantha.) “Samantha, for many people a psychic experience can be very personal, so I won’t ask you to share your experience with us. What I would like to do instead is to test your abilities in order to determine your true psychic talent.” The subject is comforted, “Don’t worry; I assure you this will be fun.”

The performer displays a large manila envelope and removes from it a small stack of large cards. He shows them to the participant and the audience, explaining, “I have five different-colored cards. Samantha, I am going to take these cards to the audience and have someone select just one of the colored cards. I will show everyone the card except you; after the card is selected and placed back into the envelope you will then utilize your intuitive talents to determine the selected card. Do you understand?” The performer continues, “Now, Samantha, many people believe they need to close their eyes and drift off into a deep meditative state. Keep in mind that this is not necessary; all I ask you to do is pay attention to your thoughts and wait until I ask you to reveal your impression.” Indeed, the magician/psychic does exactly as explained. After the colored card has been selected, it is displayed for all to see, except the participant. The performer places the cards back into the envelope, being careful not to accidentally allow the “amateur psychic” on stage to sneak a glance; the envelope and its contents are then put safely away out of view.

The performer takes his place next to the subject. “Now, Samantha, what I would like you to do is to tune into the thoughts of the audience. When you are confident you have successfully retrieved an impression, shout out in a loud voice the color you feel was selected.” After a few moments, Samantha reveals what she believes to be the selected color choice. Her response is met with thunderous applause, for she has correctly determined the selected colored card. Indeed, Samantha is psychic too!

Constructing the Cards: The five colored cards are prepared as follows. On one side of the card is a colored rectangle; on the opposite side is a secret cue for your volunteer. You will need five 8½ x 11 sheets of white paper and five sheets of colored paper of the same size. Take the colored sheets and trim off one inch from all four sides. Center each colored rectangle on a piece of white paper and glue them down. The result is shown in Photo 1. Using your computer, print out

each of the following prompts, one per sheet: Say “Green,” Say “Yellow,” Say “Red,” Say “Blue,” and Say “Purple.” Use a large font so the words can be read from a distance (Photo 2). Trim one inch off each side of each cue sheet. Center and glue them on the back of each colored card in the order below:

Front Color	Back of Card
Blue	Say “Green”
Green	Say “Red”
Red	Say “Yellow”
Yellow	Say “Purple”
Purple	Say “Blue”

This will also be the order that the cards will be arranged for the performance. After you have constructed the cards, laminate them; this keeps them clean and provides stiffness, making them easier to handle. You will also need a manila envelope that will accommodate the large cards. There are a

few different types. The one I use has a butterfly clip to secure the flap; some have buttons and string, or nothing at all. I use the clip as a reference point. Have the cards easily accessible, whether on a small table or in your briefcase, which should be to your left.

Performance: On stage you will have a stool or chair center stage; your table with the envelope and cards should be stage left, no more than eight feet away. Your table should be closer to the front of the stage if possible. The cards are arranged in the order above, and placed inside the envelope with the colored sides of the cards facing the flap and the prompts right-side up. I have also found it easier to have the flap tucked inside the envelope; it makes it much easier to get the cards in and out.

Choose your assistant from the audience as described above; no special preparation is needed. Politely guide them to their destination on stage.



Pick up the envelope, hold it between your hands with the front of the envelope facing the audience, and open the flap. Holding the envelope with your left hand, turn it over and let the cards slide out into your right hand. Be careful that you position yourself onstage so that your volunteer can not see the backs of the cards. After the cards are out of the envelope, place them onto the envelope to hide the writing (Photos 3 and 4).

Bring the cards and envelope to waist level. With the right hand grasp only the cards along their long edge and simultaneously pull the envelope away from the stack. Move the stack in front of you at the level of your belt buckle (Photo 5). The idea here is to make sure the colored sides of the cards always

face the audience so they don't get a glimpse of the writing on the back. You can now place the envelope onto the table to your left.



Stand on the left side of your volunteer and hold the cards in front of you at waist level; fan them so they can be seen by both your "psychic" and the audience (as in Photo 1). (At this point, if you were to look at the backs of the cards you would notice the lettering is upside down.) Cut the cards (a straight cut) or display each color individually by taking a card from the top and placing it on the bottom, but be sure to maintain the display position while doing so.



While maintaining the display position walk toward one member of the audience; have him point to one card in the fan. Make sure that you and no one in the audience accidentally mentions the color. After the audience member makes his selection, cut the chosen card to the top. Push all the cards on

top of the selection to the right and place these cards on the bottom of the stack; square the stack.

With the selection on top, take a few steps back toward the center of the stage; you want to position yourself so you



are slightly to the left of the volunteer on stage, several feet in front of her. With the cards in display position, grasp the upper right corner of the stack; this is the corner closest to you (opposite to the right corner pointing at the floor). Tell the audience that you will hold the cards up so that everyone has a chance to see the selection. Take the stack in the right hand and hold them out to your right side; this way the volunteer on stage will be able to see the writing on the back of the card (as in Photo 2). What you are doing here is taking the cards from waist level to shoulder level; the short end of the card stack that was pointing toward the floor will now be pointing upward, which correctly positions the writing. After everyone, except the person on stage of course, has seen the selection, return the stack to the display position; then make your way to the table and the envelope. Ideally, this should only be a step or two to your left. At this point you can either put the cards back into the envelope or you can put the envelope on the face of the stack and place everything on the table, making sure the cards are completely covered. You can now go to your volunteer and have her announce the color selected.

Steve's Stuff

This is a simple way to "instant stooge" a volunteer in front of everyone. Psychic Too is a nice stage or platform routine that can be played seriously or for fun. Enjoy! ☆

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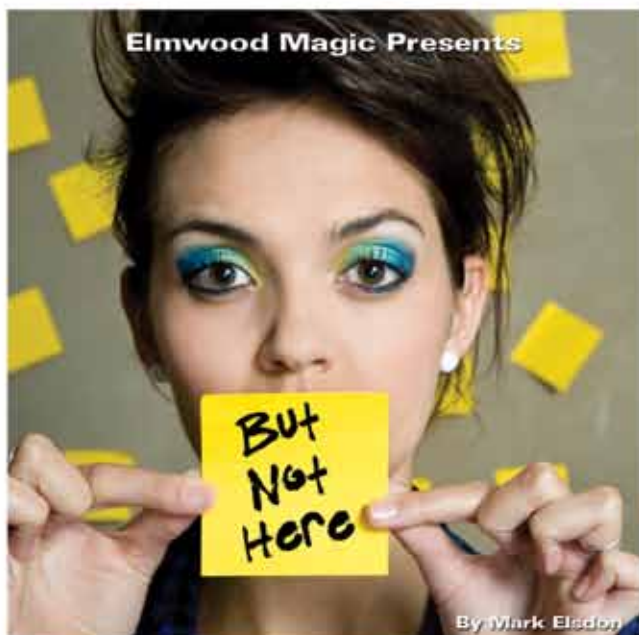
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Ellipsis* [ih-lip-sis] an omission of a word, sentence, or whole section from an original text

by Michael Perovich

Back and Front Parade

In the October 1926 issue of *The Sphinx*, the following appeared in Max Holden's column:

"Another neat effect of Vernon. Three cards are taken, vanished, and reproduced at the fingertips. One and two are thrown away, the third is dropped, but right away he produces three more. This happens several times. The last card is taken and passed through the knee to the other hand. This card is dropped on the floor, but again it appears in the other hand and once again back in the original hand."

This is quite an accurate description of the Mosquito Parade effect that was explained by Lewis Ganson decades later in *More Inner Secrets of Card Magic*. I've never seen anyone do this wonderful routine even though I think it is quite charming and, as Mr. Ganson said: "...it provides a series of surprises and introduces novelty and comedy." I never saw the Professor do it either, as it is really a stage trick, but I did discuss it with him one evening. I won't go through the routine, which, as far as I know, is accurate and consistent with Max Holden's description. I will, however, discuss the method by which single cards are repeatedly produced from the back palm in a manner I believe very few are familiar with. It is *not* the method described in the book.

The book describes beginning with a number of cards in the back palm position, then producing two single cards, then producing the block as a single card. This is accomplished by "...the block of cards being held squared by the thumb at the inner end, the second finger at the outer end, the first finger at the center of the upper side and the little finger at the center of the lower side." The inherent problem with proceeding in this way is that if you produce two cards by typical back-palming methods (such as those described in *Thurston's Card Tricks*, or the Cardini method in *Greater Magic*, or most any other description of producing back-palmed cards from the last one hundred years) and then produce a block of cards as one, this last card will clearly appear with a completely different look than the first two. The first two would be produced in a fairly elegant fashion and the third would come out like a brick. I don't believe this is what was intended to be done.

What I was really concerned with, however, was the instructions for holding the produced block of cards. I found it very awkward. When I began discussing it with the Professor, he didn't seem to follow what I was referring to and, taking the cards, said, "Here is how you do it." What he proceeded to show me literally left my mouth hanging open as it was completely unrelated to the description in the book and quite a marvelous sleight.

Here is what he showed me. He produced the entire block of cards from the back palm so that he was holding the block between the nail of his second finger on the back center (Photo 1) and the thumb on the front center of the front card (Photo 2). Use of the nail kept the cards from spreading and he showed me how he could actually move the nail about on the back card without spreading the block as it slid along the surface of the card (Photo 3).

Now he showed what appeared to be both sides of a single card, but what was actually a block of cards. He did this by rotating the block using the forearm. However, he did this in such a way that when the card's face (actually the face card of



the block) was re-shown after showing its back (actually the back card of the block), he now held a single card and the remainder of the block had been back palmed again. This put the single card in position to be dropped to the floor as required by the routine. The move could then be repeated in keeping with the progression of the effect.

How did he do this, you might ask? Well, to begin with, his forefinger was along the top long edge of the card, the second fingernail was on the back, and the little finger was close to the bottom of the block. Up to now, only the second nail and thumb had been touching the card block. Now, with a slight adjustment, the first and little fingers moved into position. As the back of the block was turned toward the audience, the face card was moved



Photo 4



Photo 5



Photo 6

by the thumb up over the first finger but not beyond it (Photo 4). This could not be seen because the back of the block now faced the audience and the first finger covered the portion of the face card that had been moved (Photo 5). This brought the block into a position where, when it was rotated back to its original position, the forefinger could separate the face card and move all cards except the face card to the back palm. This resulted in the block being back palmed and a single card being held against the palm, ready to be dropped to the floor (Photo 6).

When he showed me this, I said, "I'll go back and read it again, but I don't remember anything like this in the book." He replied with a smile, "Well, we don't put everything in the book; a bright young man like you should be able to figure these things out for himself." Not in a million years.

This is a beautiful move. One can genuinely show the back of a card and thus the back of the hand openly, turn the card back and drop it. Having said all this, when producing a block of several (say more than ten) cards, it is helpful to keep the block square

with the first and little fingers. This is somewhat similar to the Ganson description, except the block is still held by the thumb on front and second fingernail or knuckle on the back.

The routine is done to music. The name, Mosquito Parade, comes from Howard Whitney's 1899 band instrumental, which can be found on the Web. Bruce Cervon told me that Dai Vernon actually preferred the classical piece, "Funeral March of the Marionettes," but "Pop Goes the Weasel" will also work. I put the routine on YouTube some time ago as best as I can do it. The biggest pitfall is that if you produce two cards instead of one or drop one accidentally, the whole routine will be hard to recover, as you have to end up with specific cards at the end. It is, however, a very engaging use of the back palm and a much better and subtler trick than just producing or vanishing cards. Just what one would expect from Mr. Vernon.

Next time we'll cast new light on a new theory. ★

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**TOM
BURGOON**

**MAKING
MAGIC,
ONE ROLL
AT A TIME**

BY BRUCE KALVER, PNP

TOM BURGOON is a laugh riot on stage. His low-key style gives him a country boy feel, but he knows exactly what he is doing. Tom works just as hard offstage doing the business side of show business. Tom has been working the magic convention circuit these last few years, and more and more magicians are not only enjoying his humor, they are beginning to appreciate his skills and his respect for magic. Most of his entertainment chops were honed in comedy clubs around the country while sharing the stage with the likes of Sinbad, Robin Williams, Louis Anderson, Drew Cary, and Sam Kinnison. His humble beginnings show no hints of his comedy creativity, and a fluke event created a partnership that is as unique as it gets. His partner? A roll of toilet paper.

When I shared a house with Tom during an Abbott's Get-Together, I found out very quickly that his taste in what to have for breakfast differs from mine; his is closer to a cow's diet. Tom carries around a satchel filled with all sorts of health food grasses and grains – stuff that you would usually pull from your garden and throw away. He blends them together for his morning green milkshake. Maybe that is why this six-foot-four-inch guy has a clear mind and a healthy stamina. I also worked on the same bill with Timmy Toilet Paper and Tom, and quickly realized how serious he is about his profession. (Tom is serious about it, too.)

Growing up in Osawatomie, Kansas, an hour away from Kansas City, five-year-old Tom and his family would gather around the television on Sunday nights to watch *The Ed Sullivan Show*. Tom was always fascinated by the magicians. He remembers seeing Fantasio, Jay Marshall, and all the Japanese magicians, including the one whose empty bird cage flashed like a camera, and was instantly filled with birds.

The comedians were not of interest to him at the time. Through his youth, Tom wanted to become a manipulator, with the black tails and the occasional raised eyebrow that lifted every time a

card appeared at his fingertips. That was coolness. His father, a banker, knew some classic card tricks, so he began teaching Tom a few of them.

Reading *Boy's Life* magazine, Tom noticed ads in the back for various magic catalogs; soon, his mailbox was filled with offerings from Flossie Hornmann, Chicago Magic, and Douglas Jefferies Magic Land. A whole world of magic possibilities opened up for Tom as he pored through these catalogs every night, meticulously ordering the miracles promised from these pages. His mother had nightmares about big boxes showing up in the mail – giant trunks on the doorstep filled with unknown horrors.

Were the tricks that he ordered ever a disappointment? Tom says that the fun was getting the package; if the tricks were good, that was a bonus. He does remember a trick called Optica, in which, with a pair of sunglasses, you were able to see through a deck of cards. The method was a metallic sticker that was used as a shiner. What were the sunglasses for? They were used so the spectator couldn't tell where you were looking. "The crazy thing was that when I opened the envelope, I discovered that they forgot to include the shiny sticker! One day I'm gonna find those guys and take them out. I want my money back!"

Tom's first magic tricks were homemade, following instructions obtained in books borrowed from the local library. Years later, Tom regretted that while he was working a cruise gig, the library closed down and sold off all the books. He would have loved owning the magic books that started his career – books like *The Boy's Book of Magic*. Tom does have a book that he bought from his school book club, *Spooky Magic*. He keeps it on display in his office because of all the great memories it evokes.

During his grade school years, both of his grandmothers made note of Tom's interest in magic; they each secretly ordered effects from Tom's magic catalogs. One brought him a box of "tricks," which were mostly gags, such as rubber vomit, whoopee cushions,



Tom performing with the rubber chicken in the 1970s.

and fake bruised thumbs. The other grandmother purchased some real magic effects and presented Tom with a set of Chinese Sticks and a Chinese Egg Mat.

Also, while in grade school, Tom began performing magic shows. His first show was for a Cub Scout pack in the basement of a Methodist church. His show was assembled from all the books he read at the library. As expected, the Scouts ate him alive. As a beginner, Tom had no audience control or stage presence. All he had were his tricks and his maroon suit with an emblem on the pocket. One of his big tricks was a cardboard shoe box with a hole in the back. He took some salad tongs and put gloves on them. After performing the saltshaker through the table, he repeated the trick. This time, the “gloved hands” appeared from the box and visibly took the saltshaker. He didn’t do this for a laugh: he was trying to make the audience think that someone was in the box. Fortunately, this created Tom’s first laugh on stage. His other big trick was a mask covered with fluorescent paint that he gave to an assistant to wear. When the lights were turned out, his assistant walked across the stage. Why did Tom include this in his act when there was really no magic involved? He did it because, to him, it looked cool.

Tom’s early shows had very little entertainment value but a lot of content. He loved magic so much that he devoted every waking moment to thinking about it. The magic bug hit him so hard that it began affecting his schoolwork. His parents sat him down for the big talk: “Your teachers tell us that you have to put this magic stuff aside and focus on what is important – your schoolwork.” Tom never really liked school. He did what was required, but always got the “if you applied yourself more” speech from many teachers. Tom focused so much on magic that in the third grade, his teachers thought there was something wrong with him mentally. “I had my tonsils and adenoids removed, not because they needed to, but because they thought it would help my thinking process.” Did it help? “No it

didn’t. I’m still in the magic business.”

Tom speaks lovingly about his parents, saying, “They had to be good parents and push school, but they also supported my magic habit. After a while, they realized how important it was to me; they also watched how I grew with my presentations and skill.”

On a positive note, his parents did see a major benefit to their son’s magic habit. Tom was (and still is) a shy guy; his parents noticed how magic brought him out to interact more with people. Magic got him out of the corner. That’s not to say that Tom was not a class clown. He always did tricks in school. “When I got to school in the morning, I had so many tricks in my pockets that I would rattle when I walked.” Book reports and speeches were always magic related, utilizing magic tricks for the visuals, which always got him good marks. He remembers doing a speech on shoplifting using magic moves to demonstrate the techniques.

Throughout high school, Tom continued to do shows at civic clubs, talent shows, and birthday parties, where the kids still ate him alive. Still wanting to be a manipulator, Tom would now include multiplying billiard balls and card fans in the act, which, of course, was of no interest to the young audiences.

Once while performing a show out of town, he needed some flash paper. A friend’s dad, who was in a band, knew a magician who might have some. Tom gave him a call and the magician invited him over. He became his friend, mentor, and only magic teacher. His name was Bill Watson. Watson looked like a magician and helped Tom with manipulation as well as movement, staging, and audience control. “It was blind luck that I connected with Bill. Flukes like this are exactly what a young magician hopes for.”

Tom visited Bill two or three times a week for magic sessions and spent hours absorbing all the information Bill offered. Bill also introduced Tom to the wonderful world of magic conventions, taking him to the Midwest Magic Jubilee. At this point in his young life, this was the coolest thing to happen to Tom.

Tom was also lucky to become involved with another Kansas City magician, Claude Enslow, a man who could make anything Tom needed out of wood. “He helped me a lot. I remember him telling me, ‘You’re only as good as the paper your promo is printed on.’”

As time went on, Tom got more shows; his biggest gig was the local fair, which paid him \$35 a show. He was thrilled. When developing effects for these shows, he used his younger brother and sister as test subjects. One day, he tried a milk glass trick in which he “poured” the milk into a pail and the milk turned into confetti. Unfortunately, Tom didn’t pay attention, and half of the milk actually went into the bucket. When Tom threw the confetti, a splash of milk and paper bits went smack into his brother’s face and all over the living room walls.

When Tom became a senior in high school, the possibility of going away to college was suggested by his teachers. He went with his friends to visit some campuses to see if anything interested him. Nothing did, so he decided not to bother. Instead, he joined a booking group, International Lectures, in Kansas City, and began working the school show circuit. School shows paid about \$100, so, in a small



Bill Watson



Claude Enslow

town, Tom was making a living. His show now consisted of a powder blue leisure suit and props like the Crystal Silk Cylinder with the big comedy ending of a rubber chicken. Tom thought this was hilarious. Another prop that was quickly abandoned was a "Victrola" cabinet from which Tom removed the record player, replacing it with a mirror. Unfortunately, it was a real piece of furniture and very tough to carry around from show to show. "The thing had no wheels and it weighed a ton. I'm sure there are still skid marks on stages and gym floors where I dragged that



The Fly Routine

thing across the floor."

Tom also found work in numerous magic shops in the Kansas City area, including Astra Magic and Showcase Magic.

The late Seventies brought a new challenge for Tom: comedy clubs. A Kansas City restaurant called Stanford and Sons had an upstairs lounge that held a hundred people and allowed comics to try out their stuff in front of an audience. No one got paid on these Sunday nights, but comedians would show up to get their name on the list; they'd get ten minutes to make people laugh. Someone suggested that Tom try it out. Tom never thought of himself as a comedian. Sure he got some laughs with his magic, but his focus was the magic and not the humor. He decided to give it a try. One Sunday night, Tom got on stage with three comedy magic tricks, including the bra trick, and was stunned when he got huge laughs for his routines. When he heard the response, he loved the feeling. Tom was ready to go down the new path of comedy.

Stanford and Sons expanded their comedy night to five nights a week, and Tom became a regular performer there. The owner

decided to pay the performers \$3 a show and give them part of a meal. A woman working at the club became friends with Tom and eventually became his wife. Tom credits Irene for making him a complete human being. "Before meeting her, I thought I knew everything. I would do the show, get big laughs, collect the check, and go home." He didn't really care about the audience. There was a void in Tom's attitude. "Irene showed me a new way of thinking and how important it was to connect with the audience.



Tom & Irene Burgoon



Stati-Kid Trick



The Dyslexic Card Trick

When I'm on the phone with a new client, it's not 'What can I get out of these people?' but rather 'How can I serve you?' I wouldn't be here today if it wasn't for Irene."

Tom reels when he thinks about how smart his wife is and how much of a mess he would be without her. She also happens to be an amazing cook. "Our ultimate goal is to have our own Bed and Breakfast where we can use our talents to create a one-of-a-kind experience. We're always looking for a location."

Tom entered a comedy contest in Kansas City and won the prize of \$100 and an appearance in one of the small rooms in Las Vegas. An agent was supposed to work the booking for Vegas, but that never panned out. He called Tom to say that the Vegas gig was not going to happen, but would he be interested in working on a cruise ship? Tom said yes and did the gig. This led to Tom writing to cruise lines; he eventually got hired by Scandinavian World Cruises. He worked ships leaving from Cape Canaveral, New York, and Miami. Tom's contracts were for three months at a time. At the end of run they would renew the contract. Tom stayed for six years.

Tom's initial experience was on a cruise to nowhere. The ship would leave in the morning, sail around, and come back home in the evening. Tom lived on the ship. It was great training for him while he honed his routines. "Any situation that would happen, happened on stage, and it was great."

The original contract was for seven days a week, one show a day, but when he arrived, the schedule was changed to two shows a day. Between shows, Tom sat in his cabin and scrambled to come up with new routines. He found that over the years when he needed material quickly, he could deliver. He looked around the room for props and noticed the toilet paper roll. So is there

a great story on how Tom came up with Timmy? No, not really. "My thought was, 'Everybody knows what this is; it's funny just holding it up; and there must be something cool to do with it.'" Originally it was just a gag, but over several months, things were added and eventually everything came together. His new partner, Timmy Toilet Paper was born. Timmy got big laughs the minute he opened his mouth. Tom knew he had a winner that would establish him as a funny guy.

Leaving from Canaveral one day and fifty miles out, it was discovered that the cruise ship was on fire. The fire started in the engine room and was spreading fast toward the main fuel tanks.

The ship raced home as the passageways filled up with smoke. Tom's cabin and its contents were destroyed. Fortunately, his props for the stage were on the opposite end of the ship in the stage area, packed away in Anvil cases. The ship started to list and the fire moved through the walls, igniting the insulation. Miraculously, the ship made it to port and the passengers got off safely.

Unfortunately, the purser wouldn't let the crew and entertainers off. The Captain had to make the call, but he was in the engine room fighting the fire. Crew members began quitting on the spot so they could get off the blazing ship. Tom, holding all of his cases, watched this scene in disbelief, hoping the purser would relent and let them exit the ship before the fuel tanks blew. Finally, relenting to the pressure, everyone was allowed to leave. The fire continued to burn and smolder for a week. It was later learned that one of the firemen kept relighting the fire so he could make extra money. Eventually, the ship was towed out to sea to create a reef. To this day Tom has nightmares of performing on the stage underwater, and entertaining the passengers while the ship is on fire.

Tom felt that his performances for his last year on the ship had become mechanical and monotonous, so he decided that it was time to leave. Returning to land, he hooked up with some agents who booked comedy clubs around the nation. After being on the road for a while, Tom decided to slow down and went to work for the magic shop at the U.S. Toy Company. "I demonstrated a ton of magic and the management was great, always letting me off when I had shows to do. I stayed with them for nine years. It was during these years that Irene and I tied the knot, and the rest is history."

Today, Tom works in most standard magic venues, including walk-around for parties, corporate events, clubs, and conventions. Is there a place he won't work? "Renaissance festivals. I did it once and never again. Picture me in purple tights; now try to forget that image!"

Was there ever a prop that wasn't successful? "I tried a routine about Houdini's gravesite being vandalized around Halloween... telling about the people chipping away at it to take home a souvenir. I talked about how terrible that was and then I took out a rubber rock with the letters H-O-U in the front saying, 'Imagine those jerks doing that,' and put the rock in another case. I thought it was funny. The audience didn't." Tom always audio records his performances just in case something new and funny happens. "If you don't record it, you are going to forget it."

Tom's dream of becoming a manipulator has faded, although he occasionally does the billiard balls as an encore. His act is a fifty/fifty mix of magic and comedy, which makes his performances universal to all tastes.

Magic and comedy are not the only performances he gives. Tom is an in-demand motivational speaker and he does an incredible hypnosis act. "One night after one of my magic shows, a guy came up to me and suggested that I would make an excellent hypnotist. I asked him why; his reason was because I was so tall." Height, evidently, can be very commanding during a hypnosis

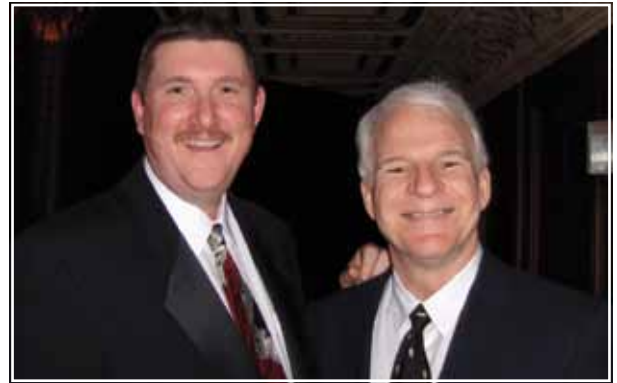
performance. "The man was a hypnotist and taught me a basic induction; I took it from there." He wrote some bits and practiced his opening speech. It took a year and a half.

His first hyp show was a high school overnight lockup. "Those are so easy to do because the kids are tired and full of food. I can almost spit in their faces and they would go under." Tom says that these shows are very different than magic shows, because you are no longer the star of the show. You are just a puppet master. What if no one goes under? Tom has it written in his contract that if he feels that the people are not good subjects, he can switch to his comedy magic act.

In seventeen years, he's only had to switch twice. Once when his subjects were just about under, a hotel employee dropped a stack of dishes. Everyone woke up. Another time, at a casino, the booker neglected to mention that the audience members were all in their eighties.

A few months ago, Tom was asked to do a reunion show at Stanford and Sons Comedy Club. The show went great, but it also reminded Tom how far he has come and why he doesn't work comedy clubs anymore.

Tom's dream of working the Magic Castle came true a few years ago. Just before he was introduced, he was told that Steve Martin was in the audience. "I had two choices. I could either go back to my dressing room and change my pants, or go out and tear it up. After the show, I met my idol and we posed for a photo. He gave me some great comments and told me that I was hilarious. That was cool."



Tom Burgoon & Steve Martin

When asked to name his mentors, Tom mentions Bill Watson, Tom Mullica, Richard Ross, Carl Ballantine, and Mark Wilson. Tom was booked at the Castle the same week as Richard Ross but, unfortunately, Richard had passed away the week before. He never got to meet his mentor. That year, for his birthday, his brother presented him with an autographed poster of Richard.

Last August, at the Cape Cod Magic Festival, Tom did his hilarious Dyslexic Card Trick. After the performance, I asked him how he created it. He said that he was working at a corporate event, killing time backstage, and started calling out playing cards backwards, "Jack of Diamonds, Dack of Jimonds. Two of Clubs, Clue of Tubs. When I got to the Four of Hearts, I knew I had a great punch line and reverse-engineered a routine."

If you're at a magic convention and you see the name Tom Burgoon on the program, get ready for a good time. When that imposing tall guy with the big sincere smile and no sleeves comes out on stage, you can be sure that you are going to be thoroughly entertained. ★

MORE FROM TOM BURGOON

CARD UNDER NECKTIE

This is my finish to any ambitious card routine.

Effect: After the usual signed card returning to the top of the deck sixty or seventy times, it suddenly appears folded and stuck to the back of your necktie!

Preparation: I do this effect a lot, so I wanted to make the setup as easy as I could. Rather than stick a folded card behind my tie with duct tape, I basically made a folded-card tie tack.

Purchase a tie tack that has a flat surface. The ones I purchased have a surface for engraving, so it has to be flat. Fold a card to match your Mercury fold (see *Expert Card Technique* for the Mercury Card Fold), then reopen the card and place the tie tack inside in such a way that the pin pokes out in the center. Photo 1 shows the back of the card with the pin attachment on it. I made two of these, one in red and one in blue, depending on what deck I'm using. I use some adhesive tape on the edge to keep the tie tack card flat.



Attach the tie tack card to the back of your tie with the pin-back on the inside of the tie as in Photo 2. Don't place it straight up and down. Turn it a little askew to the right or the left and you're set to go.



Perform your signed ambitious card routine; when ready, perform the Mercury Card Fold on the selected card and finger palm it in the right hand.

"I made a prediction last month. I took a card from another deck – the same one I thought you would select tonight – and I folded it up and stuck it on the back of my tie." With your left hand, lift up the tip of the tie and display the folded card. You will now drop the end of the tie into the right hand and on top of the palmed card as in Photo 3.

As I move my right hand forward to reveal the card I shake my hand up and down a little, apparently dislodging the card from the back of the tie as in Photo 4.

If you want to gild the lily, fold the card that is attached to the tie



a bit off-center, so the index corner shows. Then force a duplicate card on the spectator to sign in the Ambitious Card routine. This way, when you reveal the card on the back of the tie, the spectators can see that the card matches the signed card. At this moment they think the effect is over, so there is no heat on the switch. When you open the card to reveal the signature, you'll get a very big reaction.

THE APPEARING RABBIT

This is a throw-away bit I do for kids or right before I take a picture with a group of people.

Right before the picture, I pop in a couple of Tic-Tacs and position them in my mouth like buck teeth. How did that rabbit get in the picture?

TOM'S ROAD TIPS

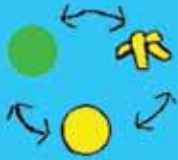
1. Talk to your room. No matter what hotel I'm staying in, I always do the following things when leaving my room: I leave the TV on. As I leave my room to head to the gig, just before the door closes, I turn back and talk into the room as though I'm having a conversation with someone. At the end of this fake conversation I usually laugh and say, "I'll see you later." This little show is put on for any passers-by or for anyone looking through their door peephole at me leaving my room. You won't be robbed if the thief thinks there's someone in the room.

2. I never let maids into my hotel room, even if I'm staying for a week. I will locate a maid in the hall and request no maid service. I always tell them that I clean my own room and will request supplies when I need them. They are usually happy, because it's one less room they have to clean. This also works to my advantage because I end up with five or six extra rolls of toilet paper for my Timmy Toilet Paper routine.

3. One of the first things I do when I get to my hotel room is to set up the ironing board in an out of the way spot. I don't use it for ironing; I use it to display all the things I'll be placing on my body before the show. This way I have a visual reminder of all the necessary items and nothing is forgotten. ★

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ROPE RABBIT & SUPER BUNNY

Meet my pet rope. He does imitations – a white line going down the highway, dental floss for the Jolly Green Giant and more! Put him in a paper bag (his dressing room). He comes out, a skeleton-like rabbit made out of rope. "I told him not to go skinny dipping in the piranha tank."

To put some muscles on him, he goes back into the bag. Out he comes as you help him rip and tear his way out of the bag. It's Super Bunny! He now has a blue rope body and a red cape. The bag is empty. \$27.00 + P&H



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THE HOUDINI FUND

by George Schindler

How It All Began

On Sunday night, April 21, 1918, the Hippodrome Theater in New York City was the scene of one of the greatest shows of the decade. Under the auspices of the Showmen's League of America and The Society of American Magicians, the fund-raising show, "The Showmen's Hospital Benefit," came into being. Twenty-two top-drawer show business performers volunteered their performances for this grand event. The show was arranged by Harry Houdini, S.A.M. president, and the performers were famous members of our Society. The committee also included many well known entertainers of the day.



Program from Tom Ewing Collection

The Showmen's League was organized in 1913; its first President was Colonel William F. Cody (Buffalo Bill). The League's purpose was to "bring men identified with the Amusement Field closer together and to assist its members when in sickness or distress." Their mission was to care for dependents of members who had passed away, and to "provide hospital care for Showmen who were unable to pay for such medical service."

Seventy percent of the gross receipts of the show were to be applied to the fund, which would then be divided

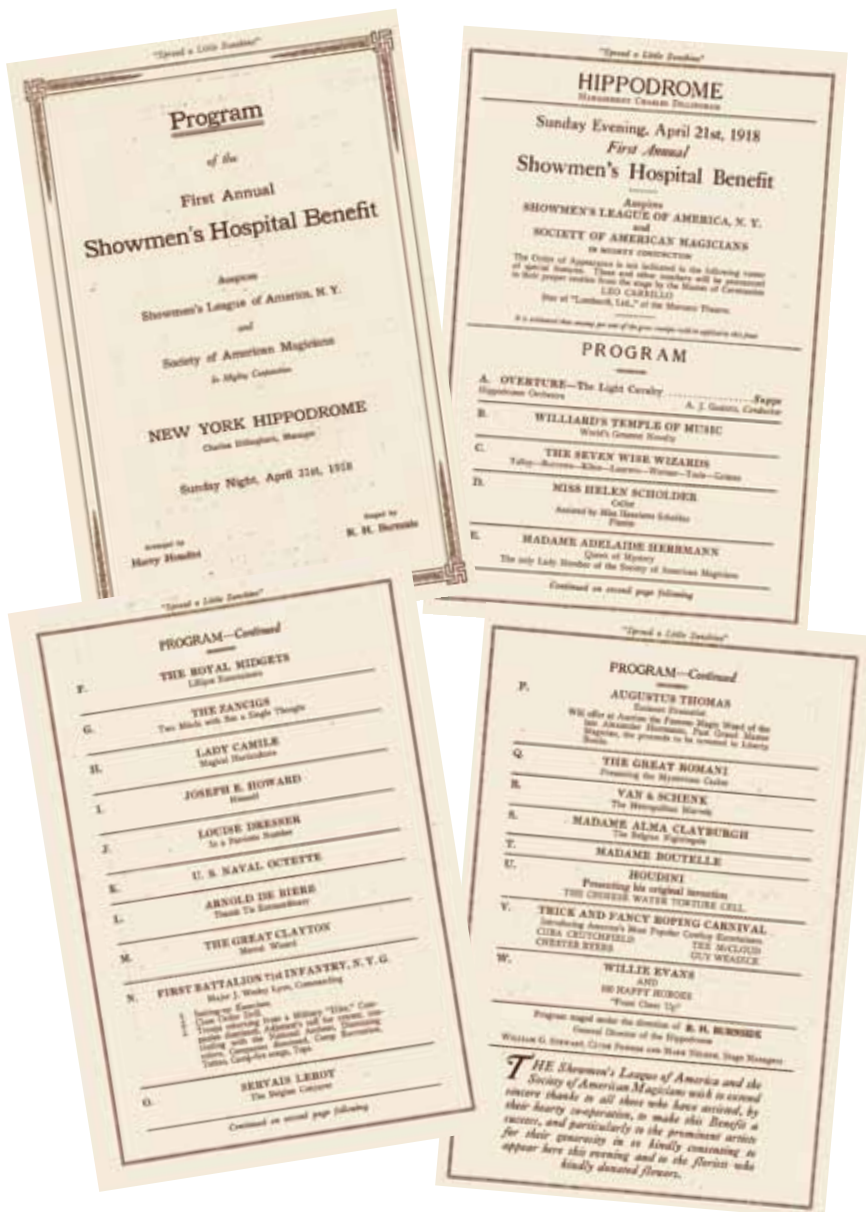
between the two organizations. The S.A.M. realized \$1,800 plus \$350.12 for their expenses. In addition to ticket sales, the show raised an additional \$72 in the sale of Liberty Bonds.

Harry Houdini's work on this project did more to raise recognition of The Society of American Magicians than anything in all the previous years of its existence. As a result of his work obtaining all the headliner talent and publicity, the New York branch of the League paid him a high honor by granting to him honorary membership.

Let's talk about the show. After the overture by the Hippodrome orchestra, Broadway actor Leo Carillo opened the show and announced each act. Twenty-two acts were listed on the program, including Madame Adelaide Hermann, the Zancigs, Arnold De Biere, Servais Leroy, and Harry Houdini (performing the Chinese Water Torture Cell).

Houdini was impressed by the goals of the League and decided that our Society needed a similar program to help magicians who needed financial assistance. Harry Houdini always visited ailing magicians and brought them magazines and cigars. With the aid of Secretary Oscar Teale, the organization established a Hospital Benefit Fund. This was prior to the formation of the national council; the money was held in trust by the Parent Assembly and administered by its trustees. Oscar Teale was the first trustee. Any S.A.M. member, regardless of assembly affiliation, could claim benefits. Effective in 1919, the backs of all membership cards included information covering the rules. Members in "good standing" who were compelled to undergo hospital treatment as the result of an accident or disease (other than venereal, chronic, or incurable) were entitled to assistance. The S.A.M. would cover some hospital costs at the rate of \$1 per day, not exceeding thirty-five days. After Houdini died, his wife Bess donated \$2,000 to the fund with the provision that it would always bear the name of her husband. So the name was officially changed to the Houdini Hospital Benefit Fund.

It wasn't until 1940 that the council voted to increase the amount to \$2 a day with a \$70 maximum. To ensure its continued existence, requests were made to raise additional money. Many assemblies raised funds with shows, private donations, and auctions, which helped to enlarge the coffers. The publicity brought many new requests for help, and consequently there was a need to raise the benefits to a higher level. Ladson Butler proposed a \$140 maximum and \$4 per day, as long as there was at least \$4,000 in the bank. Should the bank accounts dip lower, the benefits would decrease. In the late 1950s, Trustee Roger Barkann convinced the Parent Assembly that the Benefit Fund, now valued at \$ 5,500, needed to



stays, the name was again shortened, to the present Houdini Fund.

The money allotted to hospitalized or infirm magicians is not intended to act as an insurance fund, nor is it meant to pay hospital bills. Now more flexible, it has in recent times been serving to add extra small "luxuries" not normally covered by standard insurance programs. Extra care grants have reimbursed amounts covering the cost of wheelchairs, oxygen, outpatient medication, transportation costs, hospital TV rentals, newspapers, and similar costs. There are still three independent trustees: Dr. Bruce Lish, Bradley Jacobs, and George Schindler, who evaluate the confidential requests and award payment on an individual basis, based on the severity of the illness and need. There is no maximum or minimum fixed amount per illness. Each case is evaluated on its own merits and money is allocated quickly. All requests must be made in writing according to the criteria published below.

The Houdini Fund is available to all magicians and allied artists who are in need of medical assistance not already covered by medical insurance programs. Magicians who have fallen ill or have been injured may be helped through the Fund, an integral part of The Society of American Magicians Magic Endowment Fund. The Fund will assist any magicians who are in financial need with extra expenses normally not covered by insurance, such as nurses, oxygen, wheelchairs, and other similar medical requirements. Funds are granted for comfort assistance, such as in-hospital TV rentals and newspaper delivery, outpatient aides, and additional drug assistance. The Fund has paid for transportation to and from medical facilities. These are grants and not loans. Payments are kept confidential. All applications for assistance must be in writing and need to state your magical affiliation, the reason for your need, and a letter from a doctor to certify that you are under medical care. You do not have to be a member of The Society American Magicians to apply.

Mail to:
Houdini Fund Trustees
 1735 East 26 Street
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generate more interest than the bank was offering. In those years, mutual funds were gaining more attention, and Roger carefully sought out various investments in which to put our money. A small amount of cash was set aside for liquidity and the balance invested in several different mutual fund accounts. By 1982, the assets of the Houdini Hospital Benefit Fund had increased to more than five times the original investment. Dividends were reinvested. Most of the original accounts are still with us, and even with all the ups and downs of the market over the years we are well ahead of any imagined profits. As time went on the benefits were increased to more realistic amounts of assistance.

The name was shortened to the Houdini Hospital Fund, and in 1987, with the establishment of the Society of American Magicians Magic Endowment Fund, it transferred from the Parent Assembly to the Endowment Fund and was included as an independent but still restricted entity. This allows benefits to be extended, so that any magician or allied artist could apply, whether or not he or she is a member of the S.A.M. Since many medical requirements do not necessarily involve hospital

Donations are always welcome; you may designate your gift "in honor of" or "in memory of" a friend or loved one if you wish. No amount will be mentioned when we send acknowledgments of your bequests. All donations are tax deductible under IRS 501(c)(3) status. ★

BREMA'S MYSTERIOUS KING



From 1918 to 1925, Carl Brema operated a magic shop in Philadelphia that was the center of the magical universe for professional and amateur magicians. He built magic for Houdini's last show, and produced equipment for Frederick Eugene Powell, Horace Goldin, and others. His pocket tricks in brass are particularly collectible and prized. This month's column features a colorful card rise he created.

The popularity of the card rise trick is reflected in the number of methods and props devised to produce the effect, which dates to the eighteenth century, according to Robert-Houdin. In the twentieth century, Hilliard's *Greater Magic*, published in 1939, devoted an entire chapter to the trick, explaining forty-six different ways to make a card (or cards) rise from the deck; there is no telling how many other methods were disregarded. The piece pictured here – not included in Hilliard's book, although the basic method is described – is notable for both its folksy charm and for the fact that Carl Brema (who was a master metalworker) constructed it almost entirely of wood; only a concealed motor is of metal. It was not only manufactured by Brema, it was performed by him. (This was unusual; Brema, known today for the ingenuity and quality of the devices he produced, often claimed to use "little or no apparatus" in his professional appearances.)

Most Brema-made card rises operated by the sand or emery displacement method, in which cards rise when a thread connected to a weight gradually lowers as sand runs out of a compartment in the apparatus. But the version under discussion this month did not use gravity as its motivational force. Instead, a brass, spring-driven clock motor winds up the thread. The motor is not simply a music box drive adapted

to the purpose, as used by so many other trick builders; it is a mechanism handmade by Brema. In keeping with his concern for every detail, he attached to the mechanism a small removable screwdriver, also handmade, that could be used to adjust the clockwork.



The model shown here was originally activated by pulling a thread that released a brake switch. At some later time an electric release operated by a toe switch was added so the performer could activate the motor without touching the prop, supposedly proving that he in no way controlled the spooky action of the selected cards rising from the deck.

The prop's construction, appearance, and feel recall a bygone era in which a large black die and a wooden King of Hearts could easily have been part of any magician's collection of apparatus. Today, this folk-art prop would look out of place in the average magic show, where emphasis more often is on producing magic with what seem to be ordinary objects, or with what is meant to be up-to-the-minute modern design styling.

For two centuries performers had displayed digital dexterity alongside self-actuated mechanical (or primitive electrical) automatons. Brema's card rise perhaps marks the end of that tradition. The King and his card houlette are nine-and-a-half-inches tall on top of a six-inch die. This unusual prop was a gift to the Salon from Fred Cook and was said to come from the Phil Thomas collection in Baltimore. ★

ANYONE HAVE A LIGHT?



Apps that simulate a cigarette lighter are abundant in the iTunes and Android app stores. I've downloaded a few, but never figured out what to do with them. It is always nice to receive emails from the readers of this column; one in particular this past month solved the problem of what to do with my simulated lighters. Jerry Schiowitz wrote:

"You may be interested in this free virtual lighter app for your column. Rather than being a magic effect, it's

a great portable prop for use with effects such as D'Lite. For example, I use this prop to 'burn my finger' on the flame, which 'turns my thumb red.' Then I dip my thumb tip into a glass of water (not very far in, of course) to 'get rid of the red.' No water available? Simply blow on the fingertip until the light goes out."

Great idea, Jerry. Thanks for sharing. The app he recommends is in the iTunes app store and is called iLightr. It is free. Also check out the Virtual Zippo Lighter, which is also free.

ACCOUNTING ON THE FLY

Since the second part of what we do is business, there are times when we have to send out invoices or create receipts for our clients. Desktop programs like QuickBooks can be pricey and do more things than most of us really need. We buy these programs to look professional, and then we get frustrated by their complexity. I have a solution for you. If you have an iPad, read on.

Busy British magician Michael J. Fitch Skyped me the other day to compliment me on my app Magic Gig Slips. He told me that in addition to Gig Slips, he also uses a great invoicing program called Invoice2Go. I had looked at this program when it first came out and thought it was okay. Looking at it now, I say wow! Create invoices, estimates, purchase orders, and credit memos. Track your income throughout the year with charts, graphs, and reports. Template designs make your statements look professional. Very intuitive to use, this is a must-have on your iPad, iPhone, or iPod Touch. There is a "lite" version you can try for free that allows you to create three invoices. The full version for iPad sells for \$15. The iPhone version is \$10 in the iTunes app store, which is a bargain compared to the bloated desktop accounting programs. It is also available in the Android market. Check it out. You won't be disappointed.

A STEP UP FOR GIGS

Speaking of Magic Gig Slips, a program that keeps track of your bookings, we have come out with an updated version that will now work on your iPhone as well as the iPad and iPod Touch. New features include the ability to: archive performed shows, export data to a database on your computer, share data between two devices, change the currency symbol for your

country, and place your show on your calendar with a start and end time. Check out Magic Gig Slips in the iTunes app store. The update is free to those who have it on their devices, \$5.99 to those wishing to download it for the first time.

TELEKINESIS PHOTOS



Online, you can find photos that are motionless except for one moving element in the picture – perhaps a wisp of smoke rising up or a flickering candle? These still photos, known as kinos, can be made easily thanks to an app called Kinotopic. Using a camera-equipped iPhone, iPad, or iPod Touch, you take a three to four second video. The program guides you to select a part of the movie that contains the movement you wish to use. Then you select a still frame to use as the photo. Voila –

you have a still photo with a moving element. It is saved online in a special place reserved for you. There you can copy the animated gif and use it on your webpage. Imagine: a still photo of you, but your hands make a card fan; a magic illusion with lights flashing; a card appears out of thin air. You can check out a couple of examples that I made around the house at http://kinotopic.com/bruce_kalver. Kinotopic is free in the iTunes app store.

ROBERT HOUDIN MEETS HALLMARK

Automatons are popular curiosities thanks to recent films such as *Hugo*, *The Illusionist*, and *The Prestige*. Hallmark has joined the bandwagon with a relatively inexpensive novelty called Blooming Expressions.

With the press of a button, this \$15 flower in a vase blooms open to reveal a message. It is a pretty thing to watch, and I immediately thought of a routine to do with it. Imagine a signed card or dollar bill appearing inside the flower that has been sitting on your table throughout the show.

The trick can be easily accomplished by sticking a folded bill (or card) in the center with a dot of removable glue dots. Simply take the bill out of the flower and do a bill switch in your hand as you hand it to the spectator for verification. The bill can be palmed easily because of the glue dot on the back. After you take the bill from the petals, it is really cool when the flower closes. It's like something from the Addams Family. Blooming Expressions can be found in Hallmark Stores, CVS, and discounted at Walmart. [Editor's note: Compeer Fred Reisz also alerted *M-U-M* to the existence of this product. He has created several routines with it.] ★

Found a cool gadget, app, or website for magic applications? Share your discovery with Bruce at SAMtalkBruce@cox.net.



THE ENGAGEMENT RING PRODUCTION

I said goodbye to the year 2011 by performing for a New Year's Eve party in the community of Turlock, California. The host was planning to propose to his lady friend at the party and asked me if I might be able to make the engagement ring appear magically at the end of my show. This was the second time in my career that I had received such a request, so I was prepared to outline for him how it would happen.

I ended my regular show and announced that I wanted to conclude with something very special for which I needed the help of two volunteers. I had explained to the host in advance that he should be ready to raise his hand immediately and that he should come forward when I called on him, bringing the lady in question with him. I asked her to stand on my right, and had him stand right in front of me, facing me. I commented that this was fine, but he was blocking the view of some members of the audience. I asked if he would be willing to kneel for a brief time. I then did the Torino Dove Bag production to make a white dove appear; when it did, there was a ribbon around its neck, and tied onto the ribbon was the engagement ring. I quickly removed it and handed it to the host, who was, of course, properly situated to make the proposal. The young lady accepted and became his fiancé. Of course, the other guests rushed up to congratulate the couple and to see the ring up close, which left me alone to pack the show and load my van.

Over the years I've done many dove productions, but the Dove Bag has been a mainstay in my show. It's very deceptive, can be done while surrounded and at very close range, and the bird can be kept comfortable in the bag in a well-vented table or prop case for quite some time. In this case, I had to load the dove just before the show and he waited for thirty to thirty-five minutes. The Dove Bag was invented by Tony Kardyro, and I bought my first one from him at an Abbott's Get-Together in 1962. The material lasts a long time, but I am now on my third one. I had the last one made for me by a seamstress because I wanted one that was slightly larger than the ones that dealers supply. After all these years, I'm sure the prop is now part of the public domain, so I'll describe it, give you my handling, and tell you what you need to know about adding the ribbon and ring.

Tony Kardyro (Photo 1) started life as Thomas Barbato. When he was three years old, his family moved to the United States. He



began his professional career under the name "Tony London," and changed it to "Tony Kardyro" around 1933. He was one of the first to do a complete dove act, which he performed primarily in nightclubs. Other billings he used included "Senor Torino, the Continental Deceptionist," and "Senor Torino and Faye."

He wrote fifteen books for magicians, but the most popular was his book on dove magic, *Dovetail Deceptions* (Photo 2). The Dove Bag he created is explained in the book; it's much like the magician's tote bag style of change bag, except that it had no drawstring and the compartment in one side of the bag is open at both ends. You can put your hand into that side of the bag and it will come right out the bottom. If you put both hands through the bag from bottom to top, you can twist the bag on your arms and it looks amazingly empty from the front, even though the dove is in the bottom of the bag on your side.

The front view is seen in Photo 3.

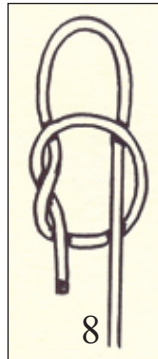
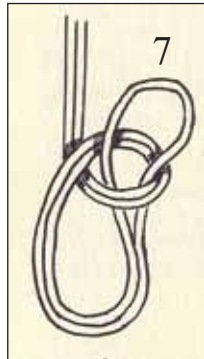


My Dove Bag is eleven inches square. This is somewhat larger than the commercially available bags. I wanted a bag that will hold a full size dove without having to trim the length of its tail. In Photo 4 you can see the dove being held outside the bag in the position it will be in when inside the bag. Photo 5 shows the bag, the style of clip I use to keep the dove in place inside the bag, and the ribbon used for this routine. With the dove in the bottom of the closed side of the bag, the bag is folded in half from the top down and the clip is put on the bag as seen in Photo 6. The bird is quite comfortable inside and can breathe easily. This loading should be done just prior to the show to minimize the length of time the bird remains in the bag.

You can see that the ribbon has a loop tied in one end. It's important that the loop is not a noose or any knot that can tighten



up. The knot to use is seen in Photo 7. When pulled tight, the loop will retain its size and the bird will not get choked. At the other end of the ribbon, the ring is tied on with the slip knot shown in Photos 8 and 9. You will find it easiest to tie the ring onto the ribbon first, then to slip the loop over the dove's head. The ribbon is pulled along the chest of the dove so that the ring is near its feet as it's placed into the bag. Once the clip is placed onto the bag, the bird is quite comfortable, but cannot move around much, so the loop remains in position loosely encircling its neck. When the bird is produced, the weight of the ring will pull downwards gently; the ribbon will hang down in front of the bird with the ring dangling in view. It's not hard to untie the knot to release the ring, but it will take some practice so that you can do it quickly and easily.



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Magic From Scotland

Edited by Ian Kendall

Hello everyone, and welcome to my new column, exploring the creations from Scotland's rich magical heritage. Every few months I'll offer a couple of effects and give you some background on the best magicians from the country. And me. If you followed my Basic Training column, then you will already have the majority of the sleights you'll need under your belt, but if anything new comes up, I'll make sure that those are taught properly as well. From watching various Internet trailers for instant downloads, I understand that there is some strange comment I am supposed to make before I actually discuss anything, and I am not one to buck the trend. So, having said that, let's get to it.

I am stoked to be able to offer a trick from Roy Walton in my first column. Many of you will have heard his name in connection to classic effects like Card Warp or Collectors, but Roy's connection to the Scottish magic scene is immense. The first magic effect I bought from a real shop was Rainbow Cascade, Terri Rogers's version of Roy's trick Cascade. The second was Card Warp, a trick that I've used solidly since 1986. I realized that these tricks were created by the same person, but I hadn't made the connection to all the other Walton tricks that I subsequently bought from Davenport's.

In 1987 I returned to Edinburgh to go to University and made my first pilgrimage through to Glasgow to visit Tam Shepherds, the only magic shop in easy distance. I made every mistake when I was there, including calling Roy "Tam," but in the next two decades my visits were a joy, meeting up with the local magicians and spending the quiet times with just Roy and me, listening to his stories and seeing moves that belie belief. Roy is the catalyst for the incredibly high standard of card magic in Glasgow – the list of people who have gathered at the end of the counter reads like the proverbial Who's Who: Gordon Bruce, Peter Duffie, Jerry Sadowitz, George McBride, Paul Wilson, and a host of others. I'm incredibly fortunate to have been part of this group. While I'm jealous of the people who got to sit with Vernon in the Castle, we have Essence of Walton, and that's good enough for me. And now, I'll hand things over to Roy to explain his double-prediction effect.

tell him to double that number and tell you the answer. It will be an even number from four to eighteen.

Once he states his number, very fairly count down to this position from the pack held in the left hand, dealing the cards in a face-down pile on the table. Place the card at his chosen position face down a little in front of the dealt heap. Take the balance of the pack with the right hand and drop it on top of the dealt cards. As you do this, palm the top card into the right hand. In a continuing action, move the right hand over the card placed aside at the beginning of the trick and scoop it up, adding the palmed card and throwing the two cards face up on the table. One will be a spot card. Say, "*This represents the value of the selection.*" Then tap the King of Hearts and say, "*This represents the suit.*" Let the spectator turn over the card you counted to, showing that your prediction is correct.

Turn the predicted card face down and drop the main pack on top of it. Turn the pack face up and hold it in the left hand. Your attitude at this stage should be that the trick is over.

As an afterthought, tap the face-up King and say, "*Of course, if we had used the King to represent the value and the other card to represent the suit, we would have arrived at a completely different card, the King of Diamonds.*"

Tap the card at the face of the pack to emphasize it is wrong, and then carry out any color change you know that gets rid of the face card. The Houdini change works well here; a description can be found in *Expert at the Card Table* or in *Card College Volume 3* (pages 744-746).

The effect is that the face card visibly changes to match the new prediction.



From the Heart

By Roy Walton

In this trick a spectator selects a position in the pack; the card at this position is shown to have been correctly predicted by the performer. In addition, there is a surprise twist at the end of the effect.

Preparation: The pack, reading from the top, must be arranged as follows: KH, KD, X, X, 2H, 2D, 4H, 4D, 9H, 9D, 3H, 3D, AH, AD, 8H, 8D, 5H, 5D, 7H, 7D, and the balance of pack.

Performance: Give the pack a false shuffle and cut, which leaves it in the same order; hold it face down in the left hand.

Push over the top two cards slightly and square them together back onto the pack. Appear to lift them off with the right hand, but really only take a single card. Place this single card on the table, near to you and a little to the right. State that you are making a prediction, but do not state how many cards you are removing, because this would draw too much attention to the quantity.

Ask a spectator to think of any number between one and ten;

I first saw FIRP, like everyone else, in the second volume of *Richard's Almanac*, and passed it by (like everyone else). In the introduction to *The Complete Almanac* book, Richard calls FIRP "a killer move waiting for a good trick," and here that trick is. You'll need to be able to do a faro shuffle, but it's worth spending the time to master the sleight. I talked briefly about the faro in the August 2010 Basic Training, but Editor Mike has an excellent download teaching it, which you should check out.

FIRP

By Gary Goldberg

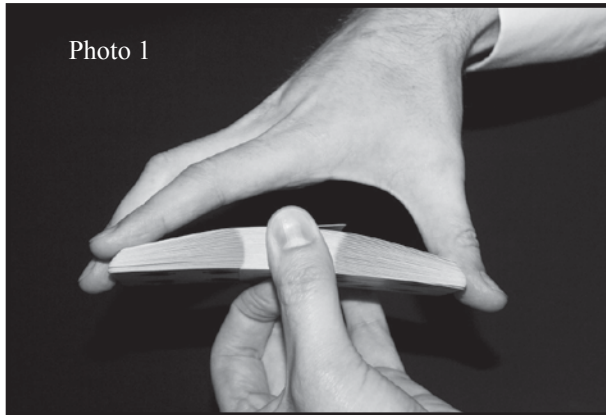
FIRP stands for Faro Invisible Reverse Placement. This move reverses the bottom card of the deck, bringing it second from the top during the execution of a faro shuffle. This works with both

in and out faro shuffles, however there is marginally better cover with an in faro.

To perform the move, start a faro shuffle and weave the two halves together. Begin to push the halves flush, but stop when the cards are pushed halfway together. This is the point where you can comfortably take the deck from above with the right hand (Photo 1).

Bend the cards to start a cascade, but before you let them start falling place the second and third fingers of left hand at the right-hand side of the bottom card (Photo 2).

Rotate your body to the left so that the back of your right hand



is pointing towards the spectators, angled to their line of sight. (The photos show a more exposed view to clearly illustrate the actions required.) Using the second and third fingers, push the bottom card into a position perpendicular to the rest of the deck (Photo 3). The card cannot be seen due to the back of the right hand.



Cascade the cards together as you would normally, allowing them to fall in front of the displaced card. You will find at the end of the cascade that the original top card is held back by the crux of your right hand and the tips of the fingers, creating a gap between it and the rest of the deck. Using the left fingers, rotate the perpendicular card into the gap face up, and then let the top card fall on top and square up the deck (Photo 4).



It will take a bit of practice to get this action down smoothly and to not flash the reversed card. This is one of those moves that, when you are doing it correctly, feels “right” in your hands.

Credits: FIRP is Gary Goldberg’s move. It can be found in *The Collected Almanac* by Richard Kaufman, page 203, and in Chapter 52 of *Card College Volume 4*. Thanks to Richard Kaufman for arranging permission from Bill Kalush to describe the move here.



I met Mark Beecham about six or seven years ago, as part of the Nine of Diamonds group, who meets in Edinburgh every Tuesday. Mark is one of the main driving forces behind the *Nine of Diamonds* book that was featured in the Quick Look Book Nook in February, sharing the editor duties with Neil Stirton. He claims he was bitten by a radioactive Paul Harris as a teenager, but I’m not convinced he’s being entirely honest with me on that one. He has a devious creative streak, as anyone who has witnessed his Halloween Deck trick will attest (in which a deck of cards starts to pour blood without being touched – it’s a strange sight to behold). This trick of Mark’s is taken from the *Nine of Diamonds* book.

You Two-faced Mother FIRPer

By Mark Beecham

Effect: The performer offers to show his fellow magicians his new technique for palming the bottom card of a deck during a faro shuffle. A few seconds later, they realize they have been duped and that the card wasn’t palmed in the hand they thought, because the card is shown to have been loaded into the card box, prompting comments of “That’s a nice box load.” Actually none of the above happens.

Techniques Required: Faro shuffle, FIRP (Gary Goldberg), Charlier cut.

Method: There is no palming in this effect and no box loading.

Magic From Scotland

We are going to make use of Gary Goldberg's fairly obscure but brilliant Faro Invisible Reverse Placement (or FIRP) to secretly reverse a double-faced card, effectively causing it to "vanish." Before we begin, there is a little setup.

First find yourself a double-facer (for example, the Nine of Diamonds backed by the Three of Clubs). Take the real Nine of Diamonds and place it in the card case. Remove the real Three of Clubs and one other card from the deck. They will not be needed in this effect. (This is necessary so that you have an even number of cards to do your faro shuffle later and so that there aren't two Three of Clubs when you spread the deck at the end of the effect.) Take the deck and place the double-facer on the bottom with the Nine of Diamonds facing out. You are now ready to begin.

Wait for your moment during a session and then pull out this effect. Take the deck out of its box, leaving the real Nine of Diamonds behind, and place the box in the center of your close-up mat. The box should be set with the side with the semi-circle cutout on the table with the flap facing you. Shuffle the deck, retaining the double-facer on the bottom.

"I've been working on a palm from a faro shuffle, would you like to see it? Say you are doing a trick and you've controlled the selection to the bottom, in this case the Nine of Diamonds. You can then palm it during the cascade."

Display the Nine of Diamonds at the bottom of the deck; then turn the deck face down again. Cut at the halfway point and out faro the two halves together. Do not push the two halves flush but instead push them about halfway together. At the point where the two halves are meshed, grab the deck from above with your palm-down right hand. Briefly turn the palm face up to flash the Nine of Diamonds again. Turn the palm face down again. If you like, after you turn the pack face down again, it can be rotated in the horizontal plane through 180 degrees. The only purpose of this is that it effectively makes the "out faro" position of the deck into an "in faro" position, which gives the FIRP move we are about to execute a little more cover.

Once you are set, execute FIRP, reversing the Nine of Diamonds so that it is now face up, second from the top. You will notice that the right hand is in perfect position for (apparently) classic palming at the conclusion of FIRP: the fingers are all close together and are covering the end of the deck. Take the right hand away as though you have a palmed card in it and rest it on the table directly in front of you. It is important that the right hand does not move during the next phase.

"Of course now you could use some misdirection for laymen to take the heat off your hand." Execute a one-handed cut like a Charlier cut. *"You can now show them that their card has*

vanished from the deck...I'll just get this out of the way." Reach down with the left hand (which is holding the deck) turning it palm down; move the card case off the mat to the right with the right hand. Ribbon spread the deck face up from right to left on the table, showing the Nine of Diamonds isn't there – as they would expect.

Now it's time to mess with their heads.

"The weird thing is it really has vanished." Turn your right hand over and show it is empty. This usually results in puzzled faces.

"No it really has gone."

Magicians' minds immediately jump to the Nine being hidden in the spread, so reach down to the spread and push all the cards about showing that nothing is hidden. *"Remember me moving the card case?"*

Reach over to the card case, lift up the flap, and stick the right thumb inside and the fingers underneath and draw out the Nine of Diamonds for display. This gives the impression you loaded the card under the card box and are doing the classic action of pretending to pull it out from the case. If that is too subtle for you and you want to let them think you actually loaded it into the box, just pick up the case, rattle it, and get someone else to pull out the card.

Notes: This effect can be done for laymen by altering the presentation. Have the double-facer on the bottom of the deck and force it using the cross-cut force. Show the Nine of Diamonds that the spectator "cut" to, and announce that you will make this card vanish from the deck. Perform FIRP, but when you withdraw the right hand stick your thumb up in the classic "bad palm" technique. Even glance down at your hand briefly. Carry on as before, showing the card has vanished from the deck. The audience will give you the "yeah right!" look. At that point show your hands empty and continue as before, proving it isn't in the deck. Turn and look at the card case and have a spectator open the box and take out the Nine of Diamonds.

Credits: The faro shuffle is taught in many sources, including Harry Lorayne's *Close-up Card Magic* (page 16) and Roberto Giobbi's *Card College Volume 3* (page 681). The Charlier cut and cross-cut force can most easily be found in *The Royal Road to Card Magic* by Jean Hugard and Frederick Braue (page 184 and pages 222-223). Removing a card from under a box while pretending that it came from inside the box is Ed Marlo's Card to Card Case from *Deck Deception* (pages 19-20).★

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I would be honored to serve the Society of American Magicians as your national treasurer. I have outlined my qualifications and involvements. Please take a moment and review.



PROFESSIONAL QUALIFICATIONS:

I am a Certified Public Accountant; a member of the Pennsylvania Institute of CPAs; I have worked in the field of accounting for over thirty-five years; from 1997 to the present I have been a Chief Financial Officer in industry with experience in handling numerous aspects of accounting/taxes.

Thank you for taking time out of your schedule to read this, and thank you in advance for your support. If you have any questions or comments (good or bad) feel free to contact me at (215) 939-5555 or via email at EBLOO@aol.com (preferred).

Yours in M-U-M, Eric Lampert

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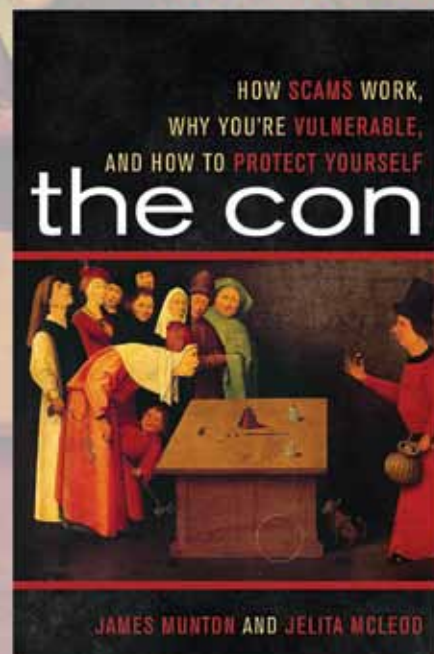
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LEON’S FIRE AND WATER

It may seem odd to mention in a monthly column on rare magic posters that Leon’s “Fire and Water” poster is really rare, but it is. Why you ask? The answer lies in the fact that it shouldn’t exist. Unlike the big touring illusion shows of Thurston, Dante, and Blackstone, Leon was a vaudeville act, and as such, the simple playbills used to advertise such shows were handled by theater managers. Six-color lithographic posters just weren’t used in this venue. However, if there was ever an act that demanded a poster, Fire and Water certainly qualifies.

Leon Levy’s interesting and colorful life is expertly told by Mike Caveney in his book, *The Great Leon, Vaudeville Headliner*. This limited and numbered publication is out of print, but is well worth the search to locate a copy. Caveney documents Leon’s life from his birth on August 5, 1876, to his death on March 13, 1951. Over the course of his lifetime Leon headlined bills from The Palace in New York to the Palladium in London. He worked most major vaudeville circuits, operated very successful carnival midway attractions, and after constant work and refinement, met with financial and artistic success.

Fire and Water debuted at the Sans Souci Hippodrome Theater in Chicago on June 21, 1913. Leon spent a tremendous amount of money on its development and hoped it would be a turning point in his career. Caveney writes:

The curtains opened, revealing on the left side of the stage a beautiful elephant-head table. Behind it was a large transparent steel screen enclosure. To the right of the stage was a large glass tank suspended within a steel framework. The frame was outfitted with a curtain that could be drawn around the tank. To preclude any possibility of stage trickery, all stage curtains were raised allowing the illusion to be performed in front of the exposed back wall. As Leon described the apparatus to the audience, his assistants filled the tank about two-thirds full of water. Then a glass top was fastened securely in place by two leather straps. Edythe Packard (Leon’s wife and assistant) entered and walked up the few steps to the top of the table. A heavy cloth covered her from head to toe and the metal screen was then set up on the table around her. As Leon closed the curtain in front of the tank, an assistant entered from the wings with a flaming torch. To the amazement of the audiences Leon touched the torch to the covered figure, and the cloth burst into flame. The steel enclosure kept the theater drapes hanging high above from catching on fire. Suddenly the blazing form dropped flat onto the table and on the other side of the stage the curtain was whisked open. There, sealed inside the glass tank and completely submerged under water was the same girl.

The audience loved it. The management at the Hippodrome loved it and extended his contract nine more days. The press loved it and wrote glowing reviews.

Fire and Water drew from several well-known principles and while not completely original, the combination of those principles and the unique presentation were entirely Leon’s. In an act with many startling illusions, it was his signature effect and one that the public associated with Leon. One can imagine then how upset he must have been when he discovered that Thurston was presenting it in his 1925 show using the exact name of the illusion.

Edythe sent off a blistering letter to Thurston demanding he take it out of this show. Thurston offered a number of excuses and as Caveney said, “shrugged off the complaint.” It came to a head, though, at the end of the year in New York, when Leon and Edythe attended Thurston’s show. Caveney writes that as the curtain opened on the Fire and Water illusion, Leon jumped to his feet, pointed a finger at Thurston and yelled, “You’re a thief and a liar! You’re a pirate. That’s my illusion.”

Thurston stopped the show. Also attending that night were Houdini and Theo and David Bamberg, who watched from a box. Thurston addressed Leon, “Mr. Leon, I believe you’ll find that the illusion is mine, and in fact, tonight we happen to have a great historian of magic, Mr. Harry Houdini.” He gestured toward the box but Houdini had faded into the shadows. Without pause he said, “And sitting next to him is Theodore Bamberg, the famous European magician. He is an expert in such matters, and can assure you that the illusion is mine.”

Bamberg was hard of hearing and before his son David could explain the controversy, the spotlight swung onto Theo, “...who smiled serenely and, not realizing what was being asked, nodded toward Thurston and responded, ‘Yes!’”

Clearly Leon had lost the fight and collapsed into his chair. Bamberg later found out what had happened and was very angry that Thurston had dragged him into the conflict. To Thurston it was just another trick in his show. To Leon it was more than that, it was his trademark and he depended upon it for his career. After one season Thurston dropped it from his show.

In the early 1930s Leon retired for health reasons, but he continued his involvement in magic, creating award-winning illusions such as the Pillory Escape and the Miniature Haunted House. He was also feted by the major magic societies, appeared on the covers of *Genii* and *The Sphinx* magazines and basked in the adoration of his fellow conjurers as a grandmaster of the magical arts. Leon passed away on March 13, 1951, but his son Leon Leon, grandson Les Arnold, and great-grandson David Leon carried on the magic tradition. ★

—Tom Ewing

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REVIEW BY MARC DESOUZA



This may be the DVD release of the century. Of course the century is only eleven years old, but that's still quite an accomplishment, for the moment. Dani DaOrtiz is one of the preeminent figures of the Spanish School of magic, a school heavily influenced by his good friend Juan Tamariz. Dani is a wonderful technician, extremely affable, supremely entertaining, and an amazing thinker. Considering that English is not his

native language, he also proves to be a very fine communicator on this set of four DVDs.

All of the magic effects and techniques performed and taught on this set use playing cards. Please do not let that deter you from purchasing it, even if you are not a lover of card magic. So much of DaOrtiz's work and teachings applies to any kind of magic you perform. Each volume deals with a different subject, and the volumes build on each other in a cohesive manner.

Disc one is DaOrtiz's professional show. It runs for approximately forty minutes, but doesn't seem that long. His engaging, relaxed manner is so disarming that it really draws you into the magic. Simply listing the effects performed and taught could not begin to do them justice. There is a very funny parody of a mathematical trick that is baffling and entertaining. There is a multi-phase Oil and Water that proves that the plot is indeed commercial when performed properly. Dani has the most incredible-looking version of Triumph imaginable. His "Ace" cutting routine contains so many surprises that it is difficult to think of it as an Ace cutting routine. Mixed into these are a number of impossible locations and matching routines that are simply brilliant. Dani's magic is built upon a wonderful combination of great psychological principles and fantastic techniques. In the explanations, he casually brushes aside any fears of difficulty, claiming that these things are very simple. At first blush, you may think "not for me," as it is apparent that DaOrtiz lives magic 24/7. In reality, there is little beyond an intermediate skill level required, and his performances alone should make most want to go back and learn the techniques so they can be used. His explanations are, for the most part, very clear and he presents some theoretical ideas along with the concrete. This disc is rounded out with the first part of the interviews between Luis de Matos and DaOrtiz. The conversations are fascinating and certainly give us insight into his thinking and life. The interview is in Spanish with English subtitles, but that is in no way distracting. There is an interview segment on each of

the four discs.

Disc two is titled Fascinations. On it Dani explores effects that are favorites of his. There are several versions of the Torn and Restored Card, each with interesting features. He has some fine thinking on the handling of double cards. (This you would expect because...he is Spanish!) Finally, he explores his handlings for a number of Hofzinger's effects. For me this was the most exciting part of this disc. He has some really fine versions of these classic effects. Even better, he reveals that he is publishing a book on Hofzinger with his friend Miguel Angel Gea that will include contributions from Juan Tamariz.

Disc three will probably be the one most remembered by magicians, because it is the most in-depth analysis published to date on the use of psychology in magic. Dani is an absolute master of these techniques and you will watch this disc over and over to glean the real secrets. It will take some thought and experimentation for you to assimilate these tools for your own use, but it will be time well spent. He discusses both the theoretical and practical applications of psychology as they apply to our art. He includes his work on the Classic Force, the ACAAN plot, the Thought-of Card, and some fascinating ideas with an imaginary deck.

Disc four rounds out the set with semi-automatic card magic. All of these effects rely on subtleties and mathematical principles, as opposed to sleight-of-hand methods. Although this was, in my opinion, the least exciting disc, that's like saying I didn't care for Mozart's work as much as Beethoven's. There are eight very fine routines on this disc. The Imaginary Dice was a real stand-out for me.

The set is beautifully shot in HD with superb sound. The packaging is first class. Luis de Matos and crew have done a stellar job on this project. DaOrtiz is a star for our time. He is a great thinker, a fine technician, and a funny, relaxed performer who knows how to make real magic. This is a very fine contribution to our magical literature and should stand up there with the real classics for many generations to come. I can't wait to see what is next from Dani DaOrtiz.

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Price \$180.00

REVIEW BY W.S. DUNCAN

Back in the day, folks would bring cassette tape recorders to magic lectures to record the audio, thus avoiding having to take notes on paper. These tapes were shared among serious students like bootleg recordings of a Grateful Dead concert. These days, lecturers have well-produced video notes that allow us to enjoy the show aspects of the lecture, decide what material might suit us, and then revisit that work at home at our own pace. If only we could go back in time, with our modern video cameras and record some of the greats of the past performing their A-list material.



Okay, that probably read like a commercial. And I suppose it is, because I'm trying to sell you on these DVDs; since they are a bit expensive, I felt a need to be clever. Sorry about that.

More than one person online has complained about this set. Not about the content or the fact that the videos look like home movies, but about the new material that has been added. People who purchased the original videos are complaining about not being able to purchase the new material alone, so let's consider that. Pretend that you already have the first DVD release, and buying this set will duplicate those videos. That leaves three DVDs with a total of four videos of Vernon lecturing: a lecture from 1973 on general magic and a couple of card effects, one in 1976 on general magic, and two from 1977 (one on cards, and one on general magic). In addition to the four video lectures, there are four audio CDs of lectures given in 1963 and 1964. There is some duplication here, and that's a good thing because you get to hear Vernon talk about that A-list stuff I alluded to a couple of paragraphs back – material he came back to again and again over the years.

Besides all the excellent thinking on card magic, he talks about the Cups and Balls on one audio CD, and two of the video lectures. He covers Larry Jennings's Ambitious Classic, his own Five Coins and a Glass, the Ramsay Cylinder and Coins, the Linking Rings, and his color changing silk routine. There's also a section on rope magic, and the not-often-seen walnut trick that has recently been enjoying a resurgence of interest. And of course, there's an entire lecture on card magic and *The Expert at the Card Table*, a book that Vernon studied for the better part of a century.

So let's do the math. If you attended each of the lectures at the club rate of \$20 and bought the lecture note video for \$10 you'd be out \$120. Figure a bargain basement price of \$10 for each audio CD and the total comes up to \$160. That means you get a duplicate set of the original seventeen Videonics *Revelations* videos (on eight DVDs) for twenty bucks. Give 'em to the kid who cuts your lawn, or use them as coasters for Pete's sake, or better yet, gift them to someone you know who will appreciate them.

And if you don't already have a complete set, consider this a gift. Even if seeing hours of Vernon talking with Michael Ammar, Gary Ouellet, and underground card legend Steve Freeman about Erdnase doesn't float your boat, there is so much to consider on these videos that applies to the way we think about what we do, that I believe any magician would benefit from watching them.

Our job here is to help you make a decision about your magic purchases. We provide an informed opinion. Now that you know what this DVD set really costs, it should be easy to decide.

SPEAK EASY DVD **DAN HARLAN AND JEN WESTON**

Available from: www.DanHarlanMagic.com
Price \$99.95

REVIEW BY PAYNE

From the ever-prolific mind of Dan Harlan comes *Speak Easy* – a simple to learn verbal code that is used to secretly transmit information between two people. While the basic mechanics of the system are, as advertised, simple to learn, for a team to fully

utilize this code to its maximum potential will require many hours of diligent practice and rehearsal as well as a modicum of memorization.

But the basic system is easy enough to learn; one could teach it to a friend and after a few minutes be able to perform a very simple mindreading stunt or two. In fact, when watching the DVD you will mistakenly think that this system, because of its deceptive simplicity, is really only good for that level of performing. I myself admit that at first viewing I thought that it wasn't robust enough to be utilized in a serious full-fledged mentalism program. But I soon discovered that I was wrong in my assumption, because the last half of the DVD is devoted to just such a performance using the system.

Mr. Harlan and Jen Weston perform a thirty-minute mindreading demonstration that includes many of the classics of a second-sight act: divining what playing card a spectator has selected; telling what color ball each of the five helpers is holding; matching each assistant to his or her name badge; divining what ESP card each one is holding. Discerning the serial number on a borrowed bill and a demonstration of remote viewing are also demonstrated.

And because it is strictly a verbal code, all of this can be accomplished while the medium is blindfolded, if you so choose.

The DVD includes nearly everything you will need. There are printable ESP cards, remote-viewing cards, and crib sheets that can be used if you are adverse to memorizing strings of data. With a few weeks of dedicated practice you could have a very serviceable two-person mindreading act. Mr. Harlan

has even included a set of flash cards to facilitate learning the system. The DVD features multiple scenes of the system in action that were shot at a county fair. Not only are these good for seeing how the system plays in the real world, they are also useful for learning the nuances of the code; you can listen to it being used and practice receiving the coded messages. And with codes like this, listening is key. As a receiver, one really has to pay attention at all times to exactly what the transmitter is saying. While there are only one or two key words used per sentence, each one is invaluable and necessary to discern exactly what is being transmitted. So if your mind wanders or you are not a good listener, this isn't the system for you. There are no "code words" per se, or stock phrases that get over used. You don't have to worry about repetitive or oddly placed phrases. Once the system is learned it can be used in a very natural manner; it doesn't sound stilted or unnatural at all. While this system isn't going to make you the next Evanson, it certainly is going to provide you with the basic building blocks for a very serviceable mindreading act.

THE COMPLETE MAGICIAN KIT **BY JOSHUA JAY**

Available from: www.workman.com
Price \$39.95

REVIEW BY PAYNE

As magic kits go, this one hasn't got all that much to recommend it, at least not in the prop department; the contents of the box are pretty sparse. I have little doubt that the typical recipient of this



magic set is initially going to feel a bit let down. This is because when he lifts the lid of The Complete Magician Kit, all he is going to see is a tiny set of four, four-inch linking rings, a cheap-looking pen, two decks of off-brand playing cards, and a

fake plastic thumb. Hopefully, his disappointment at discovering the dearth of tricks will not keep him from wondering why these few curious items seem to weigh so much. One hopes that his natural curiosity or, failing that, the helpful assistance of an adult will cause him to lift the thermoformed plastic tray that holds the apparatus, revealing the buried treasure of this magic set, which is Joshua Jay's excellent book *Magic – The Complete Course*. I am sure this book has already been reviewed in this publication, but to keep anyone from having to rifle through stacks and stacks of back issues in search of said review I will provide you with a somewhat abbreviated one of my own.

Run, don't walk, to your nearest bookstore or big box retailer and buy a copy of this book. Buy two. Buy three. Heck, buy all the copies they have. Take them home, put them in a big box, and secret it in an unused corner of your attic. The tricks contained in this book are far too good to be allowed to fall into the hands of the uninitiated. I know working pros whose repertoires would be helped by the material and performance tips found in this volume.

All right, that's perhaps a tad hyperbolic. But this volume is definitely a cut above the typical beginner's book of tricks. The information in the introduction alone contains sage advice it took me years to figure out on my own. Mr. Jay has done a fabulous job producing this excellent book aimed squarely at the beginner and novice magician. It is clearly laid out and illustrated with over five hundred color photographs. The instructions are concise and each trick is followed by a "Masterclass" section that provides the reader with additional tips and instruction, as well as crediting the creator or giving the history of the trick in question.

There are eight chapters on tricks ranging from Impromptu Magic to Parlor. There is also a chapter on how to arrange the tricks you've just learned into five different types of programs. Sure, some of the effects are old chestnuts like Out to Lunch and Ashes on the Palm, but Mr. Jay has cloaked them in new attire, making them relevant (relevancy being the theme that permeates this book) for today's audiences. But mixed in with these old but redressed standards are many great new effects, some of them drawn from his monthly "Talk About Tricks" column in *MAGIC*.

As the title suggests, this is a complete course in magic. It's not as all-encompassing as the *Mark Wilson Course* or *Tarbell*. But it's not as intimidating, either. It is the perfect book to start one on the right path in conjuring. And to make sure that the acolytes start off in the right direction, the book includes a two-hour instructional DVD on which Mr. Jay presents and teaches over thirty of the tricks featured in the book. So you have the best of both instructional worlds.

It's the book that makes this magic set perhaps one of the best deals on the market today. Most of the other sets currently out there boast large collections of cheap plastic props. While this might give the proto-magician the instant gratification of being able to do push-button magic, Mr. Jay's book teaches them actual skills that will allow them to entertain audiences without having

to rely on gimmicks and gizmos. Perhaps this is why this set is so sparse on props. One simply doesn't need them.

So if the book is enough and you don't really need the props, then why buy this set? Well, the book includes a handful of tricks that need something extra that a layperson might not have handy. Apart from a folding coin, everything you need to do the magic effects described in the book are included in the set. (A minor adaptation will be required for the Linking Ring routine, because some of the described moves aren't possible with the tiny rings supplied.)

My only concern with this kit is the inclusion of the cheesy Pen through Bill prop. There already is a fine non-gimmicked version of that effect in the book, so putting this pen in instead of a folding quarter seems odd. Most likely, the publishers couldn't include a quarter and maintain the price point they were going for. So if you have a child, a niece, or a nephew (or in my case a godchild) who is expressing an interest in magic, buy a folding quarter, stick it in the card you'll be giving with this set, and know that you've succeeded in passing the torch of mystery and imagination to the next generation of wonder workers.

THE EVENT MAGICIAN VOLUMES 1 AND 2 BOOKS BY JC SUM

Vol. 1: 84 pages Vol. 2: 74 pages

Distributed by Murphy's Magic Supplies

\$45.00 each

REVIEW BY PAYNE



I'm generally leery of these types of manuscripts. You could read a book about brain surgery and possibly gain a general understanding of the procedures and techniques. But in no way would you be in possession of the skills and expertise needed to successfully execute the material you just learned. There is, after all, a huge difference between knowing a thing and doing a thing. So I've always wondered what the intended market is for books such as J.C. Sum's *The Event Magician Volumes One and Two*. I assume that those performers who are interested in getting into the "event magician" side of the business already have an act of some kind, or at least have been involved in the magic industry long enough that they have the rudimentary knowledge of the material contained in these books. Those who would find the information in these manuscripts of great use probably lack a suitable act to market, because they haven't been doing magic on a professional level for a long enough time. It's something of a classic catch-22 situation.

But for those of you who are interested in the opinions of a fulltime worker on the steps required to become an "event magician," or who are simply collectors of marketing materials, be warned that these two volumes were originally published as a single book under the title *The Event Illusionist* back in 2004. If

you already own a copy of that previously released edition (or the 2008 reprint), you probably won't need to purchase these newly released volumes, even though the author claims to have revised the content.

So who is JC Sum and what exactly is an event magician? According to the book, JC Sum is a Singapore-based performer. He is one of the top illusionists in Asia and has performed over three thousand shows all over the world. He describes an event magician as an act that has been hired as part of a larger function. These range from birthday parties and weddings to tradeshow and other types of corporate and civic events. By this definition, ninety percent of the magicians who are out there working can call themselves event magicians.

Volume one (*Designing a Stage Show for Special Events*) starts off by discussing the nature of events and the types of clients one might expect to find, what kind of audience you should expect, and the performing environments you are likely to encounter. While the author claims that the material in these books has been rewritten for "all event magicians, not just illusionists," it is clear that his chief focus is on the performance and presentation of an illusion show – an illusion show that will generally be performed on a stage, a set of risers, or in the worst-case scenario, on the floor against a wall. No mention is given to those occasions when you discover that your performing venue is in the middle of the dance floor completely surrounded by the audience or outdoors on an uneven surface with equally bad angles. These are the venues I find myself performing in more often than not, and they are totally unsuitable for most illusion shows. How to handle presenting your program in a house or public hall, those locales where ninety percent of us generally find ourselves working, is scarcely touched upon.

The next chapter goes into constructing your show. It touches on formula, format, and the selection of material – a complex and all-important subject that Mr. Sum devotes a total of ten pages to. In the end, he basically lays out for you a rather formulaic template on which to build your act. Strangely, later in the books he rails against the cookie-cutter type of performer who has built his act upon a formulaic template.

The rest of the book touches lightly on stage management, costume, lighting, music, and audio systems. Much of the information is merely lists of items available to the event magician, with little or no recommendations for choosing one type of equipment over another. For example, the section on tables simply tells you what the basic types of tables are and lists some of the manufacturers of them. But he fails to go into depth at all about which table is best for what type of situation and what to look for in selecting the proper table for your act.

Perhaps the most valuable section of this book is the one on how to pack and ship your show. But since the vast majority of people reading this review probably drive from gig to gig, or have managed to whittle their act down so it fits into a suitcase, knowing how to ship your act via air freight isn't all that useful. Though I do admit it would have come in handy for me several years ago when I had to ship a fellow performer's Human Cannonball cannon to Chicago.

The second volume of the set (*The Business of Magic for Special Events*) probably has the most value to the average magician because it focuses on marketing. But at seventy-four pages, it touches on the subject so lightly that you'd be better off reading a couple of the marketing books the author lists. So unless you're planning on taking an illusion show on tour or have never done an event show before, I really think your money would be better spent elsewhere.

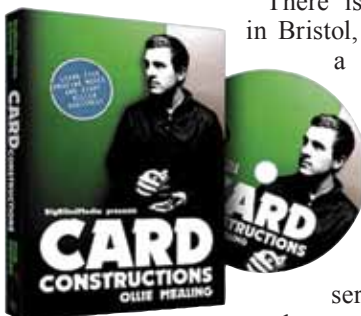
CARD CONSTRUCTIONS DVD

By OLLIE MEALING

Distributed by Murphy's Magic Supplies

Retail Price \$30.00

REVIEW BY JAMIE SALINAS



There is a magic bar called Illusions in Bristol, UK, that has been featured in a number of good solid magic instructional videos. Ollie Meaning's *Card Constructions* is yet another DVD from this famous magic bar. This DVD is all card magic for the close-up magician.

The video begins with a series of five utility moves for a peek, several controls, a double lift, and a switch. All of these moves are really good, with the exception of one of the controls, which seems a little unnatural to me. Ollie only provides a few suggested uses for the moves during this section, but they are great tools to add to your card magic. My favorite is the peek of two selected cards.

In the next section, fellow magician Cameron Francis joins Ollie as he teaches several full routines that incorporate the utility moves taught in the first section. Ollie's *Constructing the Deck* is a very nice routine in which cards change from a double-backed pack of cards to a regular printed deck. It uses no gaffed cards and is a nice alternative to pick-a-card effects. *Four Sugars* is a nice effect of finding a selected card along with the three other cards to make four-of-a-kind. It has a nice kicker ending, but utilizes a move that does not look natural to me. *Triple Coincidence* is a fun routine in which the spectator cuts the pack three times to reveal his own selected card. *The Sandwich Meal* is a really strong multiple-phase routine that has a lot of magical moments.

There are eight routines and a number of methods detailed, as well as live performances to study. With the exception of that one move that I found unnatural, it is all solid card magic for the close-up worker. If you are a card worker, you will surely find things to add to your performances. This DVD is a solid investment.

CRAFTY POWER DVD

By KREIS

Distributed by Murphy's Magic Supplies

Price \$30.00

REVIEW BY MARC DESOUZA



I am more than a bit conflicted about writing this review. At face value, you are looking at a \$30 DVD that lasts only twenty-eight minutes and teaches nine routines, several of which are very repetitive. The worst part is this: you can't even do any of the routines unless you buy two gimmicked coins that will cost you, at a minimum, over \$40 each. They could cost you up to \$129 each, depending on the style of coins you like to use. Now your investment is at least \$125. With the

financial issue out of the way, let's look at the magical effects and the value of those.

The first effect, *Coins Across*, may be worth the entire \$125 price. It is one of the most magical versions of this classic that I have seen. The handling is so clean and open, and I think it would fry any lay audience, as long as they didn't ask to examine the coins. I am certain that you will be able to find a performance video of this routine online somewhere. I encourage you to look it up. If you didn't know gaffs were involved, you would be fooled very badly. Even after knowing that gaffs are involved, you will most likely still get fooled or, at the very least, not see a darned thing.

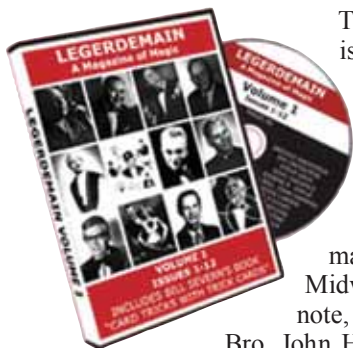
In addition to that excellent routine, there is a second *Coins Across* (using two glasses) and a *Coin through Glass*, both of which are rather pedestrian. The *Coin through Spectator's Hand* follows the same type of handling as the first *Coins Across* and is a real fooler. With the DVD you also get an additional gimmick that allows you to do a few more routines, such as a *Coin through Deck and Heads or Tails*. There is another *Coin Toss* routine and *Reverse Coin through Table and Glass*, in which the coin travels up through the table and visibly jumps into the glass. The last effect, *Mental Game*, is a three-coin prediction effect with a half dollar, a British penny, and a Chinese coin. A participant is asked to put one coin in his pocket and one coin in each closed fist. The magician is able to tell which coin is where without fail. This is a bit complex to describe on a video with no voice, so the manufacturer has conveniently provided a simple one-page sheet of instructions that teaches the effect clearly. It has a very Hummeresque feel to it.

If you don't already own the necessary gaffed coins, the cost of the props may be too expensive for the average magician (who might end up tossing them in his magic drawer). But a working performer could definitely use these routines in the real world, which would make the purchase of the gaffed coins a good investment. With these concerns noted, I give it a guarded recommendation.

LEGERDEMAIN MAGAZINE, VOLUME 1 CD-ROM EDITED BY JOHN FABJANCE

Distributed by Murphy's Magic Supplies
Price \$14.95

REVIEW BY DAVID GOODSSELL



This CD contains the first twelve issues of *Legerdemain* in PDF format. In February 1977, John Fabjance of Fabjance Studios (Illinois) published the first of forty-one issues of *Legerdemain, A Magazine of Magic*.

Midwest based, most of the material was contributed from Midwest magicians, many of real note, such as the late Gene Devoe, Bro. John Hamman, U.F. "Gen" Grant, Bill

Severn, Frank Eberhardt, and Don Tanner. Others are still around, such as Harry Monti, Mike O'Dowd, and John Fabjance, himself. *Legerdemain* was a house organ for Fabjance Studios, much as *Tops* and *The New Tops* were for Abbott's. As such, there were several merchandise ads in each issue. The original was probably offset published and laid out with typewritten text and halftones. The first issue was forty pages in length,

folded to an 8½ x 11 size, and was saddle-stitched (stapled). Subsequent issues were thirty-six pages. The only color was red trim on the front and back cover. Each issue featured a portrait on the front cover. The publication quality was only fair, but then a subscription was only \$11 per year. The material, good for the day, seems a bit dated by modern standards; however, it is a rare issue that does not contain something of value even now.

About half of the material consists of card tricks, with the other half a variety of routines for standard apparatus popular then (*Topsy Turvy Bottles*, the *Aldini Salt Shakers*, Grant's *Wand Through the Balloon*), off-beat close-up and parlor items, a mentalism effect each month, Sandy O'Dowd's advice for assistants, and Mike O'Dowd's reflections on his experiences as a professional illusionist. Yes, the commentary is almost forty years old, but every once in a while an item will trigger an application for today, and every once in awhile there is something off the wall that is cute and clever and which will please the most jaded performer. Once such item is Russ Walsh's handling of the spring and ring puzzle that seems to pop up every decade.

So why would one buy this CD? Collectors and historians who do not require the tactile pleasure of turning real pages will enjoy browsing the contents, and it may be the only way some can add *Legerdemain* to their collection. (Will the remaining twenty-nine issues be converted to PDFs? Perhaps, it depends on how well this CD sells.) For performing magicians there is always the possibility that somewhere among the pages is just the gem they are looking for. For the rest, well, the nature of magicians is that it is always fun to browse the magic of the past.

PARTY CARD TRICKS COMPACT DISC BY GEORGE SCHINDLER

Available from www.showbizmagic.net
Price: \$19.95

REVIEW BY DAVID GOODSSELL



Do you perform tricks with your cell phone, your iPad, or your computer? These devices, which can play prerecorded audio files, are pretty common today. The concept employed in *Party Card Tricks* isn't new. Magicians forty years ago could buy a long-play record (yep, vinyl!) that played a dozen or so trick instructions rather than tunes. This was followed by cassette tapes that did the same thing. George Schindler now offers a CD that brings the concept up to date.

Load the MP3 instructions for ten self-working card tricks into the device of your choice and you are ready to go. The narrator gives the instructions and you and a spectator follow along. Of course, you might have to cheat a little on three or four of these tricks, like stacking a deck ahead of time, being able to force a coin, or perhaps do a "secret" move. With very little practice your spectator will be unaware of this. For the most part these are self-working tricks, but as far as the spectator is concerned you and he just follow the narration and magic happens. And it is an easy matter to pause the instructions at any point to allow the spectator to complete an instruction – a lot easier today than it was with the old record player!

The ten card tricks are standard effects: a chosen card turns face up in the deck; when the deck is dealt into four piles the top

cards are found to be Kings and the bottom cards are found to be Aces; twelve cards are dealt into a circle like the face of a clock, and a playing card located at the hour selected by the spectator matches the prediction spoken by the narrator; a chosen card is found as the spectator spells his or her name; etc. Even though these may be chestnuts, these tricks will be new to your friends, and they are all deceptive. While you are given ten trick "tracks," you will only play two or three in a performance, so you can do further magic for the same audience at a later time without repetition. The voice on the CD is that of George Schindler, Dean of The Society of American Magicians. The occasional jokes in the instructions are as old as he is! But they will still bring a chuckle, and that all adds to the fun. Along with the ten trick soundtracks on the CD is a PDF file with instructions for your eyes only that explain what you must do to make the tricks work.

SWEET! ONE-TRICK DVD **BY DIAMOND JIM TYLER**

*Available from: www.diamond-jim.com
Distributed by Murphy's Magic Supplies
Price \$25.00*

REVIEW BY MARC DESOUZA



Sweet is a one-trick DVD that comes with a bonus effect called Birthday Card. In Sweet, you borrow a coin, put a sticker on it, and have the sticker initialed. You vanish the coin, and then remove a number of Sweet-N-Low packets from the holder on the table. Explaining that the makers of Sweet-N-Low are putting prizes in some of them now, you hold a few up to the light, and comment that you have located one of them. You tear the packet open, and pour the contents onto the lender's

hand. Along with the powdered sweetener is the initialed coin.

Have we seen this one before? Yes, we certainly have. Is there anything different here? Well, this is a very practical version that is pretty clean. It is a good piece for the restaurant worker who would like to add something different to his repertoire. But is it that different? Not really, but if you'd like to do this effect, this is as good a version as I've seen. Plus, you get a little gimmick that you could buy at any office supply store, but which Diamond Jim has kindly provided so you don't have to go searching before you start work.

Well, what about that bonus trick Birthday Card? It is a signed card in envelope, but it has a very nice theme as well as some nice handling bits. Is it revolutionary? Nope, but it is obvious that this is a working piece right out of Diamond Jim's repertoire. All of the kinks have been worked out for you already, and there are some real nice moments that would make this a memorable effect for your audiences.

Many of us already have versions of one or both of these effects, but there may be an idea or two that can be incorporated into our present versions. For those who don't have a routine like these in their repertoire and wish to add one, these are good handlings that can be easily learned and adopted. Recommended.

ANY CARD TO ANY SPECTATOR'S WALLET **DVD AND GIMMICK**

BY JEFF KAYLOR AND MICHAEL AMMAR

*Available from: www.thekayloroption.com
Distributed by Murphy's Magic Supplies
Price \$39.99*

REVIEW BY DANNY ARCHER



On this DVD Jeff Kaylor shows you the work on what he calls the Ultimate Card Control Utility (a gimmick that is included with the DVD). The UCCU allows you to secretly remove a selected card (or cards) from the deck. The cards to be removed must be on the top or bottom

of the pack. No palming is required. The basic effect is that a freely selected and signed card is returned to the deck; after the magician shuffles, the pack is offered to a spectator to shuffle. The deck is retrieved and a spectator is asked to remove his wallet. After showing his hands empty, the magician takes the spectator's wallet and removes the selected card from inside it.

Both picture and sound quality are excellent, as is the menu navigation on this fifteen-minute DVD. A nice touch is that you also get access to a website for users of the product that offers additional thoughts and ideas. One small quibble is that you never get to see a whole performance from start to finish. There are loads of clips of different parts of the routine, but (and call me old-fashioned) I like to see an intact performance.

The UCCU is a very clever idea. Although not used in this manner, I have seen this underlying principle used before. I can (and do) duplicate this effect by using sleight of hand, but no sleights can equal the fairness that you can achieve when using this gimmick. The gimmick can be installed in about a minute and should never need to be replaced. Be aware that this gimmick cannot be used with every type of clothing (for example a T-shirt would not work).

The selected card can be removed from your wallet, or this can be made even stronger by using a spectator's wallet. Audience management needs to be used to cover the ditch and recovery of the signed card, but this can be worked out without too much trouble. The UCCU is a great gimmick for anyone looking to make their card magic stronger by allowing the spectators to shuffle the deck, without having to palm out the cards. It works just as well for adding cards to a spectator-shuffled deck. Even for experienced card palmers, the gimmick allows for such an exceptionally clean handling that I am happy to recommend this to all.

X-TENSION DVD **BY ALEXANDER KOLLE**

*Distributed by Murphy's Magic Supplies
Price \$35.00*

REVIEW BY MARC DESOUZA

Germany's Alexander Kolle is best known for his previous releases, The Hawk and Hawk 2.0. X-Tension follows hot on the heels of those very fine and successful DVDs. No one familiar with those previous releases will be surprised to see that X-Tension uses the same technology, but for very different effects. I don't



feel like I'm giving anything away here. If you know the method for The Hawk and watch the video trailer for this product, you can see the similarity. This is not meant to denigrate this product.

What's the effect? You stick a piece of a Post-It Note to a playing card and scribble something on it. The image instantly and visibly changes to the spectator's name, the

name of a card, or virtually any other image you want. The Post-It is removed and given to the spectator to keep. You could do it on a card case instead of a card. You could tear up the Post-It and have it restored. Kalle gives you a few other effects to do with the gaff as well.

What you are buying here is a tool that you can use to create your own effects, and it's a pretty cool tool. Kalle goes into excruciating detail on how to make the gimmick and variations of the gimmick for different purposes. In essence, he is sharing a much easier way to create an acrobatic card type of gaff, using more modern materials. In addition to the method shown in The Hawk, he shows a new material that makes the creation of these cards even easier. Among the other types of gimmicks that he shows based on the same technology are a great color-changing-card gimmick and his Popcorn Cards. In the latter effect, a deck is cut into four piles; without touching anything, cards pop off of the piles and flip face up onto the packets to reveal four of a kind. This is an incredible sight, but it will require some experimentation and practice to get it to be a reliable, working, performance piece.

The DVD is well shot and the explanations are very clear. In addition to the DVD, you are supplied with one pre-made gimmicked card, some gaffed cards that are needed to make more gimmicks, some of the material you need to make up the original version of the gimmick, a glue stick, and a pad of Post-It Notes. All you need to provide are a few playing cards, an X-Acto knife, a straight edge, and an appropriate surface to cut and glue on...and some patience. This is, in the words of the late Tommy Wonder, prison work. You will have to work a bit to make these gimmicks quickly, but it's not too tough and certainly far easier than the original method of making acrobatic cards.

If this sort of magic and magical experimentation is your cup of tea, you will love X-Tension.

The magic is visually stunning and well worth adding to the repertoire of any close-up magician. Highly recommended.

CUSTOM IMPRINTED MILLION DOLLAR GIVEAWAY PROP BY FABJANCE

Available from: www.MagicMgmt.com/magicshop

Distributed by Murphy's Magic Supplies

Price: 500 for \$170; 1000 for \$200.

REVIEW BY DAVID GOODSSELL



These handsome advertising pieces are \$1,000,000 bills, printed in full color on good quality paper (although not currency texture). Your portrait will appear on the front, along with your name and phone number. On the reverse side will be two more photos, plus additional advertising material. They

are probably too pricey to be handed out indiscriminately, but they are perfect to enclose with contact letters, to occasionally hand out with your business card, or to give to audience helpers. Contact John Fabjance at orders@magicmgmt.com for ordering details.

INVISIBLE PASS DVD BY CHRIS DUGDALE

Available from: www.jbtvusa.com

Distributed by Murphy's Magic Supplies

Price \$30.00

REVIEW BY NORMAN BECK



This is a one-move DVD, and it is overpriced. I don't mind spending good money for magic, but at thirty bucks for something that isn't earth-shattering, mind-blowing, or just out-and-out good...well,

I think it costs too much. You get about thirteen minutes or so of actual teaching of the technique. I can count on one hand the number of great passes that I have seen (or not seen) in my life, and no

one who has accomplished that has learned it from a thirteen-minute instructional video.

The total video runtime is longer than thirteen minutes. You get to see actual footage of Mr. Dugdale executing the move. Perhaps you could learn to do a pass from this DVD, but I have my doubts. I will say this: If someone came up to me at a convention and said that for \$30 they could teach me in thirteen minutes how to do a good pass, I might spend the money. But I'd be skeptical. It is clear that Chris is a full-time working pro and uses the pass often. I am on the fence with this one. If this were part of a DVD with a few tricks using the move, it might receive a recommendation, but I think there are better ways to spend your thirty bucks.

THE DIXON DROP DVD BY DOC DIXON

Available from: www.dixonmagic.com

Price \$30.00

REVIEW BY NORMAN BECK



This is a one-move DVD that, just like the Invisible Pass DVD, sells for \$30. Here's what the Dixon Drop accomplishes: you cut the deck, show the card cut to, and as you drop that small packet to the table, the bottom card changes.

I liked the use of this move in the Cards Across effect demonstrated on the DVD. The creator also demonstrates its use as a force, although I thought that application was less good. The effect that I would use involves cutting four piles and having the bottom card of each pile change to an Ace.

In many situations this move would not be practical, because you need a hard surface to drop the cards on. I would suggest that you go on the Internet and search out this move to see if it would fit your performance style. Magic moves, routines, and such are like kids: we always think that ours are great. In watching the

DVD, it is clear that Mr. Dixon loves this move and has spent a great deal of time with it. I don't feel the love, but in fairness to the creator I haven't spent the time with it that he has. Who knows, over time I may come to love it as much as he does.

ROOM FOR YOU TRICK BY JIM KLEEFELD

Available from: www.jimkleefeld.com
Price: \$22.50

REVIEW BY DAVID GOODSSELL



What makes for a good close-up trick, one-on-one, or perhaps for a few people seated around a table? There are hundreds of possible answers, but here's what makes Room for You a dandy trick: it is based on an experience most people have had. The props look authentic and are very attractive. The spectator participates and, in fact, does almost all of the work. The result is bewildering... how

did...? That is the effect you want.

"Have you ever gone house hunting, for real or for fun? Starlight Realty has some dandy floor plans." So saying, the performer shows a full-color advertising card, 8½ x 5½ inches in size, with the photograph of a house on one side and a sample floor plan on the reverse. This is placed in front of the spectator. The performer points out that there are four entrances to the house, and that in a moment the spectator will wander through the house by moving his finger through one entrance and then from one room to another and back again, through rooms as many times as he chooses, just as he would if he were really looking to buy the house. The spectator chooses an entrance and the number of rooms he will visit. The performer then directs the spectator to place his finger on the chosen entrance and move his finger into the house and back and forth among the rooms, finally ending in one room.

Picking up an envelope, which has been in full view the whole time, the performer tears it open and slides out a color postcard. On it is a photograph of the room where the spectator finished his tour!

Jim Kleefeld's ten-page instruction booklet provides the full patter for the routine along with easy-to-follow directions. The script has been carefully crafted not only to eliminate any confusion on the spectator's part but also to emphasize the fairness of the process. This is important, and although you might not follow the script verbatim, studying it will give you valuable insights for an effective presentation. By the way, there is an art to writing really good instructions, and Jim has mastered it – these are excellent.

An alternative ending, using full-color business cards rather than the postcard, enables the effect to be repeated at a later date and still be effective even if the same room is selected. By the way, although the spectator has the impression that he could end up in any one of nine possible locations, there are actually only two possibilities. That is the beauty of the routine and, of course, the prediction always has two endings.

You receive the instruction booklet, the floor plan, ten business cards, the full-color postcard, and a couple of envelopes. This is an excellent effect at a very reasonable price.

CONFUSING DIE TRICK BY JOHN FABJANCE

Available from: www.magicmgmt.com/magicshop/
Price \$74.50

REVIEW BY PAYNE



"Finally, someone came up with a moving spot-card trick that makes sense." At least that's what the ad for Fabjance's Confusing Die in the May 1957 edition of *The Linking Ring* proclaimed. And it was correct. By 1957, the trick had lost its original meaning. The diamond-shaped pips of the original had been supplanted with large dots. This succeeded

in transforming the prop from the indexless playing card it was designed to resemble into a meaningless prop that (on a good day) the performer might be able to pass off as a domino. (But only if no one in the audience had ever seen a domino before.)

Mr. Fabjance offered a solution to this issue by creating a What's Next that the audience could better relate to. The effect is pretty much the same. The magician shows the audience a six-inch square card that has a single dot in the center of it, which resembles a single die – albeit a flat one. He turns the card over to show that the backside of the card has two spots – again in the same motif as a die. The card is once again turned to show that there are now three spots where only a moment ago there was but one. The card is flipped around for a fourth time to reveal that there are now four dots. The magician can run through the same series of motions, showing one dot, two dots, three dots, four dots as many times as he likes. Or he can choose to reveal how the trick "actually" works in the manner of the classic What's Next routine: he shows the audience that one side of the card actually has two dots on it while the other has three. By holding the card in certain ways, he can vary the appearance of the card. In the end, however, the card is shown to actually have three spots on one side and four on the other. But as an added kicker the card is shown to also have five spots on one side and six on the other. Two surprise endings! This is one more than you get with the standard What's Next routine.

Unlike the original, which was made out of cardboard and had dots that ran across strands of fishing line, this new model is made of layered styrene and has seven neodymium magnets embedded in it to hold the spots in place. These are positioned so that the sliding spots align perfectly every time. It also gives you the ability to move them into position without having to look at the card as you're doing so. Even though it is only six inches square, its simple design and high contrast ratio should allow it to be seen perfectly in your typical performance venue. I wouldn't use it in the Sydney Opera house, but it is large enough to use in your average theater.

Since it fits into the "picks small, plays big" genre of props, it is the perfect thing to keep in your case to have on hand when you need an extra trick. It is also great for an emcee bit or even, as I'm sure was its original intent, a featured effect of your show. ★

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Irwin Royes Brian I am happie with my amp and happie to spread the word.

Celia Milton I love brian; he is the king of customer service!

Jeb Earl dont worry B Happie

Scot Smith Loud, reliable, versatile and easy to use!

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Magical Wisdom


During the last century, humans became psychologically conditioned to watch 30 and 60 minute long television programs. It is wise to build magic acts that are the same length.

A magician should never count his money until his check has been in the bank ten days.

It is comical when an audience hears the magician's cell phone ring during his performance.

Sometimes there is no such as thing as "your favorite method."

Business should not be conducted during magic club meetings. Leave business for Executive Committee Meetings held before or after magic club meetings. Keep magic club meetings fun!



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James Munton	51
Joe Mogar - Magic Stars	35
Klamm Magic	41
La Rock's Fun and Magic Outlet	10
Levent Magic	65
Loomis Magic	5
Nielsen Magic	5
Patrick's Magic	41
S.A.M. Convention 2012	7
S.A.M. Twitter	50
Show-Biz Services	9
Signature Pieces	63
The Magic Cafe	69
T. Myers	35
ToeKneeMagic.com	71
U.S. Toy Magic	72
Xavier Giro	62

INSIDE STRAIGHT

BY NORMAN BECK

CAN YOU DIG IT?

"George 101, George 101 and a backer 10-78 at 31st and 169." "George 101 copy, George 103 I am in route."

"I held a four by one with a twelve count. He tracked the Club Ace and dummy hit with Ace fourth, four small, a stiff, and Queen-Jack fourth."

Do you have a clue what I just said? I was using English, but unless you live in my world, you probably have no idea what the meanings of those sentences are. In your travels, one thing you must learn is *jargon* – the lingo or slang of whatever group you are with.

In my travels to other countries, I found it very helpful to learn the following phrases in many languages: hello, please, thank you, how much is it, where is the bathroom, I would like a beer, I don't speak your language. These will go a long way toward making your trip more enjoyable.

The importance of choosing words correctly first hit home when I was a young policeman. My partner was an MIT-type guy who had a lot of brains and not much common sense. He was in the process of arresting a habitual offender. Larry said to the suspect, "Mr. Jones, it would appear to me that you have had a rather convivial afternoon and have overindulged in libations. You are inebriated and I am going to incarcerate you for public intoxication." Mr. Jones's response was, "Say what?" I was sitting behind him in the police car and said, "Look man, you're drunk and you're going to jail." He responded with, "Hell yes, I know I'm drunk, but what is this 'intoxication' BS he's talking about?" This is a prime example of knowing your customer.

I deal with people every day in all walks of life; learning the lingo is very important in gaining rapport. In many situations it is not what you say, but rather how you say it. I play in a lot of bridge tournaments. Every now and then someone will describe a bridge hand to me. Simply by the way a person gives me a bridge hand, I can tell a great deal about what level player he or she is.

However, if you're not careful, you can fall into a trap. In an effort to appear "with it," you can use slang in the wrong context. A person who does this shows that he is a fool, and will be given no credit. If you are unsure of the slang or jargon, rather than putting on a front, I think it is much better to admit that you have little or no knowledge and need help. In the magic world we have our own jargon; think about how quickly we can tell when someone is a novice, simply based on the words he uses. Sometimes, however, in unfamiliar situations, I will intentionally misuse jargon, so that I am perceived as someone who has little or no knowledge. In this way I can assess the people I'm dealing with without tipping my own hand. [Editor's note: Norman Beck does this better than anyone I've ever met.]

Let me close with a joke that relates to this subject.

Billy Bob, a Texas redneck, approached a young lady and asked her to spend a weekend with him in Las Vegas. Her response was, "I am sorry, but my proclivity toward the esoteric aspects of such sexual activity precludes such an erotic confrontation." Billy Bob gave her a blank look and said, "I don't get it." She said, "That's exactly right." ★

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4. Table cloth is removed to reveal card castle.

5. Card castle is a three dimensional unit. Chosen card is removed from top (peak) of castle.

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James Muntan's

Pro Files

True Stories from the Files of Working Pros



James shares an entertaining tale from the performing lives of professional magicians. These stories illustrate various tricky situations that working pros have found themselves in and how they handled them.

DOC EASON



Magician Doc Eason is fond of saying, “All journeys have secret destinations of which the traveler is not always aware.” For him, it is a philosophy borne out by personal experience. In 1977, at the age of thirty, Doc set out on a motorcycle trip to visit friends in Snowmass, Colorado. What he thought would be a two-week

excursion turned into a lifelong calling.

I recently interviewed Doc for a podcast on the Magic Bistro. Doc generously shared a number of stories from his long career in magic, stories that were by turns surprising, inspirational, and instructive. Perhaps the most surprising fact is that Doc was a relative latecomer to the field of magic. When Doc made his fateful trip to Snowmass, he was a complete novice. He owned only one magic book and had no background or experience in magic.

Arriving in Snowmass, Doc paid a visit to the Tower Restaurant, co-owned by the late singer John Denver. There he saw renowned bar magician Bob Sheets performing, an encounter that was to change his life forever. The two men became friends, and after Doc expressed an interest in learning more about magic, Bob lent him a stack of books. A quick study, with natural talent, Doc ended up taking over when Bob left the job. Doc Eason’s “temporary” run at the Tower lasted twenty-seven years, until the bar closed in 2004.

Doc points out that there are advantages to working a bar in a tourist resort area. People on vacation are predisposed to have a good time. There is a new audience every night, and those who do return are already fans. The Tower Bar itself was “serendipitously designed,” as Doc puts it. The layout of the room was conducive to performance; the bar served as a built-in stage area with room for three rows of spectators.

It was also an accident of design that led to one of Doc’s most celebrated tricks.

“One of the very first tricks Bob taught me was the J.C. Wagner card-on-ceiling routine, in which you wrap a dollar

bill around the deck and there’s a thumbtack involved. One of the things that impressed me when I first walked into the Tower was all the dollar bills and cards on the ceiling. It was a wonderful billboard, an enticement for people to come back. When I finally got behind the bar, I kept looking up there. I thought, “Why all this rigmarole for a dollar? Why not do it for \$20?” Doc made the trick part of his finale, to be performed after passing the hat for \$20.

The Tower, like many older buildings, lacked a good ventilation system. With a few people smoking, or in the heat of summer, the interior would become oppressive. To help alleviate the problem, management installed ceiling fans. One winter, Doc had just finished his signature trick when a man at the bar called out to him. The spectator said, “I’ve got a hundred bucks in my pocket that says you can’t do that same trick with the fan blades spinning.”

As Doc recalls, he took a minute to think about it. He’d never been offered \$100 to do a trick before. He looked up at the fan and began to conjecture. He mentally calculated the circumference of the fan and estimated that about thirty percent of the area was taken up by blades, with open air constituting the remaining seventy percent. He figured his odds were pretty good. Before accepting the challenge, Doc clarified that it was not a bet. In other words, he would not have to pay the spectator if he was unable to complete the trick. The man agreed.

When Doc got right up under the blades and had a closer look, he realized that his best chance of success lay at the outer edge of the fan, where the blades were farther apart. The fan itself hung low, only a couple of inches beyond the reach of his hand. Conditions looked favorable. Hoping for the best, Doc raised his arm and threw. The card stuck.

“The only person in the bar more surprised than the guy with the \$100 was me,” recalls Doc. “And I discovered I had a new finale to my act, a new target. I could pass the hat and say, ‘Folks, if we come up with \$100, we’ll do the trick through the blades of death.’ If there wasn’t enough in the hat, I’d pass it again.”

Just when Doc thought he had taken the trick as far as he could, someone upped the challenge. He was nearing the end of his routine, finishing up a multiple-card selection, when a guy approached the middle of the bar and flashed a wad of hundred-dollar bills. He offered Doc \$100 to do the fan trick on the spot. Doc tossed up the deck. The man looked at Doc, looked at the



Doc performing Card on Ceiling Through the Blades of Death

fan, and offered him another \$100 to repeat it. Doc complied. By that time, Doc said, "I wasn't paying attention to anyone else. This guy was driving the bus."

"Okay," said the spectator. "I've got \$500 if you can do that trick blindfolded." It was an offer Doc couldn't refuse. "He thought that I was waiting for the right space, but the fan blade is going rapidly. There's no space. It doesn't matter if I look or not; there's nothing to look at. You just hurl

important point. Even as professionals and "experts" in magic, we are never too experienced to learn something from our audiences. Many of us have practiced for years to get to the point where we are now. We have well-crafted routines and lines that we repeat night after night. But we should never be so rehearsed that we do not leave room for improvisation.

Close-up magic is by definition interactive. While this can mean putting up with the occasional heckler or inebriate, it also creates the potential for collaboration and for the introduction of new and different perspectives. When the first spectator asked Doc to throw his deck through a moving fan, he was in essence saying, "That's a great trick. You know what would make it even greater?" Then the second spectator came along and introduced another complication. In fact, although the trick appeared to be more difficult with a blindfold, even impossible, Doc was able to perform it just as he had before, only to greater applause. Each time, rather than feeling annoyance at being challenged, he recognized an opportunity to enhance the performance, thus boosting the entertainment value for his audience and increasing his financial reward. In magic, and particularly in bar magic, that level of interaction and engagement with the audience is vital. As Doc says, "Any shmuck can do a card trick. It's about the people."

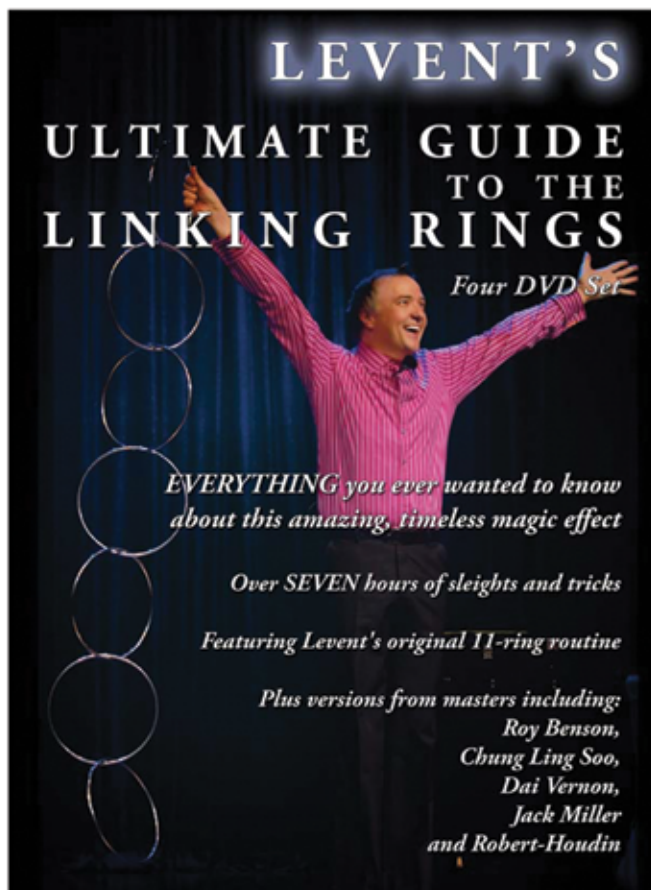
After the Tower Bar closed, Doc remained in Snowmass. He now performs a one-man show that he describes as a blend of "local history, laughs, a few poignant moments, and some pretty amazing magic." The name of the show? *Secret Destinations*.

To hear the podcast of the entire interview with Doc Eason, visit www.magicbistro.com. ★

the SOB and hope it goes through."

Doc was blindfolded with a cloth napkin from the dining room. "You know that sound in tennis when a ball hits the sweet spot? That same sound happens when a deck of cards hits the ceiling. The crowd went crazy." Doc had made \$700 in a few minutes. He took the rest of the night off.

Doc thinks of the two incidents as classic cases of listening to the audience and being open to the unexpected. It's an



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Larry Hass

Theory and Art of Magic

CLOSING THOUGHTS

This column marks the end of two years that I have been writing “Theory and Art of Magic” for *M-U-M* magazine. It has been a pleasure every month to share with you my “practical concepts” for excellent magic, and to receive your great feedback. Thank you for reading and thinking along with me.

Even so, it is time to take a break. It is time to make room for some fresh ideas and new projects. However, my hiatus will be brief: I plan to be back soon with a new column on a topic of supreme importance to performers, so stay tuned!

Several months ago I began asking myself what my final “Theory and Art of Magic” column should be about. “What is the primary thing I would like to convey in my closing thoughts?” Almost immediately the answer became evident. I needed to talk about what I see as the most significant threat to magic today.

INFORMATION OVERLOAD

One hundred years ago if a young person became enchanted with magic – having witnessed a show by Germain, Thurston, or Downs – they would have to make a concentrated effort to get information, probably from one of a very few books, and only then if they were lucky enough to have access to a good library or a magic shop.

Today, we can’t imagine such a thing. Today, we are drowning in information. Products, books, DVDs, lectures, downloads, YouTube videos, workshops, television specials, wiki-pages, at least five major print magazines and four online ones, chat rooms, websites, fan pages, tweets, and posts. Everyone is selling and up-selling. Every product is “must-have, must-view,” the newest, the latest, the ultimate, “edition 4.2.” It is impossible to keep up, and it is impossible to check out. The results are fragmentation of awareness, superficiality of engagement, and fatigue.

In this regard, the magic world is just

like the larger world; information overload is a major issue for everyone in modern times. But it poses a special problem for magicians – at least for anyone who would hope to be a performer. That’s because becoming an excellent performer of magic only happens when we turn it all off and get down to the embodied work of practice, rehearsal, and performance.

Please don’t misunderstand. I am no Luddite. I, too, am “connected” and I use new media in many ways to serve my magic businesses. Access and connectivity are marvelous things; being tuned in, turned on, and plugged in is just fine. But all that stuff is how you *sell*, not how you develop a performance *worth* selling. It is how you “fill your head,” not how you train your hands, voice, and body to move people and excite them. Genuinely excellent performances only come to be in the cauldron of embodied preparation and living work for real people. Some things never change.

As you face the information onslaught in magic, I encourage you to remember one crucial thing. What everyone wants, what everyone is targeting, is *your attention*. They already own your airwaves, screen space, landscapes, and wallets. What they don’t have is your attention, unless you let them. This is your point of power and the source of your freedom. Your attention is still yours to give or withhold, in the ways and places that you choose to do so.

And so in this last column, I urge you to ask yourself: to what do you give your attention? What amount do you give to this source or that one? Is the amount given in proper balance with all the needs of your life? And if you would like to be an excellent performer of magic – a *magician* – are you giving your attention to the things that will help you grow as an artist?

To help you consider this further, I want to share what I have come to think of as the Three Noble Practices. I have found these practices to be essential in my own efforts to stay awake to “the real work” amidst the information barrage. I hope that you find them helpful too.

Spend Time with Wise, Real Teachers. From the dawn of human history, people have sought out wise teachers to help them achieve good things. But we have to be careful: so many people around us – talking, blogging, chatting,

informing, even “teaching” – aren’t teachers at all, but salesmen. They are trying to get us to buy something or buy into something. A real teacher, on the contrary, is someone who is dedicated to helping you achieve your potential. I invite you to make a list of the wise, real teachers in your explorations with magic – the people who have helped you achieve some particular potential in your work. Remember how they made you feel and what they inspired in you. Now make a concrete plan to spend some good time with them.

Study Great Books and Other Resources. One of the things those wise, real teachers are going to do is recommend great materials and books for you to study. Take them up on it! Dedicate yourself to reading and rereading, viewing and reviewing, the great works of magic. Forget about breadth and the superficiality that comes with it; go for depth and real understanding. Start with one great work at a time in an area of your deep interest. Read it slowly, page by page; savor it, trick by trick. What will come out on the other side of this process is genuine learning. Some things never change.

Pick Up Your Props. Information overload makes our heads hurt from all the difficult decisions about what to buy, what to read, where to go, what to get. But in a heartbeat you can stop all the confusion by picking up your props and just practicing. It won’t be long before you start feeling great, like you are coming home to your vital core. Buddhists talk about “just sitting” as a way of getting immediately connected with direct reality. What I am recommending here is “just practicing” or “just rehearsing.” Before long, all the thoughts, confusion, and noise will just drop away and you will be reconnected with the real work of performing magic. “Just practicing” is a direct antidote, an immediate corrective to information overload.

I wish you the very best as you strive to stay connected to the living core of magic, the beautiful work of performing well for real people and astonishing them. The fate and future of magic as a performing art is in our hands...and not on our screens. ★

HEROISM AND PATRIOT AWARD

Dedicated to Magician John Eichler

NOMINATION FORM

CONTACT INFORMATION FOR PERSON SUBMITTING NOMINATION FORM:

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SAM Membership Number:
Address:
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Name:
Title/Rank:
Member of Society of American Magicians () Yes () No
Home Address:
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Signature

Qualifications/Distinguishable Action:

1. Please give a brief history of the nominee.
2. Describe the event or circumstance for which you feel the nominee displayed unparalleled heroism or patriotic duty and is deserving of the Heroism and Patriot Award.
3. Describe in detail why you feel the nominee went above and beyond the call of duty during this event.

Important Details:

- Answers to questions 1-3 should be typed on separate 8½ x 11 pages and attached to the nomination form.
- The incident/meritorious act described in this nomination form must have occurred after September 11, 2001. Awards will be issued for each calendar year.
- The award is open to all magicians.
- The recipient of the award may be living or deceased.
- The recipient will receive a medal and a certificate award.
- The award will be presented at the Society of American Magicians Annual Convention
- Nomination forms will be published in *M-U-M* magazine and on the Society of American Magicians website.
- Incomplete nomination forms will not be considered.
- Forms must be received by May 31, 2012 for consideration of the Heroism and Patriot Award for the previous calendar year.

In remembrance of John Eichler and all of the heroes in the magic community, please consider making a tax-deductible contribution to the Magic Endowment Fund.

Please send nomination forms to:

The Society of American Magicians
National Administrator: Manon Rodriguez
Attn: Heroism and Patriot Committee
PO Box 505
Parker, Colorado 80134



ED MISHELL

It is true that nuns can easily get rid of old habits. This is not just an ordinary pun, it is true. Years ago the pockets in the nun's habits were almost endless, virtually bottomless. She could reach into her pocket and produce loaf of bread or a few oranges. Small objects were a problem. The reason I know about all this is that Ed Mishell, who loved doing Michael Zens's Miracle Pocket to Pocket card trick, passing three cards from one spectator's pocket to another, never failed to recount his experience at a Catholic Church, during which the cards that went into the pockets were not easily retrieved, and he had to conclude with a different trick.



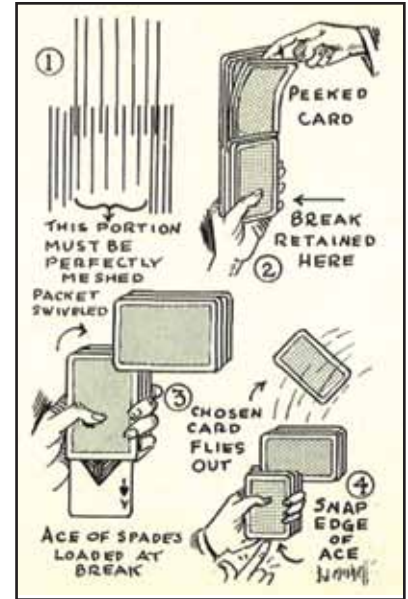
Ed Mishell

Not only was Ed a fine magician, he was a talented artist as well. Ed died in 1983, but his easy-to-recognize drawings still live on. He did the art work for Tannen's catalogs and his work appeared in many magic books. His *Wax Fax* and *Elastrix* (with Abe Hurwitz) are still in print.

I am especially indebted to Ed Mishell because he introduced me to the Jack Hughes Portable Sawing effect. For many years Ed Mishell was the magic reviewer for *Genii* magazine. His "Tricks of the Trade" column was very highly regarded, and good review in it helped sell tricks. Ed always got free samples in advance of production.

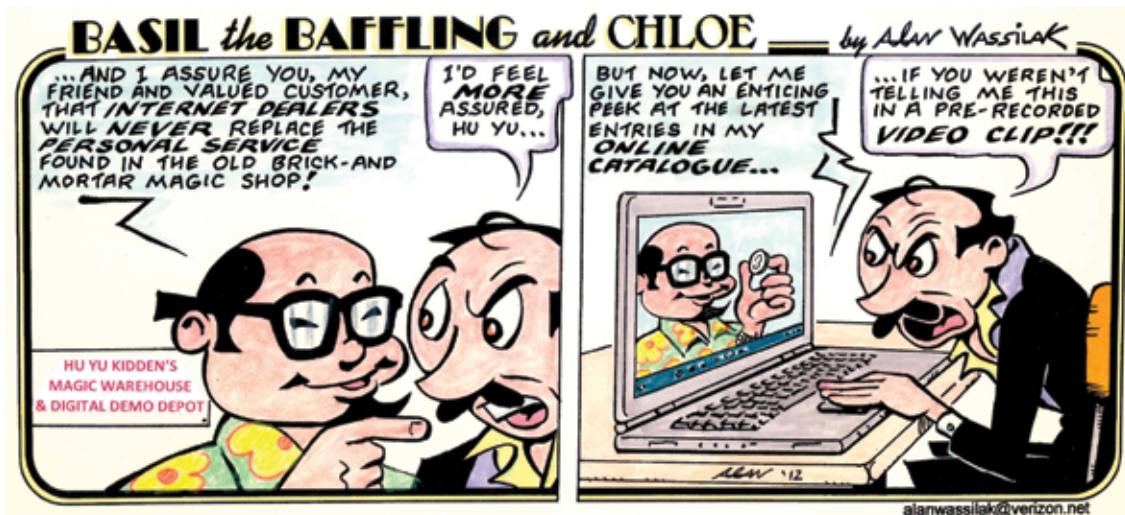
I was looking for a small, portable illusion that would draw some publicity for an upcoming "Magic Week" show at the Manhattan Savings Bank. "Why not a sawing in half?" suggested Ed. He was willing to lend me the prop for the show. I needed to go out to Maplewood, New Jersey, to pick it up. Phil Marshall, then the vice president of the Parent Assembly, offered to drive me out there. Ed had a vast collection of magic, including many Richard Himber items, Jack Hughes effects, and a large collection of Anverdi electronic items displayed around the bar in his basement. He found the Portable Sawing quickly, and Ed explained the workings of the prop to me.

On top of the bar were a series of electronic remote controls. Ed was never sure which was which, so he left all the Anverdi tricks in their "on" position. The result was really hilarious. As he tested each one, his

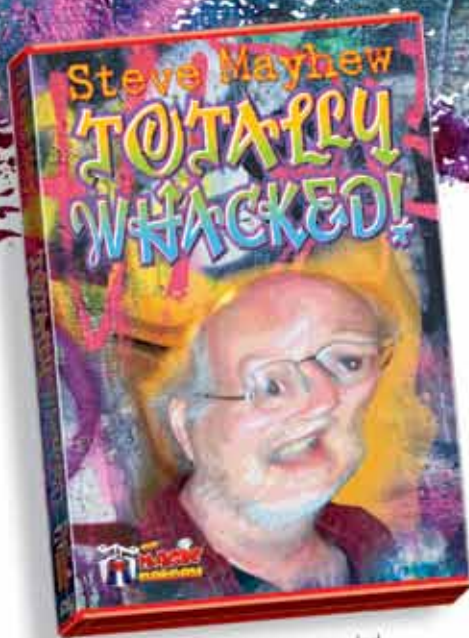


Ed Mishell M-U-M illustrations

props came alive. A bell on the table rang, the cards in the houlette began to rise one by one, and a table near the couch began walking toward us. We had a great fun day and as a result of the success I had with the Portable Sawing, I bought my own. Now, forty years later, I still use it when I need to get publicity or to advertise a show. Ed Mishell became the president of the Parent Assembly 1 in 1975. And the New Jersey youngster he used to to bring our after-meeting shows became a famous magician, who will be treating the S.A.M. Las Vegas convention registrants to free tickets to his David Copperfield magic show. ★



He's Erdnase with an arrow-through- the-head.



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Three by Three (aka **A Balloon, a Cartwheel, and a Pony Ride**); the **James Brown Aces**, **Delores in the Meadow**, and the **Sanborn Switch**. We've also included a bonus interview with Steve, along with outrageous outtakes.



Rod Danilewicz

Confessions of a Paid Amateur

BECOMING A BETTER ENTERTAINER – STARTING THE SHOW

This month wraps up the series on how we part-timers might become better entertainers. The project came about because of an observation by Juan Tamariz. He said, “Magic is not for your own ego. It is to share your love of magic with the audience.” When we learn to love our audiences as much as we love our secrets, things will begin to turn around. If you do not believe that our stagnant outlook on performing has us on a path to extinction, read Mark Kornhauser’s column in the March issue of *MAGIC* magazine.

We begin to take ourselves too seriously as soon as we master the mystery of the Color Vision Cube. We add “The Great” and “ini” to our name, print up business cards, and hit the stage convinced we are “The Great Zambini.” The audience, meanwhile, is thinking, “That’s Leonard from the IGA store.”

While we remain totally oblivious, the audience is well aware that if we really could vanish the courthouse, we’d be working Vegas, not the annual steamfitters’ picnic. I think part-time magicians could relate to their local audiences better by keeping their presentations playful and down to earth.

Columnists promote ideas based on their own experiences. I’m no different. My suggestions this month will not work for everybody. But they have kept me working and out of the big time for many years. Take whatever lines you can use; that’s how I got them.

I like to come out and visit with the audience before I begin the show. It’s akin to professionals having an opening act or someone to warm up the audience before they come on. It gets the audience in the mood for what is to follow.

I begin with a joke that “I heard earlier that day” and want to share. That

gets everyone laughing. Then I begin to establish a relationship with the audience by turning the spotlight on them. “Is there anyone who is celebrating a special occasion today? Raise your hand.” “Is there any one here who genuinely hates card tricks?”

Or I may say, “I may need to borrow a twenty later, who here has a twenty dollar bill? In case no one will trust me with a twenty, does someone have some tens and fives? Sir, if you need change for that twenty later, the gentleman over here on the other side of the theater can break it for you.”

Or I might say this, “If there is anyone in the audience who has never raised their hand before, please raise your hand.”

Silly, sure, but these lines serve a purpose. First, they allow you to overcome your stage fright; second, they relax the audience as you become comfortable with each other. You did not put them on the defensive the minute you came out by challenging them with a mystery. More important, you have introduced the individual members of the audience to each other. You have begun the process of melding the minds of many individuals into thinking as one. It’s going to make your job of attempting to fool them much easier.

This interaction also gives you a feel for the crowd. It will help you decide who not to call on as a volunteer. It will help you spot people to play to, people who will energize the group. Only after a warm-up do I go into my introduction.

I lean towards self-deprecating humor. Your local audiences know you from your day job. My introduction would go something like this:

“Many of you know me from down at the car wash and you’re wondering what I’m doing up here. Well, my hobby is magic, and I’ve been asked to bore you for the next hour or so with my lack of skill and talent. Nothing you see me do tonight is impossible. In fact, if you can come up with \$19.95, I can have you doing these same miracles next week.

“What is going to happen for the next hour is basically nothing. But it is going to happen very gradually.” On the word “gradually,” I raise my hands, palms

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towards the audience, to show them empty. Then I do the thumb tip silk production and vanish.

“See what I mean, my hands were empty, you thought you saw a red handkerchief, but then my hands were still empty. Nothing happened, but it took five minutes. Now you see what you have to look forward to this evening – nothing. So lean back, relax, and enjoy it.”

As I prepare to do my first trick, I appear to have an afterthought and I bring out Eric Buss’s Phoney Magnet. “One more thing, if a cell phone rings, it’s going to end up here.” (A cell phone magically appears, stuck to the magnet.) “You’ll get it back after the show, but while we have it, a stagehand is going to make some traceable, obnoxious, prank phone calls. In a week or so, be prepared to meet some nice men in black suits and sunglasses. And now, on with the show.” Unfortunately, the cell phone bit has become almost mandatory.

That’s the basic premise. Substitute your own patter to suit your taste. Don’t just come out and begin doing tricks as if you’re on TV and the audience is at home. Acknowledge them and play with them; they will have been entertained before your show even begins.

You are now on stage ready to do your act, which I cannot perform for you. I hope you found something you can use in the past few columns to make you a better entertainer. ★

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