

MUM

MAGIC UNITY MIGHT

THE SOCIETY OF AMERICAN MAGICIANS

FEBRUARY 2013



CHRISTIAN & KATALINA

page 36



Subscribe to Genii for Three Years and Receive **Talisman** for only \$15 (plus shipping)

A 600-page hardcover book containing all the issues of this fabulous magazine, published in Southern California in 1970. Or ...

The Lost Notebooks of John Northern Hilliard

is also still available for \$15 with a three-year subscription. Current subscribers can increase the length of their subscriptions to qualify for these offers—call the Genii Office at 301-652-5800 today!



Houdini: The Movie Star
Only \$20 (50% off) with any subscription.

Genii: The Largest Independent Magazine for Magicians



Free Digital Access for all Subscribers

Subscribe to Genii for One Year (\$58) and Receive

- 12 Monthly Paper Issues
- 12 Monthly Digital Issues with Exclusive Audio and Video
- Online Access to 75 Years of Genii Back Issues



Foreign Subscribers Can Get Just the Digital Edition and Access to Back Issues for \$58 a Year

www.geniimagazine.com

Genii • 4200 Wisconsin Ave. NW, Suite 106-384 • Washington, DC 20016 • 301-652-5800



La Rock's Fun & Magic Outlet



qualatex.com
LATEX BALLOON WARNING: Choking Hazard. Children under 8 years can choke or suffocate on uninflated or broken balloons. Adult supervision required. Keep uninflated balloons from children. Discard broken balloons at once.



**260Q (2" x 60")
Traditional Assortment**
Pink, Pale Blue, White, Onyx Black, Quartz Purple, Sapphire Blue, Emerald Green, Ruby Red, Citrine Yellow, & Mandarin Orange
#43915 160Q (100 ct.) \$4.90
#43956 260Q (100 ct.) \$5.50
#73062 260Q Pro Pack (250 ct.) \$13.40
#44047 350Q (100 ct.) \$8.95



Carnival Assortment
Dark Blue, Green, Red, Yellow, Orange, & Lime Green
#99320 160Q (100 ct.) \$4.90
#99321 260Q (100 ct.) \$5.50
#63006 260Q Pro Pack (250 ct.) \$13.40
#99322 350Q (100 ct.) \$8.95
#13797 646Q (50 ct.) \$9.50



Character Assortment
White, Blush, Mocha Brown, Chocolate Brown, Gray & Onyx Black
#13773 160Q (100 ct.) \$5.60
#13775 260Q (100 ct.) \$6.15
#13777 350Q (100 ct.) \$9.60
#13779 646Q (50 ct.) \$10.30



#47512
Qualatex
Pocket
Pump
\$5.95



Vibrant Assortment
Pink, Pale Blue, Robin's Egg Blue, Wintergreen, Goldenrod, Rose & Spring Lilac
#13767 160Q (100 ct.) \$5.60
#13769 260Q (100 ct.) \$6.15
#13771 350Q (100 ct.) \$9.60



**260Q (2" x 60")
Entertainer Assortment**
Mocha Brown, Wintergreen, Tropical Teal, Goldenrod, Rose, Spring Lilac, Gray, Jewel Magenta, & Diamond Clear
#43961 (100 ct.) \$5.50
#77565 Pro Pack (250 ct.) \$13.40



**260Q (2" x 60")
Neon Assortment**
Neon Blue, Neon Green, Neon Pink, Neon Orange, Neon Yellow, Neon Violet, & Neon Magenta
#73308 (100 ct.) \$6.80



#31095
Qualatex
Hand Air
Inflator
\$4.35



Smile Face
#39270 5" Yellow (100 ct.) \$9.40
#38968 5" Jewel Assortment (100 ct.) \$10.20
#39282 11" Yellow (100 ct.) \$17.95
#39044 11" Jewel Assortment (100 ct.) \$18.95



Google Eyes
#93651 5" Assorted Red, Yellow, Orange, Pink, & Pale Blue (100 ct.) \$9.40



Eyeball TopPrint
#84895 5" White (100 ct.) \$10.95



POLKA-DOT
26153 5" Red/Black (100 ct.) \$13.70



Cat Face
#97336 6" Pink (100 ct.) \$11.60
#97337 6" White (100 ct.) \$11.60
#69765 6" Black (100 ct.) \$11.60



SPIDERMAN
#21842 5" Red (100 ct.) \$11.60



Space Alien
#79711 5" Lime Green (100 ct.) \$10.20
#98601 5" Festive Assortment (100 ct.) \$10.20



#47509
Qualatex
Balloon
Pump
\$3.25



**321Q (3" x 21")
Special Assortment**
Red, Yellow, White, Onyx Black & Lime Green
#13717 (100 ct.) \$6.20



Jewel Assortment
Quartz Purple, Sapphire Blue, Emerald Green, Ruby Red, Citrine Yellow, Mandarin Orange, Jewel Magenta, & Diamond Clear
#43638 6" (100 ct.) \$7.50



**321Q (3" x 21")
Bee Body Assortment**
Red, Yellow & White
#44032 (100 ct.) \$6.20

321Q Single Color
#13578 Red (100 ct.) \$6.20
#13579 Yellow (100 ct.) \$6.20
#91704 White (100 ct.) \$6.20



Sweetheart Assortment
Red, White & Pink
#43644 6" (100 ct.) \$6.95
#43729 11" (100 ct.) \$15.50



Carnival Heart Assortment
Dark Blue, Green Red Yellow, Orange, Purple Violet & Lime Green
#13763 6" (100 ct.) \$6.95



The Mini Mac
Light weighs
4.5 lbs and
stands about
32 inches tall.
It can fill a 260
with one stroke.

#139001
Mini Mac
Pump
For 260's
\$105.00

SHIPPING CHARGES

\$89.50 or less, add\$8.95
*W/Purchase of 150.00 or more.....**FREE**
Over 89.50 add.....10%
We airmail upon request at current postal rates
NC Residents, add Sales Tax 7.75%

Foreign Orders, AK, HI, and Possessions
Visit our web site www.larocks.com

Prices Subject to change without notice
FREE CATALOG WITH ORDER.
While supplies last. Dealer inquiries invited!



Visit us on the web 24/7

www.Larocks.com

1511 S Industrail Park Rd • Lincolnton, NC 28092 • Order Number: 1-800-473-3425

Information Number: 1-704-735-8939 • Fax: 1-704-735-9932

FREE SHIPPING*
*Over \$150.00
Continental U.S.

Happie Amp
DRIVE-IN

\$20 OFF 🍷 ITEMS
CODE "MUM213"

BEST SOUND IN TOWN!

Ampitizers

Happie Amp 2.0.....\$249 🍷
add a side of handheld mic...\$19

Jr. Pro. Waistband Amp...\$129
Lithium ion battery for long lasting flavor
Pairing: Music and voice simultaneously

 Ultimate Control...\$449 🍷
Best music control system on the market!

Sides

OSP thin tan headset mic.... \$176
Stand for Happie Amp...\$46.95

HappieAmp.com
1-800-504-4800



Consumer Advisory: Projecting your voice can cause permanent damage. Use amplification.

Would you like to run an ad in *M-U-M* but don't know where to start?

**WE CAN HELP YOU
CREATE AFFORDABLE,
NO HASSLE ADVERTISING
THAT WILL REACH
THOUSANDS OF MAGICIANS
EVERY MONTH**

**CONTACT LISA AT:
LISA@MICHAELCLOSE.COM**

MAGIC - UNITY - MIGHT

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,
6838 N. Alpine Dr.
Parker, CO 80134
Copyright © 2012

Subscription is through membership in the Society and annual dues of \$65, of which \$40 is for 12 issues of M-U-M. All inquiries concerning membership, change of address, and missing or replacement issues should be addressed to:

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

Submissions for the magazine will **only** be accepted by email or fax.

VISIT THE S.A.M. WEB SITE www.magicsam.com

To access "Members Only" pages: Enter your **Name** and **Membership** number exactly as it appears on your membership card.



S.A.M. NEWS

- 6 From the Editor's Desk
- 8 From the President's Desk
- 11 M-U-M Assembly News
- 24 Broken Wands
- 25 New Members & Reinstatements
- 47 Heroism and Patriot Award Nomination
- 69 S.A.M. Photo Contest Winner
- 69 Our Advertisers

THIS MONTH'S FEATURES

- 26 Farewell to the Silver Fox • by Jamy Ian Swiss
- 28 Treasures from the Salon de Magie • by Ken Klosterman
- 30 Ebook Nook: Carneycopia by John Carney
- 36 COVER STORY • by Bruce Kalver
- 42 Nielsen Gallery • by Tom Ewing
- 58 Informed Opinion • New Product Reviews
- 68 Basil the Baffling • by Alan Wassilak



COLUMNISTS

- 34 The High Road • by Mick Ayres
- 44 Stage 101 • by Levent
- 46 Building a Show • by Larry Hass
- 48 On the Shoulders of Giants • by Scott Alexander
- 52 I Left My Cards at Home • by Steve Marshall
- 55 Tech Tricks • by Bruce Kalver
- 56 Illusions of Grandeur • by David Seebach
- 68 The Dean's Diary • by George Schindler
- 69 Inside Straight • by Norman Beck
- 70 Confessions of a Paid Amateur • by Rod Danilewicz



M-U-M (ISSN 00475300 USPS 323580) is published monthly for \$40 per year by The Society of American Magicians, 6838 N. Alpine Dr., Parker, CO 80134 . Periodical postage paid at Parker, CO and additional mailing offices.
POSTMASTER: Send address changes to M-U-M, c/o Manon Rodriguez, P.O. Box 505, Parker, CO 80134.



Editor's Desk

Michael Close

Our cover story this month features Christian Painter (whose "Mental Breakdown" column appears every other month in *M-U-M*) and his wife Katalina in an interview with Bruce Kalver. At the time Christian became a regular contributor, he and Kat were still spending most of their time on the road, performing at colleges and resorts. Desiring to spend more time at home, the duo pitched a show to the Hilton Indianapolis Hotel & Suites in downtown Indy. This venture has proved to be a hit with audiences (and the Hilton management), and is a must-see if you're spending a weekend in the Circle City.

One thing that is not mentioned in the cover story is the fact that they have achieved success in one of the most difficult relationship situations possible – when your life partner is also your business partner. (I've said that if you want find out if you and a potential spouse are actually compatible, drive from Los Angeles to New York City in a compact car. If you're still talking to each other when you get to the East Coast, your relationship has a chance for longevity.) You'll discover one possible reason for Christian and Katalina's success in the article: ever since their days together in the Army, Katalina has outranked him.

Dean George Schindler passed along the following information: "The S.A.M. is seeking to hire talented young magicians ages seven through seventeen as Stars of Tomorrow at the 2013 S.A.M. national convention, July 3-6, at the Marriott Crystal Gateway in Arlington, Virginia. Membership in the S.A.M. or S.Y.M. is not mandatory.

"The S.A.M. will hire six young magicians to perform as Close-up Stars of Tomorrow and seven young magicians to appear in the Stars of Tomorrow stage show. Those selected will receive a stipend, full convention registrations for the act plus one guardian, and one year free membership in the Society of Young Magicians (S.Y.M.).

"Performing as Stars of Tomorrow allows young magicians to showcase their talent and experience the magic of the S.A.M. convention. National Secretary Marlene Clark produces the Stars of Tomorrow Stage Show. Arlen Solomon produces the Close-up Stars of Tomorrow.

"Information and applications for Stars of Tomorrow are available on the S.A.M. website (www.magicsam.com), from stage show producer Marlene Clark at 203-689-5730 or afuntime@comcast.net, or Solomon at SAM4arlen@aol.com. The deadline for receiving applications is April 1, 2013."

And this came in from Life Membership Chairman Dan Selare: "Congratulations to Christopher R. O'Donnell. He joins the ranks of over 360 S.A.M. members who have chosen to show their pride and support in the S.A.M. and the S.A.M. Magic Endowment Fund by becoming life members. This list includes David Copperfield, Lance Burton, and Siegfried and Roy.

"You can find out more about Life Membership and the Magic Endowment Fund on the S.A.M. website. Please consider becoming a Life Member of The Society of American Magicians, adding *your* name to this distinguished list."

I want give a heads-up to compeers in the New York City

area that Allan Kronzek will be presenting an "illustrated performance" titled *The Art of Fooling* at the Mid-Manhattan Library on Thursday, April 18, 2013. The library is at 40th Street and 5th Avenue, and the performance starts at 6:30 p.m. Allan is the author of several books on conjuring and related subjects, including one that I think is one of the best books available for the beginning magician – *The Secrets of Alkazar*.

As you will see when you read the Broken Wands section, we lost a number of well known magicians at the end of year. Two of them were old pals of mine, and I cannot let their departure from the planet pass without writing a few words about them.

Bill Miesel loved good food, good drink, good company, and good card tricks (perhaps not in that order). I met Bill more than thirty years ago, probably at one of Howard Lyons's Ibidem conventions. Whenever they were together at a convention, Bill, Ron Zollweg, and Ed Eckl would host an "after-hours" event in a hotel room, a gathering place that became known as "The Precursor Suite." All the "cool kids" hung out in the suite, and I was flattered and delighted to be so quickly and so warmly invited to join this group. There were lots of laughs, intense discussions of moves and tricks, camaraderie, and a general disregard for physical well-being that (now that I am at an age that makes staying up past 10 p.m. problematic) I look back on with both fondness and longing. Those, as they say, were the days.

Bill wrote several books on card magic and his magazine, *Precursor*, ran for a hundred issues. For those of you interested in the history of card effects, Bill's trick Invincible (published in *The New Phoenix*, No. 362, October 1961) was the effect that stimulated the experimentation that led to Larry Jennings's Invisible Palm Aces, one of the great tricks of card magic. Aloha, Bill, and thanks for all the good times.

On page 26 you'll find a tribute to Scotty York by Jamy Ian Swiss. In the past few years, Scotty drifted away from the magic scene; if you were not alive in the late 1970s and '80s, it may be difficult to understand just what an impact Scotty made on close-up magic. These were the days when, if you wanted to see someone's magic, you had to get up out of your chair and travel to where they were – a lecture, a convention, or a performance venue. Because Scotty thought "out of the box" and his material was fresh and unique, word of his routines spread quickly (relatively, considering the time) through the "underground." Although he had designed some routines to be "magician killers" – like his cups and balls routine, which exploited magicians' knowledge against them – Scotty's great contribution was that he gave his props meaning and context. An Okito box became a watch-works box, a less than familiar item, perhaps, but one that made sense in the story Scotty wove around it. The prop also provided a satisfying logic for the routine's surprise kicker.

I saw Scotty on many occasions, but two stand out in my memory. One was during a convention in Washington, D.C., when Harry Riser finally agreed to show Scotty a card trick. (This story is too long to recount here, but ask me about it when you see me.) The other time was at Scotty's house with Eric Mead, Bob Sheets, Tim Conover, Tommy Wonder, and Mike Caveney. It was a day of great magic and great laughs. If I could have sold tickets to it, I would have made a fortune.

Much of Scotty's repertoire has been chronicled in print and on video. Unfortunately, very little of the video that has been released really does him justice. Scotty was a bar magician, and you can't capture the bar magic experience on a DVD; you have to experience it live. Scotty York was a great magician, and a generous, complex, and interesting human being. Aloha to the Silver Fox. ★

SAVE \$100 NOW!

IT'S ALL ABOUT THE MAGIC!

IBM/SAM 2014
COMBINED CONVENTION

ST. LOUIS, MISSOURI
JULY 1-5, 2014



A FIVE DAY CONTEST OF MAGIC
AND EXCEPTIONAL SPECIAL EVENTS

REGISTRATION OPENS FEBRUARY 1, 2013 – FOR JUST 28 DAYS!

You've heard the buzz. Now it's official. The IBM and SAM invite you to five of the most exciting days of magic and special events since the IBM/SAM Combined Convention in 2008.

Starting February 1, and for the next 28 days only, registration will be open for the special Early-Bird, **all-inclusive price of \$295**. It's the same registration price for all IBM and SAM members and their immediate families. At the end of February, we will discontinue taking registrations until July 1, 2013, and at that time the registration price will be \$395.

HERE'S WHAT YOU GET

- Five days of stage and close-up contests with the winners having the opportunity to compete in the 2015 FISM World Championships of Magic in Rimini, Italy.
- An Opening Show, 3 Gala Stage Shows, a Close-Up Gala Show, Contest Awards Presentation, International Lecturers, Dealers from around the world – plus many of the regular IBM and SAM member events that you are used to attending.
- An elegant banquet - plus a 4th of July St. Louis fireworks extravaganza.

- Better reserved theater seats when registering early.

Convention headquarters will be at the downtown Renaissance Hotel where we have a guaranteed rate of \$115 (single or double) that includes *free parking!* The Renaissance will start accepting reservations July 1, 2013.

REGISTER NOW FOR THE BEST DEAL

- Online at ibmsam.com
 - Payment accepted by any major credit card or PayPal
 - Registration forms may be completed online or downloaded
- By mail with check (payable to: IBMSAM Convention) or credit card information, and completed registration form to:
**Anne Weidhaas, 15225 Pleasant View Dr.,
Colorado Springs, CO 80921**

Questions? Call 314-732-0301 or email
registrar@ibmsam.com



President's Desk

Chris Bontjes

WEB UPDATE

A few months ago, I reported that some members were having trouble logging in to the new website. These problems have now been corrected; all members can log in easily with their membership card. The process is as follows:

Go to www.magicsam.com and click the "Member Login" link at the top right of the screen. This will take you to the login screen. Once there, fill in the "Username" field with your name, exactly as it appears on your membership card. (*This must be exact. Adding or omitting middle initials or punctuation will keep you from logging in.*) Fill in the "Password" field with your membership number (Mem #) up to the dash. (*If your membership number on your card was 12345 – 120, you would enter 12345 as a password.*) Click the "Login" button, and you are done! The "Member Login" link at the top right has changed to "Logout." You can now navigate to any of the content on the site, including the new blogs and video content. Most of this is available from the "Members Home" page. The link for this page is at the top right of the screen, just below the "Login" link.

If, as you browse the new site, you find problems or errors, please let us know via the "Feedback" link on the "Members Home" page. We will do our best to correct them as quickly as possible.

INSURANCE

Now that you know how to access the "Members Only" section of our website, I encourage you to check out our new insurance program. I announced the coming insurance change a couple of months ago. The improvement over our previous coverage is incredible, and the price is even better! I mention it again because, as of the first of February, the new policy is available.

To find the details, go to www.magicsam.com, login, and go to the "Members Home" page. Click "S.A.M. Programs" in the menu on the left, and then the "Insurance" link in the expanded menu. From here, you can see the details of the policy and download an application form with all the necessary instructions.

CONVENTIONS

The next National S.A.M. Convention is coming up fast. The talent lineup is incredible. The venue, in Washington, D.C., is amazing as well. Convention Chair John Apperson, Show Producer Mike Miller, and the rest of the Convention Committee are planning another not-to-be-missed collection of shows, lectures, and events. The price of registration goes up in April, so be sure to register soon! To register online, go to www.magicsam.com, click the "National Convention" link (next to "Members Home"), then click "Register" in the menu on the left.

Following the 2013 convention in Washington, D.C., will be a combined S.A.M./I.B.M. convention in St. Louis, Missouri. Early

registration for this event is open this month only. At the end of February, registration will close and will not reopen until after the S.A.M. and I.B.M. conventions in July. To register online for the combined convention, go to www.ibmsam.com and look for the appropriate link.

As always, if you have any questions about either convention, or would prefer to register over the phone, you can contact convention registrars Anne and Mark Weidhaas. Appropriate contact information can be found in convention ads in *M-U-M* and on the websites listed above.

MEMORIES OF THE PAST

Each month, as I have prepared these columns, I have enjoyed looking back at the columns written by my dad, Gary Bontjes, during his term as S.A.M. national president in 1971-72 and comparing the state of the S.A.M. forty years ago to where we are today. I have very few clear memories of Dad's year as national president because I was only three years old at the time. Recently, however, I was reminded of one very clear memory.

By the time you read this, the Magi-Fest will be over. This regional convention was discontinued in 2012 after more than eighty years. It was then resurrected by Andi Gladwin and S.A.M. Ambassador Joshua Jay in time for the 2013 date. I was unable to attend, because I had accepted an invitation to attend another event on the same weekend before the Magi-Fest was reinstated, but the event brought back a vivid memory from my childhood.

In his May 1972 column, Dad describes what he calls the slickest trick of the convention – the vanishing car effect. This was his tongue-in-cheek way of saying that our car was stolen from the parking lot during the convention.

Several inches of snow had fallen during the course of the convention, so when it was time to leave I waited in the hotel with my mom and sister while Dad went to dig the car out. When we saw him walking back toward the hotel, we thought he had not been able to start the car. Instead, we were told that the car was gone.

Walter Gydesen and Jay Marshall (both Chicago residents, members of Assembly 3, and family friends) piled us all into their cars and drove us home. They spent the night at our house and returned to their own homes the next day. Three weeks later, the car was found abandoned and returned to us, minus its contents.

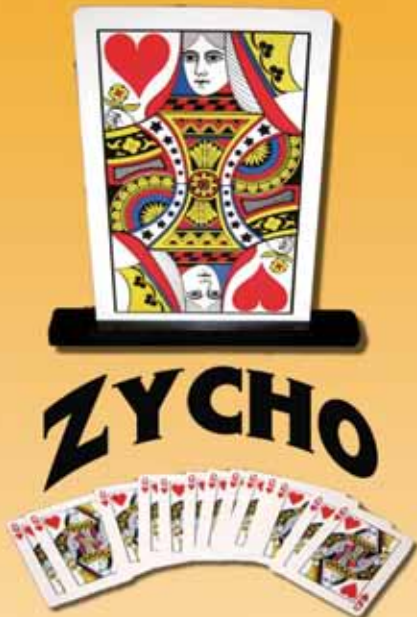
At the time, the event was memorable because it was traumatic and because I lost some of my toys. Today, I remember that day for different reasons. Today, the day stands out in my memory as an example of the spirit of fraternity in magic, and especially in the S.A.M.

When they found out that we had a problem, Walter and Jay did not hesitate to offer us a ride home. The fact that it was several hours out of their way and that it meant arriving home a day later than they had planned did not deter them in the least. They did not stand idly by. A fellow magician needed help, so they put their personal concerns aside to help us get home.

They did this for us as fellow magicians because it was what they would do for family. They did similar things for others in need on a regular basis, and they knew that someone would be there for them when they needed help. It is this spirit and feeling of family that continues to make the S.A.M. special today. We are a Society – a group of family members who do not hesitate to *Get Involved, and Pass It On!* ☆

NEW FROM SHOW-BIZ

COMEDY MENTALISM AT ITS BEST!



The audience is in on all the fun. You show them the face of your Giant Prediction card (10"x14") unseen by your spectator, which is then set on a stand, a chair, or anywhere in full view, but with its back toward the audience. Next, you show them the faces of an extra large (3"x 4") one-way forcing deck (every card is the same as the prediction) with a wink to the audience. The "victim" who has not seen the faces of the deck is asked to choose any card.

NOW FOR THE FUN PART...

The spectator double crosses you! He or she names the **WRONG CARD**. Impossible? The prediction is turned around and it has changed to the selection. Everyone is confused - the audience has been double crossed - the laughs are built in. Concentrate on the presentation as there are no sleights - it is all self working! Complete with everything you need: the Giant Prediction Card, the special "Parlour" Force Deck , display stand, plus instructions and patter by George Schindler..... \$ 125.00.



SHOW-BIZ SERVICES
1735 East 26th Street
Brooklyn, New York 11229

Dealer Inquiries Invited • www.showbizmagic.net

Michael Henkel (516) 358-5049 Email: mhmagicmags@optonline.net

M.H. Magic Magazines
Periodicals Bought & Sold

85 Magnolia Avenue
Floral Park, N.Y. 11001
www.mhmagicmagazines.com



www.MICHAELCLOSE.COM
WHERE MAGIC AND TECHNOLOGY MEET

Tom Burgoon

- MAGIC
- JOKES
- GAGS
- FUN

Visit the online store at:
www.tomburgoon.com

The Timmy Toller Paper image and outline are the sole property of Tom Burgoon and Tom Burgoon Magic Productions Limited, a division of Burgoon Entertainment LLC.

S.A.M. National Officers

Dean: George Schindler, 1735 East 26th St., Brooklyn, NY 11229, (718) 336-0605, Fax (718) 627-1397, showbiz10@aol.com
President: J. Christopher Bontjes, 2313 Atwood Ct., Danville, IL 61834 (217) 442-6244 christopher@magicalentertainer.net
President Elect: Dal Sanders, 3316 Northaven Rd, Dallas, TX 75229 (214) 902-9200, DalSanders@StagemMagic.com
First Vice President: Kenrick "ICE" McDonald, P.O. Box 341034, Los Angeles, CA 90034, (310) 559-8968 kenrickicemcdonald@yahoo.com
Second Vice President: David Bowers, (717) 414-7574, AMagicalExperience@live.com
Secretary: Marlene Clark, 274 Church Street, #6B Guilford, CT 06437, (203) 689-5730, Skype: marlene.clark_afuntime@comcast.net
Treasurer: Eric Lampert, (215) 939-5555, eb100@aol.com

Regional Vice Presidents

New England: CT MA RI NH ME VT
Joseph Caulfield (603) 654-6022, josephcaulfield@josephcaulfield.com
North Atlantic: NY NJ
Eric DeCamps, (718) 896-5861, eric@ericdecamps.com
Mid Atlantic: PA DE MD VAWV DC
Phil Milstead, (703) 481-5271, plm6569sam@verison.com
South Atlantic: FL AL GA MS NC SC
Debbie Leifer (404) 630-1120 debbie@debbieleifer.com
Central Plains: KY TN OH IN MI
Jania Taylor, (231)242-8242, magicjat@bright.net
Midwest: IL MN WI MO ND NE KS SD IA
Shaun Rivera, (618) 781-8621 shaun.rivera@gmail.com
South Cental States: TX AR OK NM LA
Jeff Lanes, (713)850-1770, jeffie@texasfilm.net
Southwest: CA AZ NV HI
Ron Ishimaru, (808) 428-6019, aliali@hawaiiintel.net
Northwest: WA OR UT ID CO AK WY MT
Michael Roth, (503)493-8316, mrsr@nwresources.com
Canada
Rod Chow (604) 669-7777 rod@jackchow.com
Society of Young Magicians Director
Jann Wherry Goodsell, 329 West 1750 North, Orem, Utah 84057 (801) 376-0353. bravesjann@comcast.net

Living Past National Presidents

Bradley M. Jacobs, Richard L. Gustafson, Roy A. Snyder, Bruce W. Fletcher, James E. Zachary, David R. Goodsell, Fr. Cyprian Murray, Michael D. Douglass, George Schindler, Dan Rodriguez, Dan Garrett, Donald F. Oltz Jr., Craig Dickson, Loren C. Lind, Gary D. Hughes, Harry Monti, Jann Wherry Goodsell, Warren J. Kaps, Ed Thomas, Jay Gorham, John Apperson, Richard M. Dooley, Andy Dallas, Maria Ibáñez, Bruce Kalver, Mike Miller, Mark Weidhaas, Vinny Grosso

NEW from AXTELL!



ANIMATRONIC TOUCAN

Imagine having this fully animated "TalkingToucan" in your show! He can even introduce you! As you perform he watches you! He's amazed at your tricks! He laughs at your jokes! He sings crazy songs! This Hands-Free Puppet is controlled by a tiny remote hidden in your hand!



MIC-MOUTH

a Microphone with a Big Mouth!

Make Anyone... Say Anything!

Check Out the Videos on Website

"One of the funniest sight gags ever!"
Jeff McBride
 Creator of the Magic and Mystery School

HANDS - FREE MAGIC DRAWING BOARD!

Now the Axtell Magic Drawing Board can be programmed and operated Hands-Free! Customize your own routines and animation!



AXTELL EXPRESSIONS
 2889 Bunsen Ave - H
 Ventura, CA 93003
 (805) 642-7282
 order@axtell.com

WWW.AXTELL.COM

Call or Visit Our Website For More Great Products!

BALLOONS

to you

Your #1 Balloon Source

1-800-636-4887



No Minimum



PRICES SUBJECT TO CHANGE

PRICES CURRENT AS OF JANUARY 2013

160Qs

Standard Solids	\$4.60
Jeweltone/Fashiontone Solids	\$5.25
Pearlstone Solids	\$5.60
Traditional/Carnival Assortments	\$4.60
Vibrant/Character Assortments	\$5.25

260Qs

Standard Solids	\$5.20
Jeweltone/Fashiontone Solids	\$5.85
Pearlstone/Neons	\$6.50
Traditional/Carnival/Entertainer Assort.	\$5.20
Pro-Pack - 250 ct. bags	\$12.25
Vibrant/Character Assortments	\$5.85

350Qs

Standard Solids	\$8.60
Jeweltone/Fashiontone Solids	\$9.20
Traditional/Carnival Assortments	\$8.60
Vibrant/Character Assortments	\$9.20

321Q - No Black Tip

Standard Solids & Special Assort	\$5.90
Jeweltone/Fashiontone Solids	\$6.60
Bee Bodies - With Black Tip	
Standard Solid and Assort.	\$5.90
6" Hearts	
Sweetheart Assortment	\$6.60
Carnival Assortment	\$6.60
Standard Solids	\$6.60
Jeweltone/Fashiontone Solids	\$7.00
Jeweltone & Love Assortments	\$7.00
6" Geo Blossoms	
Jeweltone/Flower Assortments	\$14.40
5" Smiley Face	
Yellow	\$9.05
Jeweltone Assortment	\$9.70
5" Alien - Lime & Festive Assortment	\$9.75
Wobbly Worm	\$7.95



1

HOLIDAY SHOW

NEW YORK, NY— Our December meeting took place at the Producers Club, after a scheduling mishap had resulted in our normal meeting place being overbooked. The meeting began with the swearing in of two new members – Theresa Hsaio Hong and Nick Conticello. A few announcements were made and then the show was underway.

Produced by Richie Magic, the show was emceed by Roger Kwan aka “Rogue”. Roger magically placed a borrowed cell phone into an inflated balloon, and then introduced the first performer, juggler Jen Slaw. Jen opened with some traditional juggling, followed by a club routine. She then concluded with some contact juggling, skillfully rolling a large ball up and down her arms, across her body, and then across a set of cigar boxes.

Roger returned with a comic prediction effect, and introduced R.J. Lewis. R.J. began his act with a manipulation routine with candles and billiard balls, all done with R.J. singing “Magic to Do” from Pippin. He then performed some of the great classics of magic: three different ropes became equal in length, a rope was repeatedly cut and restored, and metal rings melted through one another. R. J then did some plate spinning and concluded

with two paper butterflies flying with the aid of a fan. Finally, a whole flock of paper butterflies was produced.

After a brief intermission the show concluded with Tom Durnin. Tom entertained with a variety of effects and skills, including some break-dancing moves. Many of us stayed for a few drinks in the bar area and shared a few tricks.

On the following Monday we were treated to a lecture by the Bob Solari. Bob Solari showed us a number of great and easy-to-do effects, many which could be easily made at home. Each was proclaimed to be “one of the most difficult things I do.” Many different types of effects were taught, including cards, nail bending, and drawing duplication on business cards

After a break Bob did a short dealer demo of some of the unique items he makes and carries.

On Friday December 21, about a dozen of our members joined Doug Edwards at the Gemini Diner for his monthly workshop, where they were able to learn some new effects.

If you’re in New York City on a Friday afternoon stop by the Edison Cafe around 12:30 to 2 p.m. and visit the Magic Table. — Jordan Linker

Parent Assembly One meets at the Goldwurm Auditorium at Mt. Sinai Hosptial. 1425 Madison Avenue @98th street Contact Jordan Linker at Linker.Jordan@gmail.com (646) 670-7235 www.sampal.com for more details.

2

BOB KUHN: 100TH BIRTHDAY CELEBRATION

SAN FRANCISCO, CA— Bob Kuhn’s 100th birthday celebration was the centerpiece of December’s meeting. Assembly 2 members and guests gathered at the Jade Dragon for the festive occasion. Cynthia Yee organized the banquet and selected the menu. Rob Shapiro

presented a paper-cloth version of Cutting Woman in Half. Putting a red cloth inside a folded piece of paper (the box), Stu cut them in half and then fused the two parts together again.

Bob did not have an opportunity to see any magic routines until his late twenties, when he witnessed Out of This World. Bob was so completely charmed he entered the realm of magic, first as a hobbyist and later professionally. Bob participated in San Francisco Bay Area’s great magic revival during 1960s-1970s. He performed at Earthquake McGoon’s Magic Cellar during its heyday. A member of Bay Area magic clubs, he has competed in contests held by these clubs, Oakland Magic Circle, and Desert Magic Seminar, winning several awards, including first place for stage presentation. Bob’s sleights continue to amaze and delight.



Bob Kuhn with balloon sculpture

The evening’s entertainment began when Tamaka displayed an enchanted wristwatch. After Donna LaVallee wrote down the time of an important event in her life, Tamaka gave Mary Caris the wristwatch, asking her to revolve the stem and then stop. The watch showed the same time as Donna’s. Walt Johnson presented Daryl’s Rainbow Rope in a version he uses when teaching the idea of Christian Trinity to Sunday school classes. Rich Seguire disclosed the secret hidden in a Book of Secrets. Placing a cloth over the book, Rich caused the book to levitate. Stu Bacon

4

HOLIDAY PARTY & STAGE SHOW

PHILADELPHIA, PA— Our December meeting featured our annual holiday party and stage show. Dinner consisted of a delicious buffet superbly spear-headed by Bill Brown. Following dinner, we were treated to a highly entertaining stage show for which PNP Dick Gustafson ably served as emcee. The stage show featured performances by Evan, a member of Society of Young Magicians Assembly 96, and eleven members of Assembly 4, including Dick, who interspersed a number of fine



R.J. Lewis performs for PA#1 12-7-12 photo by Theresa Hong

GO TO:

WWW.MUM-MAGAZINE.COM

and use the easy submission form to file your report

effects between each of the acts, including the venerable Die Box and the Chinese Wishing Papers.



Dr. Richard Greenberg performing a most amazing sympathetic card effect

The stage show got off to a strong start with S.Y.M. member Evan who, accompanied by the score of “Hedwig’s Theme,” delighted everyone by causing three goblets of water to change to various colors before transforming each of the colored liquids into corresponding colored silks. After Evan, Ed Hanisco took to the stage for a comical interlude in which he pretended to vanish his right leg with the assistance of his sports coat. Next, Richard Greenberg M.D. wowed everyone with a most amazing sympathetic card effect that utilized two decks of cards and two long-stemmed glasses. After Rick, Reba Strong demonstrated her “Do Nothing” machine, which closely resembled the classic Pom-Pom Stick. Following Reba, Dennis Eleuteri astonished the crowd by deftly executing Meir Yedid’s Predict-Perfect with the assistance of four audience members. Arlen Solomon and Eric Lampert then performed a very colorful Mis-made Santa routine using brilliant P&L silks, thereby adding to the festivities of the evening.

Next, Brian Hurlburt made a surprise appearance as the jolly old elf himself, magically balancing a ball on the tip of his nose to everyone’s surprise. Peter Cuddihy then illustrated how he had to magically pull cookies from the air in order to leave a treat for Santa one very special Christmas eve when he was a child because his older brother, Frank, had eaten all of the cookies in the house. Jeff Carson then ended the show on a high note with a hysterical cut and restored rope routine

and an excellent signed card to wallet effect, the latter of which was executed while his thumbs were held together by twisted pipe cleaners. It was a most amazing night of very entertaining magic. —Peter Cuddihy

The James Wobensmith Assembly 4 meets on the third Thursday at 7:00 p.m. at the Bustleton Memorial Post, 810 (American Legion) 9151 Old Newtown Road. Contact: www.sam4.org/ for more details.

7

AULD LANG SYNE

OMAHA, NE— The Omaha Magical Society capped a banner year in magic by hosting their annual Christmas party in December. The agenda was very loosely structured but included time to discuss a successful year filled with lectures and other top-notch presentations by a wide range of club members.

While the party was organizing, the cocktail hour provided a bunch of home-made specialties to fill our bellies before the parade of performers started. President Bob Gehringer introduced the officers for next year, including himself as President, Professor Emeritus Tom Zepf as Vice President, Dean Walter Graham as Treasurer, Scott Kling as the new Sergeant-at-Arms, and Jerry Golmanavich as Secretary.

When the curtain opened, Neil Bable started the show with some nifty sleight of hand, followed by Dan Rasmussen with another astonishing mentalism effect. Bob Buczkowski started the Christmas theme with a different “twist” (literally and figuratively) to Santa Claus, and Tom Neddo teased us with a game of rock/paper/scissors using seasonal props. Travis Newcombe brought his magic to our intimate stage and produced a dove; he then proceeded to levitate his work table (no we were not drinking too much!). Denny and



Cocktail hour in Omaha

Ann Rourke provided the grand finale with some memorable mind games as well as mathematical prowess. I wonder if this helps with an income tax return.

Perhaps the biggest surprise was that there were leftover goodies. Maybe we can bring them back to start our February program. —Jerry Golmanavich

Assembly 7 meets at the Southwest Church of Christ near 124th Street and West Center Road, right across from where Hooters used to be. Contact Jerry Golmanavich golubki@cox.net (402) 390-9834 omahamagicalsociety.com for more details.

8

AS 2012 DRAWS TO A CLOSE!

ST. LOUIS, MO— October 11, 2012, was “Perform Your Favorite Trick” night. Sandy Weis’s talented dog Rocky, played the piano. Andy Leonard taught Hawaiian beliefs with magic. The Great Todd performed Matt Marcy’s Silence is Golden. Chuck Levy extinguishes fire and restored a string in his mouth! Next, Dani Garcia entertained us with his Ice Cream Delight (a version of Hippity-Hop Rabbits). Then, Harry Monti performed and recited the classic Rub-A-Dub-Dub cup and ball routine for us. Ray Relz predicted the number of red face-up cards that Greg Lewis had shuffled; President Don Becker closed the show with a similar card effect.

October 25, 2012, was our Halloween party. Larry Minth performed a card effect, assisted by Chuck Levy. Dan Todd relived a nightmare with his grave stone appearing in photographic paper. Chuck Levy recited “The Raven,” and PNP John Apperson assisted the spooky disembodied voice of Randy Kalin (phone in).

November 3, 2012, was the Fall Festival of Magic. The preshow



Dan Todd spells magic

close-up magicians were PNP Harry Monti and John Davit. Both were well received by the audience. The stage show was emceed by Randy Kalin. The performers were juggler Al Stangers, Don Becker, Sandy Weis & Rocky, Mike Hindrichs, The Great Todd, and Ted Schnarre. We had a great audience who responded well and seemed to enjoy themselves a lot. You can find photos on our Fall Festival of Magic website.

The theme of our November 8, 2012 meeting was nostalgic magic (1950ish). Dan Todd had another dream (cards this time). Andy Leonard was prepared to spin a yarn about his grandchild and he caused color to magically appear everywhere! Jim Holmes sought divine intervention and magically threaded a needle; he later taught card finesse. Josh Weidner produced coins and predicted numbers.

December 13 was our holiday extravaganza. After everyone got refreshments, The Great Todd started the show off by demonstrating that the holidays are magical. The audience lit up for Don Becker’s colorful routine. Then it snowballed for PNP Harry Monti and Larry Minth. Randy Kalin explained the significance of each measurement of time, no matter how small the increment! What a great way to close out the year. Happy Holidays to all! —Dan Todd

Assembly 8 meets at Mount Tabor United Church of Christ, 6520 Arsenal, Sait Louis, Missouri 63139 Contact Dick Blowers rmblowers@aol.com (314) 846-8468 Assembly8.com for more details.

9

ASSEMBLY 9 ENTERTAINS ITSELF

BOSTON, MA— Catching up with unreported events: September’s meeting was a visit with illusionist extraordinaire Lyn Dillies; she revealed highlights from her life story and promoted her book, *Your Vote is Magic*. Lyn is a passionate proponent of civic responsibility; she has enlisted her magical skills in order to illustrate her message.

In October we had a Show-and-Tell night with several compeers sharing some of their favorite magic ideas and experiences. In November we held a special magic

auction, all proceeds of which were donated to David Oliver for his overwhelming medical expenses. For details of David's plight and how he may be helped, see the editorial in last November's *M-U-M*.



Magic Guy Bob Filene gets a huge assist from eager volunteer Cynthia

First VP Steve Klein (Mr. Balloon Wizard) presented the pre-meeting workshop at our December meeting, featuring several whimsical holiday-themed balloon creations. He showed us a Santa-on-a-stick and some flamboyant hats (a colorful Star of David, a Charlie Brown Christmas Tree, a lively reindeer head, and a snowman whose head was cleverly contained within an outer, transparent balloon decorated with snowflakes).

The evening's main event was a show presented by some of Assembly 9's finest. Kevin "The Magnificent" Butler told an uplifting holiday story that concluded with the appearance of an unexpected silk butterfly. Steve "Doc" Rogers showed a continuous coin production, transported a borrowed credit card (that had seemingly been cracked into pieces) unharmed into a wallet, and caused an acrobatic knot to jump from one rope to another. Bob "The Magic Guy" Filene performed a variation of the cut & restored rope in which an oversized jump rope was reduced to the proper size. In an additional clever routine, he used cuts on a folded holiday gift paper to reveal his identification of cards chosen from his deck by audience members. Gil Stubbs demonstrated two tantalizing card discovery routines and a bill transposition that was assisted by guest Cynthia Kimball. Alan "The Uncanny" Wassilak provided a grand finale by showing us an invertible drawing (sensible from either direction), a self-coloring coloring book for the artistically challenged, and a dancing skeleton

marionette that disintegrated and reintegrated while dancing before our eyes.

Amidst holiday cheer and eclectic refreshments, we exchanged season's greetings and bid adieu until 2013. —Jim Ellison Herman Hanson Boston Assembly 9 meets the second Wednesday of the month except February, July, and August at 7:00 at The Magic Art Studio, 137 Spring St., Watertown, MA 02472. Contact Jim Ellison jellison1@partners.org (617) 233 8623 <http://www.facebook.com/BostonMagicians?fref=ts> for more details.

13

HAPPY HOLIDAYS!

DALLAS, TX— The members of the Dallas Magic Clubs (S.A.M Assembly 13 and I.B.M. Ring 174) gathered at the home of Dal and Cinde Sanders for food, fun, and fellowship. Even St. Nick himself joined the gathering to celebrate another excellent year of magic. The night featured fajitas and other Tex-Mex goodies, along with a spread of holiday desserts and a fine assortment of beverages. This year's special event included



Santa and his elf visit Dallas

a raffle for eleven magic gifts, wrapped in vintage Dal Sanders magic posters. The big prize was a Jamie Grant "Anything is Possible" Bottle, which was taken home by Frank Seltzer. A great time was had by all; we look forward to a magical 2013.

Assembly 13 meets at Crosspointe community center on the third Tuesday of the month at 7:00 PM. Check www.dallasmagic.org for directions. Contact Reade Quinton reade.quinton@gmail.com (972) 400-0195.

16

ANNUAL THEATER SHOW

WORCESTER, MA—

Assembly 16 Annual Theater Show was held on Saturday November 10 at the Assembly Theatre in Harrisville, RI. This was our Fifth Annual Show. There were five performers in this year's show: Jason Kallio, myself (Dennis Pimenta), Jason Monette, David Garrity, and emcee Fran Flynn.

The first act was Jason Kallio, who led us through a number of perception and psychological situations that gave the audience of over 130 a great feeling of knowing how magic was done, without necessarily understanding what he was doing. Very cunning and fun to watch.



Feature performer David Garrity

I was the second act of this show; I was assisted by my wife Janet and my son Ed. We did some classic magic with doves and rabbits. We ended our segment of the show with my version of the Yogan suspension, in which Janet is suspended while standing. This also ended the first half of the show.

After the intermission, we were called to order by emcee Fran Flynn. Fran is one of New England's premiere children's magicians, and he showed it throughout the night. His final piece, Confusing Crayons, was a masterpiece.

Fran introduced our third act, Jason Monette. Jason is a talented young professional who started off in Assembly 16's youth program. He started with a smooth and entertaining manipulation, and then moved into some fast moving effects, and a pretty dramatic Spike and Cups. Jason finished his act with a great presentation of Metamorphosis using his lovely wife Amanda as his assistant.

The closing act, David Garrity, was simply fantastic. David's first effect, the production of his

assistant, was beautifully done. David did a variety of illusions that kept the audience spellbound. He closed his act with the Magic Storm, which was just great.

Fran closed the show by calling all the acts back to the stage for their final bows. The cast did a meet-and-greet in the lobby of the theater after the show. A great time was had by all, audience and cast. We are all looking forward to next year's show. —Dennis Pimenta

Assembly 16 meets at the Magic Barn, 175R Main St., Ashland, MA. Contact Dennis Pimenta pimentad1@aol.com (508) 883-3575 <http://sam16.com/> for more details.

17

GETTING READY FOR JANUARY

SPRINGFIELD, MA— This was our last meeting till the New Year and we were busy planning our "After the Holiday Get Together" and some lectures for the coming season. We had our monthly 50/50 raffle and then it was time for the magic.

Peter Lennis began the evening by giving us all little gifts of cards and notepads. Then he began by performing Espresso. He had someone pick a card and sign it. Then he put it in an envelope. He took the four Queens and placed them in a card box. Next he tore up the envelope. Inside the box was the chosen card between the Queens. He showed us a solid drinking cup with a handle. He then tied a rope to the handle. Under the cover of a neckerchief he was able to remove it from the handle in one quick move. He did the same thing with a business card, by tearing a hole in the center and tying the rope thru it. Up next



Peter Lennis performing his magic

in his repertoire was showing us his ability to read minds. He had five poker chips of different colors. The spectator chose one to put in his black bag. Then the rest were put in and tossed around. He was able to find the correct chip. To end the evening, PJ Pinsonnault, back from his one man show, *Conjuring Christmas*, showed us his holiday version of a Tommy Wonder cups and balls routine using a cup of hot chocolate and marshmallows. Sitting for a spell with Assembly 17 is always fun. I can't wait to see what next year brings. —Karen Gibson

[Dr. I.R. Calkins Assembly 17 meets the first Friday of every month at 7 pm at Pinsonnault Moto-X-Equipment, 69 East Street, Ludlow, MA Contact Rich Gilbert rgilbertmagic@yahoo.com \(413\) 210-5725 www.assembly17.org for more details.](#)

22

CHRISTMAS MAGIC IN LOS ANGELES

LOS ANGELES, CA— It was gray and drizzly, a winter day in Los Angeles for the assembly Christmas party. The usually huge turnout was somewhat smaller, probably because of the weather. As the assembly has done for many years, the evening began with a great buffet dinner provided by all in attendance. During our members' and guests' arrival, social hour, and the meal we were entertained with Christmas music by a live band. In what has been a long tradition, live Christmas music has been provided by Andrew Rodriguez, nephew of our late dean, Robert Rodriguez. This year Andrew brought a jazz quartet playing Christmas favorites for our entertainment.

After our meal, the hall was ready for the magic show that would complete the evening. PNP Ed Thomas opened the show with a card effect that wished everyone a Merry Christmas, gave two spectators each a chance to win a \$20 bill (they lost), and produced an eight-foot candy cane from a small box. Bill Pearce, who always does some great card magic, had two spectators who were able to select matching cards from separate decks. John Engman did some paper tearing to make a Christmas tree and a ladder for Santa to climb down the chimney. He concluded with the Egg

(Christmas ornament) Bag. The fourth performer, Don Hallinger, was able to predict the number of either red or green balls placed into paper bags held by a spectator. Henry Springer performed a nice multi-effect routine with coins, a large spoon, and a finger ring. Lots of productions, vanishes, and changes. Henry finished with a cute mini-bullet catch effect.

Act six was Michael Perovich, known by readers of *M-U-M* for his column "Ellipsis." He is a favorite in the assembly for his performance of magic's classics. Mike used a hand puppet, "Black Bart the Plague Rat," to perform several magic effects. Bart ended up in a "wringer box," but was restored from his flattened fate. Closing the show was President Jim Callen, who usually performs with unique or obscure props. Tonight it was Supreme Magic's Mis-made Santa, which was finally restored properly in its frame by Jim's volunteer assistant.

It was another great night of magic. The Southern California assembly wishes everyone in S.A.M. a Merry Christmas and Happy New Year. —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 Contact Ed Thomas magicmred@earthlink.net \(213\) 382-8504 for more details.](#)

23

ASSEMBLY DISCUSSES ROLE AT CONVENTION

WASHINGTON, DC— Members of historic Assembly 23, which meets monthly at the National Press Club in Washington, D.C., discussed in November what role the members should play as the host of the 2013 S.A.M. convention when it is held in the nation's capital in July.

The theme of the night was performing effects that a personal mentor had played a role in developing. Dwight Redman recognized veteran Assembly 23 member Ray Eyler for being his mentor and teaching him his first packet trick, a Three Card Monte effect, which he called Don't Take the Bet. Laurie Curry cited veteran Assembly 23 member Buddy Smith for teaching her magic –

taking the time to show her over and over different methods of controlling a card or forcing one and much more. Laurie then did a Biddle move card trick that Buddy had taught her.

Jonathan Walker did magic dealer Al Cohen's popular Coin Funnel. Jonathan thanked Al Cohen for showing him the trick (and selling it to him.) Noland Montgomery delivered an eye-popping, four-phase version of Three Card Monte, based on Garrett Thomas's Stand-up Monte, which is great for strolling magic.

Volunteers were asked to entertain at the annual National Press Club children's party in December and the installation of the 2013 president of the NPC in January. The assembly also voted to contribute \$50 to the National Press Club employees Christmas fund. —Laurie Curry and Jim Flanigan [Assembly 23 meets the third Wednesday each month National Press Club, 529 14th Street NW, Washington, DC 20045 Contact James Flanigan jflanigan@aol.com \(202\) 494-7302 http://assembly23.blogspot.com for more details.](#)

30

TOP DOG COMPETITION

ATLANTA, GA— Our Second Annual Top Dog Competition was held on December 11. The theme for this year's competition was "Anything but Cards." Participants had to enter to be eligible, with four of our members entering the contest.

Debbie Leifer served as chairman and emcee for the show. Our first presenter was Matt Baker. Matt is usually a card man, but he did a fine job presenting a Three Coin Monte with two similar coins and one odd one. A coin switched in the spectator's hand while the other coins were put away in the purse. Matt also demonstrated his agility with rubber bands by melting one through the other. His last effect was on Knot Theory (what else for a math professor?) using two different colored ropes. The knot from the white rope jumped to the red one and became a permanent part of the rope's fabric.

Merritt Ambrose presented a coin production from a purse frame and talked about the party poppers that are so popular this time of year. He then had a dollar

bill signed and put into a glass. From there he presented a ring and rope routine and coins through the glass. The bill had disappeared from the glass and returned inside the party popper.

Rick Hinze told a tale about not taking packages from strangers. He took a package, but it turned out to be a black hole, or at least a black bag. After showing it empty, he produced a lemon, then a shot glass full of liquid, and a lit cigar.

Our final performer was Mark Hatfield. Mark asked Jody Schanermann to help him with his illusion with two red silks and a glass. He showed her how he produced an egg after rolling the silk into his hand. He showed Jody that it was a trick hollow egg and that she could do the trick with him. They both rolled the silk into the egg and removed the red dot from the back of the egg. To our surprise, Jody had a real egg, which was cracked into the glass.

There were three judges for the contest. They were Dan Garrett, Mike Quinn (president of I.B.M. Ring 9), and Nancy McIlhenny, manager of the Piccadilly Cafeteria where we meet. Criteria for judging the contest was entertainment, enjoyment, technical skill, creativity, appearance, and professionalism. After a brief deliberation, it was determined that Mark Hatfield was this year's Top Dog. A handsome rotating trophy was presented to Mark and a plaque was given to last year's winner, Rick Hinze. A good time was had by all. —Carol Garrett [Assembly 30 meets the second Tuesday of the month at Piccadilly Cafeteria, I-85/North Druid Hills Road, Atlanta, Georgia.](#)

31

HOLIDAY MAGIC AT THE HARRY RISER ASSEMBLY

INDIANAPOLIS, IN— Several of our magicians, in the spirit of the holiday season, performed tricks with a Christmas theme. Mike Root put us in a festive mood with a Christmas tree square circle, which he had purchased at an auction. The cutout on the square was in the shape of a Christmas tree. The circle provided the green and the decorations. Mike also had a Christmas wand with a snow ball on the end. Also, in keeping with the season, he shared with us the

Legend of the Christmas tree.

Robin Myers proceeded to tell a rather complicated story that had to do with Christmas shopping with his wife. Ultimately he produced a Christmas tree card castle along with an inspirational holiday message.

Jay Newby did a very creative version of Matrix, which he called the Military Matrix. The four chips represented four branches of the service. The four cards included a flag for each branch. Jay's story was well thought out and well received.



Robin Myers with his Christmas Card Castle

Taylor Martin shared an effect known as Vases and Ropes. Involved were two red ropes, two vases open at both ends, the phenomenon of internal levitation, a red silk, and water. The effect was awesome as somehow the ropes and the silk periodically seemed to get stuck in the vases although the water went right through.

Don Miller entertained us all with his newly acquired Rotary Pizza from Smoky Mountain Magic, a very creative and upgraded version of the classic coin die box. First, though, he made us all raise our right hands and take the five-year-old-kid pledge. Basically we all pledged to behave like five-year-olds while watching the trick. It was amazing how easily this group was able to act like a bunch of five-year-olds!

The reference for our evening teaching session was *The Royal Road to Card Magic*. Master teacher, Jim Croop, was the leader. The session focused on the double lift vs. the double turnover and the differences between the two. Jim patiently explained the various techniques involved, including the thumb count, the pinkie count, and the snap double. We learned both the approach recommended in *The Royal Road* and the Aaron Fisher approach. Jim capped off the

teaching session by demonstrating three different card effects easily performed using the techniques he had just described. —Dale Benson Assembly 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. Contact Steve Spence sspence@mediationalternative.com (317) 507-4534 www.sam31.com for more details.

35

COME TOGETHER

POUGHKEEPSIE, NY—

Our December meeting was an excellent example of what a group of people can accomplish when working together for a common goal. We found ourselves without a meeting spot at the last minute and somebody stepped up and agreed to host the meeting and provided food no less – thank you Joe Que. Another group of people contacted members to announce the change – thanks to Joel Zaritsky, Frank Monaco, and others.

We held our annual flea market in December, which is always one of the most popular meeting themes of the year. Frank, Mike Bochar, Ed Fitchett, Ron Levine, Joe, and a few others had tables full of their new and slightly used magic. Joe was selling enough books to keep a magician occupied for a lifetime. He even had a flea circus for sale keeping in line with the theme for the evening.

An excellent representation of the season of giving happened at the conclusion of the meeting. A number of members contributed many items for a big auction lot to help David Oliver. David has been a wonderful friend to our assembly over the years, so Frank and Derrin Berger led the drive to do something nice for him. There was some spirited bidding for the fabulous lot of magic, which was ultimately won by Ryan Dutcher. Add on the additional cash contributions from the other attending members and we were able to give back just a little of what David Oliver has given us over the years. Thanks to everybody who came together at this meeting and made it something truly special!

—Craig Kunaschk

Al Baker Assembly No. 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. Contact www.compumagic.com/sam35 for more details.

38

DECEMBER MEETING

KANSAS CITY, MO—

Thirteen members gathered for another evening of magical merriment. President Rod Sipe began with a list of announcements, including upcoming lectures, etc. Shaun Rivera followed with a bit of national S.A.M. news.

Our annual gift exchange followed in which gifts are picked sight unseen from a pile, unless you chose to “steal” a previously opened gift from a fellow club member. Hilarity and fistfights ensued. We also took a group photo and were surprised by a visit from Santa himself, who appears to have slimmed down over the past year as much as our president Rod Sipe.

Performances on the evening included John Hicks with a couple of great card effects, Shaun Rivera with some four Ace magic and a teach-a-trick, Laird Wilcox reviewing the book *Sleights of Mind*, Terry Davolt with a stunning transposition effect, and Dennis Burks with a show-and-tell item and a couple of wonderful stage and close-up effects.

After the meeting it was off to the local hangout for food and drink. Please visit if you're ever in the area!

Assembly 38 meets at the Westport Coffeehouse on the third Tuesday of the month. Contact Rod Sipe rodsipe@eatfire.com for more details.

49

FINAL MEETING OF THE YEAR

FORT LAUDERDALE, FL—

On Thursday, December 27, Assembly 49 held its last meeting of the year. President Billy Byron discussed some of the challenges and disappointments of the previous year. The meeting was sparsely attended; the president's report was emailed to all.

In addition, however, there was

a Teach-In. Mark Horowitz taught attending members a bill switch using a thumb tip. It was actually a smoother version of most bill switches. He also taught some effects using rubber bands.

Corey Friedman showed a mysterious “no touch” effect with a ball point pen; the pen was set extended over the edge of the table and while watched, it fell onto the floor on its own.

The assembly plans to meet at a new location at its first meeting of the new year. —Billy Byron **Assembly 49 meets the fourth Tuesday at the Tamarac Community Center, Tamarac, Florida.**

52

HOLIDAY MAGIC

SAN ANTONIO, TX—

December 6, 2012, Brother John Hamman Assembly 52 held its monthly meeting at LaMadeleine Restaurant. President Paul Amerson called the meeting to order. We had a small turnout tonight, but we still had an enjoyable meeting, with fun and fellowship. Welcome back to Napoleon Savoy, who has been recovering from a recent heart attack.

We had five performers tonight; starting off was Ray Adams who did a nice vanishing coin routine as well as performing the Rainbow Deck. John Murphy had us all perplexed with Jim Steinmeyer's 9 Card Problem. Paul Amerson shared with us what he does with the Christmas Wand, and Doug Gorman performed a new cards-across effect, called Sinister, by Dave Cook. He also did Michael Skinner's Ball Vase Routine, called the Homing Ball. Michael Tallon performed Harry Lorayne's Lazy Man's Card Trick, then offered to teach everyone this trick. Thanks, Michael.

Tonight's door prize winners were Doug Gorman, Ray Adams, John Murphy, and Michael Tallon. Many thanks to President Paul Amerson for donating the door prizes.

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 dougorman@att.net.

56

DECEMBER MEETING

DAYTON, OH— Our December Meeting/Club Holiday Party was held at the home of Jim and Pamela Rawlins. We did not conduct a business meeting because of our holiday party. We had good attendance and there was plenty of great food. After our meal, we were entertained by Mike Woodward from Lexington, KY. Mike did a fantastic job and everyone enjoyed his performance.

After our entertainment, we were encouraged to look around at Jim's incredible magic collection, which is always a real treat for members and guests alike. His collection includes thousands of unique and interesting items; Jim is very knowledgeable about each and every item and is always willing to answer questions. We had a great party and a good time was had by all. —Matthew David Stanley

[Assembly 56 meets in various locations contact Paul Burnham pburnham@woh.rr.com for more details.](mailto:pburnham@woh.rr.com)

59

IN SIX DAYS

PORTLAND, OR— The month of November was a busy time for the magicians of Assembly 59 and SYMs 105 & 140. Collectively they had three major performances in a period of six days.

First, professional magicians Jason Andrews and Adam London performed a stage show at the Capitol Theater in Salem, Oregon. Jason was kind enough to invite SYM 140 magicians Ian Clinger, Oliver Goodness, Trenton Bastasch, and Jackson Mowry, and mentors John Edsall and Glen Bledsoe to perform walk-around magic in the lobby before the show. (We have NWRVP Michael Roth to thank for making that connection.) Jason and Adam took a great deal of time to visit with the kids and their mentors before the show when they probably had other things to do. The pros talked shop and otherwise treated them as fellow magicians. It was much appreciated. The show was a huge success as measured by the squeals of disbelief at the wonders the audience saw. Oh yeah, Jason and Andrew rocked.

The next day members of

Assembly 59 put on a four-hour "Magic Open House" for Robinwood Station, a community center that housed Assembly 59 for a time. Initially the audience was a bit thin, but it grew as the afternoon wore on. The performers were Randy Stumman, Glen Bledsoe, Larry Seymore, Tom Waldrop, Mel Anderson, and John (Hoo Yu Fulin) Edsall. It was a talented line up; the audience murmured "How did he do that?" with enough frequency to signal another successful performance.

You'd think that would be enough for some magicians (and maybe it was for the oldsters), but not for the young pups of SYM 105 and 140. It is a tradition that the two SYM clubs perform for the adult club the day before Thanksgiving as a way of saying "Thanks" to the adults for their sponsorship. This year was no exception; the performances were relaxed and remarkably polished.

In order of appearance the magicians were: Sean Oulashin, Ellie Chapman, Ian Clinger, Andy Ellson, Chris Sessions, Nick Christensen, Kelson Trabue, Trenton Bastasch, Kieran Dolan, Qi Liang, and Whitney Adams. It is a busy time of the year and Assembly 59 appreciates the time and energy the parents took to be there.

November provided more than enough opportunities to perform magic to keep everyone happy. —Glen L. Bledsoe

[SAM 59 meets on the fourth Wednesday of each month except July/August at the Beaverton Elks, 3500 SW 104th, Beaverton, Oregon. Details at www.sam59portland.org. Contact Glen L. Bledsoe glenbledsoe@mac.com \(503\) 976-9151](http://www.sam59portland.org)

77

"MARKAPEDIA" BY MARK ZACHARIA

MASSAPEQUA, NY— The big topic on everyone's mind was the aftermath of hurricane Sandy. On December 7, 2012, Long Island Mystics performed their annual Holiday show at Community United Methodist Church, Massapequa, New York. Admission was at least one can of food for each person attending. The performance was well attended. Long Island Mystics president, John Lepre welcomed the audience.

The performers for the evening were: Ivan Debel, Jeff Miller, Wayne Haarhaus, Joe Merced, Eric Greenberg, Bob Weinowitz, and Phil Levy. The donations for the evening amounted to 146 food items that will be going towards Hurricane Sandy relief.

To start our meeting off right, we had new candidates Gary Levenson and Sean Gem audition to become members. Afterwards, New Jersey pro magician Mark Zacharia took the floor and floored us with many of his card effects that would be perfect openers, middles, and closers for the restaurant magician in all of us. His focus was about why as opposed to what and we drank it all in, starting with Sobriety Test. Mark's Sobriety Test was a real gift. It's a You-Can't-Do-As-I-Do opener that gets everyone at the table involved. He also taught his very practical Five Card Monte effect (endorsed by Alexander de Cova). This is an *ungaffed* Wild Card effect that was a hit of the evening. Anniversary Lambada is Mark's handling of the ever-popular Anniversary Waltz effect popularized by Doc Eason, who himself endorses Mark's version and even said Mark's subtleties are "too good to release." Thankfully, Mark did; he showed us how to take this powerful effect off the tabletop and into the hands of the spectators.



Mark Zacharia with his "5 Card Monte"

Night at the Museum is the answer to the question of what to show the family audience who has already seen your other child-friendly magic. Inspired by a brilliant trick of David Corsaro (Mall Rats), Mark had made this a practical table-hopper's effect that again provides a memorable give-away with your contact information. Perhaps just as impressive as the magic was the wealth of

real-world, practical advice Mark shared in abundance throughout the lecture (and at the diner afterward). With stories of how to approach tables, to audience management tips, to pricing, Mark held nothing back. Next month, we get twisted for Mentalism and Bizarre Night". In February we'll be ready for Duane Laflin's lecture on new ways to make your show better and *grand!* Until then, see you at the diner. —Lou Johnson
[L.I. Mystics Assembly #77 meets at 7:30PM on the second Monday of the month at The Community United Methodist Church. For more information, check www.limystics.org. Contact Lou Johnson loucircus@aol.com \(516\) 599-2612 www.limystics.org for more details.](http://www.limystics.org)

88

CHRISTMAS PARTY!

ANN ARBOR/YPSILANTI, MI— For December's meeting we had our Christmas party at Rex's Family Diner in Westland. First we had our food, which was great, and then we performed magic.

Jim Folki started us out with Troublewit; he told a story to while forming different shapes with the paper, which was very entertaining! I was next with a Jingle Bell Monte, moving three bells and having a volunteer point out the one that jingled. Of course, she couldn't. Then I performed a card routine which was a variation of Will the Cards Match. George Honer did a routine with two coins; no matter which coin was put away, there were always two coins left in his hand.

Bill Brang showed a lot of Christmas magic. First, three silks placed in a Stocking Change Bag turned into a silk Christmas banner. He then produced a giant candy cane from a paper bag. He then performed a card prediction using six volunteers. Bill ended with a large silk production (of Santa on a sleigh with eight reindeer) from a Chick Pan. Don Mitchell performed a couple nice card tricks with regular cards. We also had a couple, Jack and Shirley Markley, who were in town from Indiana. Jack showed us a lot of different Christmas tricks that he puts together for sale and gave us some ideas on making tricks. It was a very good time for all who could make it! Merry Christmas and a Happy New Year everyone!



Assembly 88 members enjoying the show!

—Randy A. Smith, Secretary, AAMC
 Hank Moorehouse Assembly 88 meets the second Wednesday at 7PM Faith Lutheran Church, 1255 East Forest Ave, Ypsilanti, Michigan
 Contact Randy A. Smith randy.remarkable@gmail.com (313) 562-3875 www.aamagic.org for more details.

94

DO SOMETHING, QUICK!

Silicon Valley, CA— Do something, quick! What do you do when someone asks you to do something and there isn't much time? A few of our members shared, discussed, and got feedback on effects they use in that kind of situation.

Kim Silverman could relate a chosen card to music. A spectator chose the Queen of Diamonds, and Kim sang "Desperado" (the Eagles song). The Queen changed to Queen of Hearts, then disappeared as he sang. Alan Leeds found an Eisenhower dollar in a spectator's sleeve. Reminding us that you can't use the actual dollar coins in casinos anymore, he changed it to poker chip. Joe Caffall did a Hopping Half routine and got a lot of good suggestions to make it even better. Phil Ackerly took a quarter from his pocket and made it vanish and come back.

After the performances, little breakout sessions formed, discussing folding dollar bill gags.

We were also visited by the owner and the head chef of a local restaurant that features entertainment every night. We arranged for some of our members to perform for their Magic Monday Nights while one of their regular performers (also a member of Assembly 94) is away on a trip.
 —Joe Caffall

We do not currently have a regular meeting location. Contact Joe Caffall jocaff@pacbell.net

(408) 375-1905
www.sam95.org for information on upcoming meetings.

95 CHRISTMAS MAGIC

VANCOUVER, CANADA—

The Christmas spirit was ablaze at the Dave and Cathie Watters residence in North Delta. This was the evening of Assembly 95's annual Pot Luck Christmas dinner, and with an amazing variety of dishes, members, spouses and guests enjoyed a bountiful and delicious Christmas meal. Something new this year, as organized by Dave Watters, was a Christmas hat contest; designer Dennis Hewson was clearly the winner, and he was proud to receive a gift bag



Moose in a Top Hat "Knuckles" with Assembly #95 members From left: Dave Watters, David Wilson, Rod Chow, Trevor Watters, Dennis Hewson, Anthony Young and Lon Mandrake.

prize, compliments of the Watters, presented to him by President Lon Mandrake.

This evening was also formal black tie night, and all the members present gathered for a photo. The assembly was treated to a special visit by Trevor Watter's Moose in a Top Hat mascot "Knuckles," who posed for photographs with the group. Cathie Watters announced the formation of a new group open to ladies associated with the magicians of the various local magic clubs, who would get together for various charity functions. This new group called "The Magical Hearts" received the wholehearted blessing of the assembly.

Starting off the evening of Christmas magic was guest, Matthew Jones who put a

Christmas theme to the effect, Mental Epic. Rod changed a hat into a variety of different occasion hats, ending with a Christmas hat. Rod then did a multiple silk production from a previously shown empty Santa Change Bag, finishing with a Merry Christmas silk. Anthony Young showed two flat slates and from these produced four star-shaped balls one at a time to the message, "A Star is Born."

Dave Watters displayed a deck of cards punched with a hole in the corner. After having a card selected and locking this card together with the rest of the deck by a lock through the holes, Dave caused the selected card to vanish from the locked deck and appear in a previously shown blank frame on the table. Dennis Hewson had a card selected; after a series of one-handed flip over cuts upside down and right side up, he ended with the selected card being the only card facing the other way. Lon

Mandrake closed the evening by showing everyone his Diary Book from the Christmas of 1996. After explaining the relationship that a deck of cards has to the days of the year, he showed his prediction card, which matched the card noted at the volunteer's special date.
 —Rod Chow

The Carl Hemeon Assembly No. 95 meets the first Tuesday of each month at members' homes. Contact Rod Chow rod@rodchow.com (604) 669-7777 www.sam95.com for more details.

104

THE YANKEES GO MAGIC SWAPPING

WITCH CITY, SALEM, MA— In the wake of the weather cancellation of November's meeting, the December gathering at the First Baptist Church of Salem had to be an improvement, and it was. Our Bill Towne School of Magic teacher Len Lazar was in fine form, conducting his class on Chromospheres.

SAMCON co-producer, Evan

Buso-Jarnis, discussed early plans for SAMCON 13, inviting suggestions for performers and alternate venues. Evan was deservedly congratulated for his fine work this year and then bombarded by suggestions. Sadly, Disney World and Paris were not considered.

As the world of magic continues to marshal its support for ailing David Oliver, Assembly 104 unanimously voted a \$200 donation to the two January 19 shows to benefit David, at Worcester's Clark University, with a full page program ad.

Passing on performing, the compeers decided to move on to the Yankee Swap. If you live in a part of the country where word has not reached you about this quaint custom, a swap serves as both entertainment and an interesting time killer. In a nutshell, everyone brings an anonymous gift and takes a number. As each number brings a member to the stage, a gift is selected, unwrapped and – if not that pleasing – swapped off for someone else's present (they must surrender to your will). The short term rush of power is mind-boggling.

In short order, wrapping paper flew from the stage. Some faces smiled; others frowned while scanning the seats for something better. Jon Hubbard looked to possibilities for his magician's rope; Little Jim nailed a Spectrum Deck; Secretary Bob's packet trick seemed to please him, while Treasurer Kathy made a hasty swap for Evan's two card books; Vince DeAngelis scored well with his copy of Avrom Karl Surath's story of life in the magical world of the Le Grand David Company. In one particularly giddy exchange, a DVD of *Reel Magic Number 30* was swapped for a DVD of *Reel Magic Number 30*. Magicians!

The biggest surprise was the mystery item that would have concluded the swapping. When the final number was called, no one was present to claim the



Doc seeks a cure or a swap

gift – not even a mouse. The present was properly put aside to await shipping to the producers of Celebrity Christmas Ghost Stories. —Bob Forrest

Information on SAMCON and Witch City Assembly 104 can be found at the website. S.A.M. 104 meets the first Wednesday of each month, September-June, 7 p.m., at the First Baptist Church of Salem, 292 Lafayette Street, Salem Massachusetts. Contact Bob Forrest captainalbrightsq1@comcast.net (339) 227-0797 sam104.com for more details.

110

HOLIDAY PARTY

HARRISBURG, PA— There was no formal meeting for December; instead, we held our annual holiday party at John's Dinner in New Cumberland. Members and wives almost filled the private dining area. We were able to individually order off of the regular, extensive menu, so no one was forced to make a choice from a limited list. After dinner we were treated to short performances by some of our members.

Marlin Troutman put on his civil war jacket and cap and told the story of Dr. Abrogast's patent medicine; he displayed some of the bottles. He also showed an unusual "rack" that held wooden paddles with different numbers on their two sides. An assistant was asked to select numbers at random and drop the paddles into any one of four slots. The selected numbers were visible through holes in the cabinet face. When a prediction in an envelope being held by another assistant was read to the group, it did not match the numbers in sight; however, it did match the number showing on the reverse side. Marlin had built this device and one could not ask for anything more attractive or skillfully crafted. It was truly a work of art.

Rod Ries brought with him a relic of the 1960s, a Mr. Magic doll. Using a bit of ventriloquism, Rod conversed with the plastic device, which made a coin appear and vanish. He showed items contained in his magic hat. Very interesting.

Al Bienstock brought with him six unmarked envelopes, five of which contained gag prizes and one some money. He had the

envelopes randomly numbered and he prepared cardboard dice – six pieces of square card that Al numbered one through six. Paper clipping one to two, three to four and five to six, Al asked an assistant to mix the pasteboard dice behind his back and to bring one forth showing a numbered face. The envelope corresponding to the number was opened and the prize shown. Wouldn't you know it: the remaining envelope had the big prize.

John Sergott was next with a deck of cards. After an assistant selected a card John attempted to find the card in the deck. Unfortunately he failed, three times. He felt he was being confused by the other cards in the deck, so, he made all cards except the selected one blank.

Assembly 110 meets the second Thursday of the month at Doc Holliday's Restaurant, 110 Limekiln Road, New Cumberland, PA 17070-2475, (717) 920-3627

112

ONE-SHOT CONTEST

CONCORD, CA— Before our November theme One-Shot Contest began, Ric Ewing presented our popular Trick of the Month feature. This time it involved balancing a coin on the edge of a dollar bill. Then the contest began, divided into performing categories as well as close-up and stand-up categories and judged by Loren Lynn, Bill Marquardt, and Lin Lyons.

Fred Nelson won the One-Shot Close-up Contest with coin magic. He started out with three coins, two of which he kept in his hand while he put the third in his pocket. The first two times he tried it, the coin in his pocket magically returned to his hand. But when he tried to do it a third time, all the coins disappeared.

Bob Holdridge won the One-Shot Standup Amateur Contest, performing What the Heck, a mystifying tube with six knobs on short cords connected to a long cord inside the tube. Pulling different knobs resulted in a most unusual sequence of events and a surprise ending. After Bob encouraged the audience to request how it worked, he revealed a mouse inside the tube that ran back and forth to do all the work.

Zappo, who won the One-Shot

Standup contest in the professional category, performed an effect based on an idea from Meir Yedid called Predict-Perfect. Three assistants chose three numbers each to come up with three three-digit numbers, which when added together totaled 1440. Larry then showed his prediction, which had been in full view from the very beginning. It said, "1440."

Rod McFadden, who won the One-Shot Close-up Contest in the professional category, performed a Nick Trost card effect called Flim-Flam Cards, an effect that ended with three King of Diamonds magically turning into three Nine of Spades.

Douglass the MagicMan vanished a dollar bill, which eventually showed up inside a lemon.

The off-theme magic included visitor Hank Morfin's three-ball productions with a surprise card ending. Also, Bill Marquardt showed off his psychic dealing skills performing Out of This World. And Bob Holdridge



Carole Kula and Kara Ewing watch Rod McFadden perform Flim-Flam Cards

returned to perform an effect called Spotted. A large card with four black spots changed to two spots after Bob waved the card. Another wave of the card showed four spots again. Then all spots disappeared, and reappeared as four colored spots; for the climax, the card was opened up to reveal an eye chart for the audience to test their vision. —Dave Anderson
Diablo Assembly #112 meets on the third Wednesday of every month at the Round Table Pizza in Concord. Contact Doug Kovacich douglassthemagicman@hotmail.com (925) 435-4824 http://sam112.com/ for more details.

115

HOLIDAY GATHERING

CHARLOTTESVILLE, VA—

Our December meeting departed from the usual format so that we could celebrate the holiday season. We enjoyed a wonderful dinner together at Brick Oven Pizza. In attendance were David Clauss and son Nathan, George Buckley, Mark Davis, Dan Hall, Wes Iseli, Ed Schmitz and daughters Ashley and Elizabeth, and Landon Allan and his father Brian. Discussion included magic books, effects, and upcoming conventions. Landon did a wonderful presentation of card magic that included several effects he has been working on from *Mark Wilson's Complete Course in Magic*. George and Dan shared some wonderfully innovative ideas they are developing using a purse frame. Dan also shared some of his knowledge and experience with the muscle pass. It was a great evening celebrating both the holiday season and magic.

—Mark Davis
Assembly 115 meets at Forest Lakes North Pavilion Building the first Friday of the month at 7 PM. Guests and new members are always encouraged to attend. Contact Mark Davis, 434-962-3019 for further details. Contact Mark Davis whiteoakcanyon@gmail.com (434) 962-3019 434-962-3019 for more details.

118

MAGIC IN NEW HAMPSHIRE

NASHUA, NH— Assembly 118 continues to keep busy performing for local charities and community events. We gave our annual performance at the Nashua Library on November 24 as part of the Nashua Holiday Stroll. And our annual performance to help Merrimack Crimeline has been



Joseph Caulfield (left) and Don Sanborn share a magical moment

booked for April 13 of 2013.
Assembly 118 meets on the third Wednesday of each month at

7:00 p.m. at the Nashua Church of Christ, 97 Farley Rd., Nashua, NH. Our venue rotates, so contact us first. Contact Robert Granville sam.nashua@gmail.com (603) 505 8749 <http://sam118.com> for more details.

127 HOLIDAY MAGIC

WALLINGFORD, CT— After a brief business meeting and some holiday snacks, we moved on to doing magic. Sol Levine showed Chanukah drawings in black and white, which, when removed from a frame, became brightly colored. Bill Hoagland did a giant Monte effect, explaining that “his favorite card” was a Christmas card. He then had Adam Parisi sign a small Christmas ornament. Bill made the ornament disappear; it was found in a nest of Santa Claus boxes.

Dave Wyskiel, assisted by Chick Kelman, showed a number of Christmas DVD movie titles. After Chick eliminated all but one, the remaining movie, *A Charlie Brown Christmas*, matched Dave’s prediction. We then continued on with some regular magic.

Adam Parisi performed card magic, opening with Marlo’s Opener. Using his own version of a stacked deck, our card expert showed how, with faro shuffles, he was able to tell how many cards were cut. He also used the system for card revelations and other card miracles.



Bill’s favorite card

Mike Nabel performed a mental effect using ESP cards. The cards were randomly dealt in pairs and a spectator placed a coin on any pair. The cards were then turned over to show no matches. The only pair of symbol cards that matched were where the assistant has chosen to put the coin.

President Jeff Doskos borrowed a quarter and it immediately began to float and gyrate between his hands. Jeff handed back the quarter, none the worse for wear.

Chick Kelman did his version of a so-called “super memory.” After a deck of cards were shuffled and cut, he was able to name the two cards at the cut. He repeated it several times and finally showed how it was done.

Pat Guida used a miniature bathroom plunger to reveal the name of a chosen card. —Tony Martin

Assembly 127 meets at the First United Methodist Church 941 Old Rock Rd Wallingford, Ct. Contact Tony Martin tonymartin@snet.net (203) 287-0805 for more details.

129 CHRISTMAS MAGIC

PENSACOLA, FL— The meeting was opened by President Nate Nickerson with some amusing stories about magic. Gene Burrell gave us a teach-in on his handling of the Chinese Sticks with some new moves; he was followed by Nate Nickerson with his version of Bank Night with only three colored envelopes. Dave Kloman was present with the Sorcerers Circle award from the awards banquet last month. Raffle tickets were given to the members who answered trivia questions about magicians. The raffle table was loaded and many walked away with some fine new tricks. The theme this month was, of course, Christmas magic. The snack table was loaded with goodies thanks to the members; a special thanks to Betty Broomall for making it look like Christmas. —Beau Broomall
Meets the third Thursday of each month at the Bayview Senior Center 2000 E Lloyd Street Pensacola Florida at 6:45 pm Contact Beau Broomall beaumagic@bellsouth.net (850) 994-1060 www.gulfcoastmagiciansguild.com for more details.

131 EVENT UPDATES

DANBURY, CT— Our November meeting was a blast. Members decided on a modest dues raise to \$15 total. An assortment of card magic was performed by Tony Spero and Mike Bochar. Russ made a small dog with a red nose using seven Christmas beads. Des, our own magical wizard, performed a quality piece

of antique mental magic. Magic Marty performed some spell-bound coin moves using magnets. Mo Magic performed metal spoon twisting illusion

February 2, 2013, 1 p.m.: Our Second Annual Magic Gathering at Chinese Buffet in Danbury. All are welcome. \$13 includes the price of the buffet. Union Buffet, 60 Newtown Rd, Danbury Ct 06810. 203-743-7646

March 18, 2013: First swap, trade, and barter Magic. All are welcome.

April 15, 2013: Scheduled lecture by Terry Morgan on coins, cards, and magical life experiences.

In December, prior to our meeting a short magic show was presented to our church’s youth group.

Our December meeting started out with a Chinese magic gift exchange. A total of thirteen was present. The Exchange was followed by Bubbles the Clown doing a Christmas piece of magic with a photo of a black-and-white Christmas tree changing to full color. Past President Magic Marty did a card to fire wallet routine, inspired by our past lecturer, David Stone.

It is with deepest sorrow that most report the passing of Dick Kohfield, a long-time member of our club, past president and a great card magician. —Magic Marty Steinberg

Assembly 131 meets the third Monday of each Month at Methodist Church on #5 Clapboard Ridge Rd. Danbury Ct, 06811 Contact magicmarty@aol.com (845) 797-8363 www.danburrtophatters.com for more details.

138 HOLIDAY MEETING

FORT WORTH, TX— The December 2012 meeting of the Bruce Chadwick Assembly 138 celebrated the season with a holiday-themed event with a potluck dinner and gift exchange. The meeting began with the potluck, which was lavishly contributed by the club members with entrees, sides, and many yummy desserts.

After the dinner portion of the meeting, visiting magician Scott Anderson was recognized. Scott addressed the club and spoke of his life as a magician performing while serving in Afghanistan. His stories of performing

for wounded children in hospitals touched everyone who attended. His service to humanity is an inspiration to all.

Next, entertainment was provided by Johnny “Top Hatz” Hatzenbuhler, who performed a series of amazing effects with drinking straws, leading to a production of a beautiful white dove. He concluded with an amazing effect in which a borrowed ring vanished and reappeared on his shoelace. In accordance with our custom, he performed his act and passed the totem on to Libby Sharpe to perform at the next meeting.

Following this, Hal Hudgins and Geoff Grimes performed a Teach-a-Trick segment, walking the club through the intricacies of a single cup and ball routine with a twist. Geoff then spoke about the annual Snowball Express event in which children who have lost parents in wars are brought together for holiday entertainment; he encouraged the club to perform in future years.



Johnny “Top Hatz” Hatzenbuhler and his lovely assistant

After the break it was time for the gift exchange. Participants were allowed to pick a gift from the table, or steal a gift opened by a previous participant. Several gifts migrated among members that night and a great time was had by all. —Libby

SAM Assembly 138 meets at 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. See www.fortworthmagiciansclub.org for more information. Contact: www.fortworthmagiciansclub.org for more details.

157

HOLIDAY FUN

BEAVER, PA— The Mystic Magicians of Beaver Valley (Assembly 157) held their annual Christmas dinner party at the Towne Square Restaurant in Beaver, PA, with twenty-five members and sixteen guests present. Dinner was superb; everyone had a wonderful time visiting, eating, and sharing in the magical festivities. Ray Lucas welcomed everyone and conducted a short business meeting. Doug Ries stated that plans for the Fundraiser at Riverside High School are progressing well; he wants members to contact him with their ideas and expertise. Each guest was given a special Christmas goody bag by Judy Steed and a figurine by Dick Recktenwald.

The John Morrison Awards, which is a point system representing the membership's involvement in magic-oriented activities in and for the club and community, were announced. In third place with 41 points was Bill Cornelius, second place was Eric Davis with 45 points, and first place was Don Moody with 47 points. A total of 55 points could be earned for the year.

Rich Howard was thanked for planning this special night. He then took over for the Chinese auction gift exchange. Twenty-one members participated and provided much laughter and suspense. The evening was ended with everyone being wished a safe and happy holiday season.—Judy Steed

Assembly 157, The Mystic Magicians of Beaver Valley meet the second Thursday of every month at the Towne Square Restaurant in Beaver, PA. Contact Judy Steed heyjudel1943@msn.com (330) 525-5389 for more details.

160

DO YOU HEAR WHAT I HEAR?

WILKES-BARRE / SCRANTON, PA— Those weren't sleigh bells that were ringing at the annual holiday party for Assembly 160, but rather a clever game of perception put together by Dave Tryzenski. Dave had several sealed boxes with anywhere from one to sixteen

bells in each box. The object of the game was to determine the total number of bells in all of the boxes by shaking them. Members were jingling all night trying to determine if they heard twelve or fourteen bells in one box. Dave also treated us to "Santa's Secrets," a game of Christmas-themed words and phrases with the letters mixed up.

After a wonderful family style dinner at the Shawnee room, we began to entertain one another.



**Assembly 160 members
levitate Frede Kraft**

S. Patrick was first, and selected Dave T. for a Christmas-themed mentalism effect. S. asked Dave if he preferred red or green Christmas lights. Dave's preference for green was noted as S. brought out a mug filled with what appeared to be clear lights. Having Dave select one light, he applied a power source to each of the other lights individually. All of them were red. On applying power to Dave's selection, it proved to be the only green light in the group. S. ended with a story about listening to Christmas songs with his grandparents as he performed the color changing records.

Dave Jaye selected three participants who each selected a chair to sit in. Under each chair was a box of Tarot cards. One card was then selected by each sitter, which Dave was able to discern. Dave then gave each sitter a reading based on their cards and then proved that he knew where each one was going to sit because an envelope on the back of each chair contained a note naming the chosen card and several of the characteristics of each individual.

Jay Kraft noted that everyone tries to "trap" the magician by discovering his secret. Saving them the trouble, he trapped himself on the tongue with a mousetrap as he transposed the black Aces with the red Aces in a spectator's hands.

Closing things out, President Bill Dickson showed a solid metal

plate, which he placed in a stand. Standing behind the plate, Bill walked through it as if it didn't exist. True magic!

The NEPAMagic Association, Assembly 160 meets regularly on the first Thursday of each month at The Iron Skillet Restaurant located inside the Petro Stopping Center, 98 Grove St, Dupont, PA. Contact Dave Jenkins djen9999@gmail.com (570) 822-2460 www.nepamagic.8m.com/ for more details.

172

CHRISTMAS MAGIC

PORT ST. LUCIE, FL— This year's annual Christmas party, held once again at Manero's Restaurant in Palm City, opened with the fine food and service we've become accustomed to over the past years. Kudos to Maneros's for another enjoyable dining experience

After dinner the new officers for 2013 were installed: Al Chiaverini as president, Nick Bradley as vice president, Dan Eisen as treasurer, and yours truly as corresponding secretary. President Al Chiaverini then honored two of our long-time members, Alan Greenwood and Ray Rene, with the title of Grand Magi, and presented them with plaques commemorating their longevity in the club and the countless contributions made by both of these fine gentlemen.

Emcee Dean Devitt then opened the magical portion of the evening a somber note with a moment of silence in memory of the many victims of the Sandy Hook Elementary School shootings in Connecticut. He followed with his own take on "The Night Before Christmas" before introducing our first performer, Past President Ed Malinowski. Ed introduced us to a huge book of magic from which he removed several picture frames, each containing a simple line drawing. With a wave of his magic wand the pictures developed into full color before our very eyes.

Dean followed, being somewhat confused with whatever happened to the check for the evening's festivities. After passing out several identical envelopes, Dean was somehow able to eliminate all but one, which was passed to our treasurer, Dan Eisen. Fortunately, it turned out to be the missing check. Al Chiaverini then performed a bit of mentalism in

which a chosen card was identified by his volunteer's placing a phone call to Al's on-call psychic. Still working on figuring that one out!

Dean came back with a very nice rendition of The Magic Knot; he then introduced our final performer of the evening, Nick Bradley. Nick introduced us to an empty tube and then proceeded to produce a seemingly endless garland of silks from it.

Following the magic, the mad scramble for presents, known as the gift exchange, resulted in everyone going home with yet another special reminder of another fabulous Assembly 172 Christmas party.



**President Al
Chiaverini(center)
presents plaques to Alan
Greenwood(Left) and Jay
Rene (right) for outstanding
contributions to the club at
our Annual Christmas Party**

December wasn't quite over yet, as the next day, December 15th, Al Chiaverini, Dean Devitt, Nick Bradley, Ed Malinowski, Dan Warnke, and Jay Rene took turns presenting close-up magic at the St. Lucie Lanes's annual "Toys for Tots" drive. This all-day affair saw lots of great magic and lots of interest in our club.—Dean F. Devitt

Assembly 172 meets the fourth Tuesday of each month at 7:00pm at the Saint Lucie Lanes, Port Saint Lucie, Florida. Contact Dean F. Devitt quindar46@yahoo.com (772)466-1942 for more details.

174

HOLIDAY MAGIC & MEETING DETAILS

AUGUSTA, ME— Assembly 174 and the Magic Kings met on December 4, 2012, and had a business meeting in regards to officers for 2013 and discussion about meeting place and time.

Four of the five officers were present as well as Dean Alan Drew via a conference call. The consensus was to keep the slate of officers unchanged going into the new year. We also looked at the needs of the members who expressed a review regarding the best meeting day, time, etc. After much discussion an agreement was decided that our meeting time will be moved to 4 p.m. at the Kennebec church in Augusta on the second Sunday of each month. Robert Rand was asked to inquire about other meeting places with a stage and to report back to the club with the information he finds. This will give the board a plan B option, should the Kennebec church ever get too busy to afford us the space. Discussion was also made about Assembly 174 and Magic Kings trying to work with I.B.M. Ring 362 of Bangor to establish old ties. All agreed that an open house/get-together in the Bangor area in February would be a good option. President Wes Booth agreed to further discussions with Ring 362 to try to establish this get-together.

The theme was Holiday Magic. "Conjuring" Carroll Chapman performed a nice coin routine with silver and gold dollars. Wes Booth performed several card effects; he is preparing for 4F because he was accepted to be put on the wait list for the coveted invitation-only convention. Bob Rand did an effect called "a mind for figures" out of Karl Fulves's *Self-Working Mental Magic* book. Lots more magic was shared, but due to time constraints on many of us there wasn't an after-meeting meeting this month. —Carroll Chapman
Assembly 174 meets at Kennebec Community Church 5 Glenridge Drive, Augusta Maine. The facility is located behind the Rite Aid parking lot in Augusta. Meetings are held the second Sunday of every month at 4PM. Contact Carroll Chapman magic@conjuringcarroll.com (207) 635-3133 for more details.

181

BACK IN THE SADDLE AGAIN

HIGHTSTOWN, NJ— We are back in the saddle again after our November meeting was taken out by Hurricane Sandy. Our December meeting featured a workshop by Les Baird (aka

Les the Mentalist) and was well attended.

The theme was mathematical magic and mentalism, and as Les said, using a running gag line from Sesame Street "brought to us by the number 9." The fact that many of the routines in "math-magic" are based on the digital root of numbers was pointed out by our Temple University Math Professor, Orin Chein, who would later demonstrate that in a card routine of his own.

Using that principle, Les did a very interesting Newspaper Tear, allowing the spectator to have free choices of torn pieces that resulted in Les the Mentalist predicting a selected word.

Following the theme of the workshop, several members stepped up by presenting versions on the theme. First was ERYX with a Keno slip routine and his version of a Magic Square, done differently and in a very colorful way. Mitch Geier followed with a version of Harry Lorayne's Stop Trick from *Rim Shots*.



Les Baird the Mentalist

Gene Steward showed us his card predication routine using the principles we discussed earlier. Jeff Carson did several mathematical based routines for us, starting with Nicholas Einhorn's Mysterious Puzzle of the Missing Dollar Bill. He followed with a Bermuda Triangle routine in which we watched gems vanish mathematically into the triangle one by one; he wrapped up with a routine that explained how lawyers always end up ahead.

Our magic does not end with our meetings. The First United Methodist Church where we meet runs the Little Beaver Preschool for children three to five years old. Each year, we are asked to perform a magic show for the children, and again this year several of our members were willing to volunteer and perform.

First on the list was ERYX with Kipper the Mentalist Dog. He was followed by Dennis James, who does one of the funniest mouth coil routines, and then Ralpho with a cut and restored rope routine and coin vanishes for children. Jay the Magician, our clean-up hitter, ended this children's show with a giant magical flower Botania production.—David Zboray
Assembly 181 of Hightstown meets the first Thursday of every month, September thru June at the First United Methodist Church 187 Stockton Street Hightstown, NJ 08520. Doors open at 7:00PM. Contact Stephan Sloan lands10@optonline.net (732) 757-5337 <http://www.magicsam181.com> for more details.

188

THE MAGIC OF CHRISTMAS

OREM, UT— Everyone agrees that our annual Christmas party is the best meeting of the year. Jann and David Goodsell were kind enough to once again offer their home, and they were wonderful hosts.

The first order of business was to elect new officers for 2013. Our sincere thanks go out to Brian South for serving as president and Al Lampkin for his term as secretary for the club. The assembly has made great strides under their leadership. Members elected Frank Bright as president and Steve Dawson as secretary.

This year we tried something new – a separate, non-magic gift exchange just for the long-suffering wives of the members. This proved to be very successful.

The guys exchanged a variety of good, bad, and ugly magic, including some card effects, lots of videos, and even the beloved club sacred cow figurine dressed in a costume design from the Siegfried and Roy show, which has shown up at other such parties.

Dave Goodsell, who has been married to wife Jann for nearly fifty years, began the performances of the evening with a six card repeat routine as a parable of a righteous husband. The routine has some great gag lines as well as being a fine lesson in how to stay happily married. Ron Carrasco shared a number of items he found at the Dollar Store that he thought had possibilities as parts of magic effects. Ben Jones performed

a card revelation of his own invention and proved once again that he's an inventive young man.

Guest Mick Christopherson performed a coin through glass trick that was most probably obtained during the gift exchange. To the tune of "Deck the Halls," Kerry Summers produced D'Lights from nowhere, to the astonishment of audience assistant Sarah. The lights were placed in a bag held by Sarah, which turned into a large lighted scarf. Kerry then produced a red ball from an empty paper cone and went on to perform some really fine ball manipulations. Kerry then showed us how to give a girl a (Hershey's) kiss. For his finale, he performed the Clarence Miller Wooden Finger Chopper, penetrating a spectator's finger with a wooden blade.

Everyone had a great time. We have a lively club with some terrific performers, so if you're ever in the Orem area (south of Salt Lake City) come and join us.

Assembly 188 meets at 7pm on the second Thursday of each month at the Courtyard at Jamestown, 3352 North 100 East in Provo, Utah. Contact David Goodsell bravesjann@comcast.net (801) 724-9758 www.utahmagicclub.org for more details.

194

CHRISTMAS/HOLIDAY PARTY

YONKERS, NY— In past years we've had the pleasure of inviting a well known professional magician to perform at our party, but this year we decided to have four of our assembly members provide the entertainment. So, after a very tasty supper, Mike Piacente, our treasurer and emcee for the evening, introduced the opening act by Eric DeCamps. He presented some excellent coin magic, followed by a wonderful multiplying thimble routine (I haven't see one of those in ages!); closed by having ten Diamond cards vanish and then appear inside his suit jacket one at a time and in numerical order! Simple, direct, and very entertaining stuff, showing us why he is a performing pro and why we delight in his being a member of the assembly.

Next up was Dennis Barlotta, who showed the results of his having studied with the late

Tony Slydini by doing a torn and restored tissue, the paper balls in a hat, the torn and restored cigarette, and a card stab with fitting patter.

The third performer was an annual visitor to our holiday dinner and show was PNP Vinny Grosso. After a couple of “geeky” effects, Blockhead and Pushing a Nail up Your Nose (!), he demonstrated the Houdini Box by escaping from handcuffs with his hands locked into a clear box inspected by a police officer member from the audience.

The final performer was Fr. Dermot Brennan who opened with Split Thought, followed by the Malini Egg Bag; he closed with a series of effects in which the selected Card in the Balloon failed, then the vanish of a dollar bill and its reappearance in a plastic egg failed, and the vanish of a borrowed ring failed, only to have the card appear in a roll, the bill appear in an orange, and the ring appear on a key ring previously sealed in an envelope.

Between each act, President Jim Stranges presented awards to several members for their contributions to the assembly during the year. All in all it was a grand evening, one we hope will encourage other members to perform at next year’s celebration.

—Fr. Dermot R. Brennan
Assembly 194 meets every third Wednesday at 7:30 PM, at the Catholic Slovak Club on Lockwood Avenue in Yonkers, NY Contact Jim Stranges, President magicjim1@optonline.net (914) 478-1473 for more details.

200

DECEMBER MAGIC

SEATTLE, WA— Mike Jacobs presented his work in progress, a lovely vertical tabletop card holder used to hold ten individual cards. Mike had a spectator think of one of the cards and wrote a prediction down. When he showed the card that was selected, it matched his prediction. Mike always brings great handmade magic props to the meetings; they are enjoyed by all.

Hugh “Danny Dragon” Castell presented a nice holiday-themed close-up routine with a Christmas

light that lit up unexpectedly as well as pictures of gifts appearing under Christmas trees. Hugh’s routine was nicely constructed for the season. Ken Marsh showed a couple of new items he was working with, including a book titled *Street Magic* and Aaron Fisher’s Panic.

Roger Sylwester presented a nice little ball and vase routine with a Christmas kicker ending in which the ball turned into a jingle bell. It was a very cute close-up bit. John Cameron presented a very nice longer card and prediction effect from Larry Becker called Ghost Image. John has really put together a nice collection of card and prediction effects in his repertoire; they are always well received by the club.

Fred Turner performed a new torn and restored card trick called Slide that was very visual. Fred always puts a nice story around his effects that really enhances the magic. J.R. Russell presented a very neat quick card trick from Jim Steinmeyer in which a chosen “password” is revealed by counting through a small packet of cards. This was a great little card mystery.

The Emerald City Wizards meets at 7 p.m. on the first Thursday of each month at the King County Library. For location and updates, please check website. Contact Jim Earnshaw email: jimearnshaw@live.com Phone: (206) 225-6715 or visit: www.emeraldcity-wizards.org for more details.

215

CHRISTMAS BANQUET AND DAYTONA MAGIC

LOUISVILLE, KY— The Mac King Assembly 215, Louisville Magic Club, held its annual Christmas banquet on November 30, 2012. The club enjoyed a specially prepared meal by the Kosair Shrine Temple in Louisville; after the meal entertainment was provided for the attending members.

Daytona Magic and Harry Allen made their annual visit to the Derby City the first week of December and brought the shop with them. This is always a welcome visit, almost like St.

Nick himself visiting right before Christmas.

New officers are in place and the Louisville Magic Club is eagerly awaiting the new year and more exciting meetings. Anyone wishing to visit Assembly 215 may do so by contacting: medimagic@cs.com for dates, times, and places. The Louisville magic club usually meets on the first Tuesday of the month. Other meetings are scheduled as they become available for us. —Tom Crecelius

The Assembly 215 meeting place will change the first of the year from current location to Kosair Community Center in Louisville. Contact Tom Crecelius medimagic@cs.com (812) 633-7684 for more details.

226

ANNUAL FRIENDS AND FAMILY MAGIC SHOW

WILLIAMSBURG, VA— The curtain went up at 7:00 p.m. with thirty-nine members and guests



The real highlight of Friends and Family Night -- the dessert!

present. Magician extraordinaire Harold Wood served as emcee. Harold opened the show by slipping seamlessly into the role of a young boy whose brother had cut up his checkerboard into its individual red-and-white squares. He complained to his mother, who urged him to try to fix it. After several failed attempts he tried one more time. When the members of the audience recited the magic words, the checkerboard was restored. He concluded his act with the production of Buster Bunny from his bunny shower. Buster in turn wrapped things up with his bunny hop of death.

President Michael Heckenberger performed some sleight of hand involving a top hat and three coins that mysteriously vanished and re-

appeared. He followed up with his classic performance of Linking Rings. Alexander Goldberg, alias Alexander the Great, told the story of going out to dinner with his visiting aunt and uncle who enjoyed dining at fancy restaurants. As he described the menu he wove in magic involving bending spoons, card tricks, rope tricks, etc.

Watt Hyer used a series of show cards that were assembled similar to a large spiral notebook. On each card was an instruction to the audience or assistant. It began as “pick a card.” As answers were given, Watt went through the cards to show the appropriate answer or instruction. In the end, the selected card came out of his mouth. All of the above was done without speaking a word. In his concluding routine, Slydini’s Paper Balls in the Box, Watt performed to music – but without speaking. The gimmicks were paper napkins (to make the balls) and a four-sided cardboard frame.

Penn Russell, a.k.a. William the Conjuror, opened with an elegant scarf routine, followed by a white ball manipulation, and then sponge balls. With just the right music as background, Penn held up a paper bag and withdrew a glistening glass box and placed it on his table. Then he withdrew another glass box; and then another, and another,

and another, etc. He concluded his act with a floating table effect with help from a member of the audience. Three cheers for all our performers for a wonderful show.

The evening ended with a groaning board of delicious desserts made by member Amy Goldberg assisted by her husband Benjamin and sons Alexander and Richard. Thank you so much, Amy. —Phil Thorp

The Baker-Temple Assembly 226 meets at 7:00 p.m. on the 4th Wednesday (except December and January) room 009, Williamsburg Presbyterian Church, 215 Richmond Road, Williamsburg, VA 23185. Contact Phil Thorp pthorp@widomaker.com (757) 229-2329 <http://sites.google.com/sitesassembly226> for more details.

266
HOLIDAY MAGIC

LAKELAND, FL— Our December meeting was filled to the brim with plenty of holiday magic. Our business meeting was dispatched quickly by President Jerry Kardos so we could get on with the magic.

Our holiday gift exchange was the high point of the evening. Lots of spirited trading took place as gifts flew from hand to hand around the room. Laughter and spirited merriment flowed freely.

After the gift exchange junior member Anna kicked us off with a Three Card Monte routine in which Beverly Kenemuth's card vanished before her eyes. Beverly stayed on stage with her holiday tale using a single handkerchief. The magic of the season (with a little help from Beverly) helped bring it to life.

Rick Shapter then demonstrated how he magically unwrapped his Lifesaver at the end of his meal. Jack Norman-Shapter then showed us how he made flowers grow with only holiday magic.

Al D'Alfonso showed his elf-like powers by helping Jerry's Christmas wish come true so he got the toy airplane he wanted for Christmas. Our feuding card masters Bob Macey and Ed McGowan teed off with a dueling card tricks session that had us all wanting to go back to practicing.

It looks like Santa was kind to the magicians of Assembly 266 by delivering another night full of amazing magic and fellowship. Come join us for more magic in the coming year.—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. Contact Al D'Alfonso keeper0499@embarqmail.com (321) 4373814 for more details.

291
END OF THE YEAR

VENICE, CA— Looking back at 2012 it was a magical year, full of lectures, magic shows, cookouts, and lots of fun. We welcomed new members to Assembly 291, SYM 141, and the UCLA Magic Club. The year ended with a change of leadership within the assembly and a presentation by the former president, Frank Padilla, of a



President - Frank Padilla Jr. and Kobge Egbok

certificate of appreciation for the support of S.A.M. and S.Y.M. programs to Kobge Egbok. This was followed with a great holiday potluck and a magic show put on by S.A.M., S.Y.M., and UCLA members. We are looking forward to more knowledge and experience in the art of magic, and a truly magical new year. Assembly 291 will also be hosting the 80th PCAM at the Marriott Hotel in Burbank, CA, August 1-4, 2013, which can be accessed by going to www.pcam2013.com. —William Dow Jr.

Assembly 291 meets the 2nd Tuesday of every month at The Boys and Girls Club of Venice, Community Room, 2232 Lincoln Blvd, Venice. Parking at the Boys and Girls Club of Venice is limited but can also be found on Lincoln. Contact Les Cooper Cooperl@ucla.edu (310) 473-1820 www.westsidewizards.org for more details.

292
MERRY MAGICIANS IN THE MOUNTAINS

GREELEY, CO— We celebrated the holidays by taking a fun-filled road trip to an afternoon party in the spectacular Christmas-scene village of Estes Park, the gateway to Rocky Mountain National Park. We met in our dean's house, which overlooks the front range of the Rockies. It was all-breathtaking: the 7,700-foot elevation, the incredible view, and the home's works of art, twelve-foot tree, and magic collection.

Rich Nakata brought Derek McKee, who took photos of some of the Lance Burton pieces to send to Lance, who is a friend of his.

We were guests of Ron and Marilyn Dutton for a merry and festive holiday luncheon. The tone was set by a candleholder near the tables with five flickering magic candles above a proclamation that "It's the most magical time of the year." Marilyn served a variety of appetizers: roast turkey, ham, and Swedish meatballs, vegetable dishes, and a red-and-white dessert she created to match the colors of her collection of Swedish St. Lucia figurines.

Lew Wymisner had to rush straight from doing a show to join us. He shared news from our sister group, the Presto-Digitators, and reported on Mind-Vention. During a brief business meeting, we heard an invitation from Tim Pendergast to join people in Presto-Digitators in supporting a fund drive for David Oliver. Bryan Koch told about his recent trip to Africa. Derek reported the first of his three California shows, and a show coming near here. (At the urging of Ed and Mimi Hurtubis, Derek also demonstrated Lee Asher's snappy four-card flourish, the Asher Twist.)

Retiring President Paul Noffs-

inger gave a concise review of our accomplishments during our four years of existence. He then used our S.A.M.-wand-award in its handsome case to install the incoming president, by ceremoniously presenting it to Lloyd Worley. Lloyd informally installed the other officers: vice president, Jim Pope; secretary, Ron Dutton; and treasurer, Paul Noffsinger. Lloyd then proposed a gracious toast to Paul, and previewed our 2013 programs.



Bass Koch brought his dad, Bryan

Our "newest member," delightful Sebastian Koch ("Bass" to us) brought his parents, Bryan and Ashley. Bass was seven months old. We enjoyed watching Maydean Worley as our skillful kid's performer managed to get Bass chortling and finally laughing out loud.

Lloyd proposed a closing toast to our hostess Marilyn, and then we left in time to get everyone safely down the mountains before dark.—Ron Dutton

The Dr. Ronald P. Dutton Assembly 292 meets at Kenny's Steak House, 3502 West 10th Street (corner of 35th Avenue), at 11:00 A.M. (lunch optional), on the second Saturday of the month. Contact Dr. Lloyd Worley lloyd@worleythewizard.com (970) 356-3002 www.SAM292.com for more details. ★

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

WILLIAM P. (BILL) MIESEL

Bill Miesel died in his sleep on December 23, 2012, probably dreaming of card tricks. He was seventy-seven years old and had lived in Erie, Pennsylvania, his entire life.

Bill was a well known and respected card magician, innovator, and author. His interest in mentalism led to his compilation of two *Linking Ring* Parades of mental magic. (His effect, Mental Authority, won the *Linking Ring* trophy for the best mental effect of 1976. In 1983, Bill introduced and edited a new publication of innovative magic, *Precursor*, which ran for twenty-three years, ending with issue 100. Beginning with the close-up conventions in upper New York State, Bill introduced “The Precursor Suite,” a hospitality room hosted by Bill, Ron Zollweg, and Ed Eckl. It was the late-night destination for magicians who “wouldn’t give up.”

Bill contributed effects to many of the specialized magazines, such as *The Cardiste*, *Ibidem*, *New Phoenix*, and *Pallbearer’s Review* throughout the years. He also contributed to more general publications, such as *The Linking Ring*, *M-U-M*, and *Genii*. Bill also authored several books, including *Creative Card Magic*, *Improvisations*, *Visionary Card Effects*, and, with Mike Caveney, *Kellar’s Wonders*.

Bill was a long-time member of the I.B.M., the S.A.M., and the Magic Collectors Association. He was a regular at the 4F convention, attending thirty-seven of the sessions, until health problems interfered. During his lifetime, Bill built up a working library of more than ten thousand volumes, as well as many complete runs of magical journals.

Bill loved the world of card magic, which his idol, Johann N. Hofzinsler, supposedly once referred to as “the poetry of magic.” Bill was also my friend. – Ed Eckl

HARRY E. COLESTOCK JR.

Harry E. Colestock Jr. of Petoskey, Michigan, passed away December 28, 2012.

Harry had been a professional magician for more than seventy years and loved to teach magic to children. A World War II Army Air Corps veteran, he was an electrical engineer who became chief engineer in several companies. Over his long career, he acquired forty-two patents. One of his greatest achievements, besides being a terrific guy, was being hired by NASA to design the computer that helped put John Glenn into orbit. He also worked on the lunar landing program.

On his creative side, Harry was an accomplished artist with works on show in local galleries. He sang with the First Presbyterian Church in Petoskey and the Northern Michigan Chorale. He wrote beautiful poetry and authored a book titled *Industrial Robotics* based on his pioneering work in that field. He designed and installed industrial robots in the U.S. and Australia. His interest in robotics led him to creating automatons for use in magic illusions for David Copperfield and others. Childhood meetings with Albert Einstein and magician Harry Blackstone were pivotal influences on his life.

Harry attended Michigan State University until entering the service in World War II. After the war, he finished his degree at University of Michigan and has been a rabid Michigan fan ever since.

Harry and his wife Marilyn had a wonderful life in Petoskey, surrounded by great friends and neighbors.

IMAM HOSSAIN



The *New York Post* described Imam this way: “His mobile face lures you with smiles, and then entraps you with a conniving leer.” Best known for his unique style and as the proprietor of Mostly Magic, the Greenwich Village nightclub in New York City, Imam Hossain died on December 30, 2012, at the age of seven-

ty-one while visiting his family in Bangladesh.

Imam was born in 1941, the third of ten children. During his childhood his father invited a travelling street magician to perform for the family. This magician taught Imam a coin trick – his first and only formal magic lesson. Imam developed his sleights and routines, performed in his inimitable style. From age twelve, he toured India as a dancer while co-producing and performing in plays, musicals, and variety shows in a theatrical club. He graduated from Dhakar University, and then went to Canada to receive his MA and PhD degrees in engineering at the University of Ontario.

In 1970 he came to New York and became a regular performer at Dick Brooks’s Magic Townhouse. While working as an engineer designing bridges during the day, his evenings were spent from 1979 to 1993 at his famous Mostly Magic restaurant and club. He and his wife Evelyn Simon rarely took a night off from their club, which previewed magical entertainers, singers, and comedians. Imam was always the “star” performer. His Balls from the Mouth, Money Money (Miser’s Dream), and Climbing Rope Knot effects were legendary and took him to England and to FISM. In 1989 he was named Magician of the Year by the Parent Assembly of The Society of American Magicians. Imam loved performers; many now well known magicians honed their talents at his club. He loved to showcase young performers.

Imam is survived by his wife Evelyn and daughter Dena. When asked about philosophy of magic he always replied, “Show business is for evenings and weekends; daytime is for jobs.”

ROBERT “BOB” STEINER, PNP

Robert “Bob” Steiner, PNP, passed away early on the morning of January 4, 2013, California’s Bay Area.

Bob was passionate about his service to the S.A.M. over the years, and was a fixture at council meetings and conventions. With a background as a CPA and a member of MENSA, he had a keen, finely-tuned mind, and could be counted upon to notice details that others might not see. He was always up for a challenge, whether running for Congress in New Jersey, tackling mind-bending conundrums, serving with the likes of James Randi to debunk faith-healing charlatans, or just enjoying the perfection of a new magic effect. He authored a book, *Don't Get Taken*, to expose con games, and toured the world exposing those who used magic principles for supernatural claims.

Our deepest thanks to Bay Area magicians, and particularly Lance Snead and the Compeers of Assembly 112 for providing care for Bob as he faced incredible physical challenges in his life over the past few years. — Rev. Michael Douglass, PNP [Editor's note: A longer tribute to Bob Steiner will appear in the next issue.]

BILL CHAUDET

It is with much sadness that I announce the passing of my dear friend Bill Chaudet on January 5, 2013, in Folsom, California, after a battle with Alzheimer's. He was ninety-one.

He was Charter Member #8 of the Magic Castle (later made an Honorary Life Member), past president of S.A.M. Assembly 22, and was elected to the S.A.M. International Magic Hall of Fame in 2003. He was also a member of both the Screen Actors Guild and the American Federation of Television and Radio

Artists.

Bill always attributed his life-long passion for magic to his "Uncle" Harry Blackstone Sr., who later named him as his chosen successor. Much later, when Harry Blackstone Jr. decided to carry on in his father's footsteps, Bill Chaudet graciously returned the title to the Blackstone family.



The Chaudets onstage

Chaudet was a contributing editor for *The Conjuror's Magazine*, *Genii*, and others, and he graced the cover of many magic magazines through his career. He was also the creator of several magic effects, including the Air Mail Silk Production and his famous Microphone

Suspension.

Bill's incredible history as a professional entertainer, as well as his work both in front of and behind the television camera, is much too long to present here. However, much has been written about him through the years. Above anything else, those of us who knew him simply called him "Friend." Aloha, friend. —Kerry Ross

New Members and Reinstatements

NEW MEMBERS

Ashley, James Fountain Hills, AZ	Saint Louis, MO	Ramos-Beban, Nicky Boulder Creek, CA	Cary, NC	Kotzke, Stan The Villages, FL
Bedford, Patricia Bow, NH	Koslow, Alan Northbrook, IL	Roller, Christopher Winter Park, FL	Bentley, Jim Porter Ranch, CA	Li, Wanbo Farmingham, MA
Belinski Jr, Jeffery Woodcliff Lane, NJ	Kun Ngip, Chung Tawau, Sabah Malaysia	Rosenthal, Daniel Santa Rosa, CA	Brown Sr, Willis Chicago, IL	May, Cyril John New Haven, CT
Boggs, William Sutton, WV	Marte, Benjamin Cypress, CA	Saunders, Rick Dale City, VA	Carrasco, Ron Payson, UT	McLaren, Thomas W Fairview, PA
Britton, Gary Panama City, FL	Maverick, Bobby Independence, KY	Schwartz, Ann Ellicott City, MD	Colburn, Scott Mckinney, TX	Myers, Michael T Martinsburg, WV
Casellato, Marco Venezia, VE Italy	Midgley, John Murfreesboro, TN	Sittambalam, Sean Elmont, NY	Dimock, Brian South Hadley, MA	Quiroga, Guillermo Austin, TX
Christopherson, Mick Spanish Fork, UT	Mignano, Danik Miami, FL	Southern, Paul Chudleigh, UK	Fairchild, Chauncey Camerillo, CA	Rahi, Muhammad H Yonkers, NY
Coticello, Nicholas Ridgewood, NY	Moran, Seamus Houston, TX	Stack, Jason Bridgeton, MO	Foley, Bradley K Sterling Heights, MI	Riendeau, Edward A New Bedford, MA
Cowan, Jeffrey Santa Monica, CA	Nash-Krippner, Niko Wellington, New Zealand	Stelzer, Michael Norfolk, VA	Fontaine, Michel M Henderson, NV	Terrill, Merlin V Muskegon, MI
Dingwell, James Lincoln, NE	Newman, Bruce Atco, NJ	Stewart, Kenny Tuscon, AZ	Garcia, Roberto Salem, OR	Thompson, Kenna C Hebron, KY
Erickson, Michael Kapolei, HI	Nicholas, Philip Houston, TX	Theno, Joshua Fort Bragg, NC	Given, William La Jolla, CA	Ulloa, Fernando Round Rock, TX
Foy, Michael Westfield, MA	Orr, Jeffrey Vancouver, BC Canada	Thomas, Ryan Omaha, NE	Goldfischer, Evan R Pleasant Valley, NY	Wells, George Ryebrook, NY
Jackson, Ron	Peloquin, Russell Forestville, CA		Hartman, Craig South Jordan, UT	
	Petryszak, Mike Katy, TX		Kalvitis, Aaron Rochester, NY	

REINSTATEMENTS

Barney, Kendall



FAREWELL TO THE SILVER FOX

Scott Bennett
“Scotty” York

August 10, 1937 – December 28, 2012

The Silver Fox is gone. Long live the Silver Fox. Scotty York was known to his audiences and peers as the Silver Fox for as long as I can remember. I’m not sure exactly when the moniker attached itself to him – I guess sometime after it suited his hair color – but the “fox” part was certainly apropos from the instant he burst on the magic scene in the 1970s, because he was as foxy a magical thinker as ever came down the proverbial pike. Although his reputation in the magic world both began and ended as something of an underground legend, along the way he left a profound impact on sleight-of-hand professionals like Eric Mead, Tim Conover, and myself, among others.

Scotty was born and raised in the Midwest; he used his small town background to charming effect in some of his magical storytelling presentations, notably one in which he reminisced about the town’s old men, with names like “Pussy Ferris,” who would sit around the general store and spit on the pot-bellied stove “just to hear it sizzle.” An automotive engineer by trade, Scotty ended up in the Washington, D.C., area for a career with the Department of Transportation.

In his early thirties he became interested in magic and, with a keen engineer’s mind and an obsessive nature, he dived in; within a short time began to associate with a Who’s Who of American sleight-of-hand magicians, from Charlie Miller to John Thompson. Visiting London, he drew a great deal of attention for new and ingenious tricks like the Scotty York Light Bulb, which would be marketed by the legendary UK magic dealer, Ken Brooke. (A version of the York bulb was recently released by Tenyo with permission.) In Europe, Scotty also made the acquaintance of Fred Kaps, forming an important friendship that also produced many magical collaborations between the two. Indeed, the now classic Bruno Hennig method for the card in container, first popularized by Kaps and performed by him at the famed Ramsay Reunion in 1977, was first published, with Kaps’s permission, in Scotty’s *Decennial Prelection* lecture notes, which marked the first ten years of Scotty’s passion for magic.

Other early lecture manuscripts, which served to introduce me to Scotty’s work, included three 1975 booklets: the *Scott York Lecture*; *Scott York on Coins*; and the *X-Rated Cups and Balls*. This latter routine had nothing to do with being risqué! Rather, in theory the routine could be performed in the nude, because Scotty had cleverly devised a Cups-and-Balls routine that almost perfectly mimicked the Dai Vernon routine, except that magicians

watching would be fooled when the final loads appeared, because the routine apparently left out the loading process. In fact, the cups were pre-loaded at the start of the routine, and Scotty used magicians’ familiarity with the Vernon routine against them, in order to fool them badly. This trick, along with his performances of Ramsay’s Cylinder and Coins, contributed significantly to Scotty’s early reputation among magic insiders.

The first buzz I heard about Scotty York stemmed from the custom close-up cases he constructed for a handful of friends and colleagues in the 1970s, including Art Emerson and Derek Dingle. His original and ingenious design modified a standard attaché case, in which the permanent hinges were replaced with detachable ones. The lid of the case contained three flaps that folded down and could be attached to the upper edges of the main body of the case along the hinged side and two short sides, and included a shelf that could double as a servante. This elegant and efficient design was perfect for demonstrators and trade show magicians, because when assembled as described and then placed atop a standard height table, it brought the performing surface (the top of the case, on which you could place a close-up pad) to perfect height for the standing magician. Several people have copied this design over the years; if you come across one, it is a terrifically useful item. (Scotty was fascinated by close-up cases; another original design of his can be seen on video of his competition performance in the 1995 Ron MacMillan Close-up Magic Competition.)

At the time, I was captivated by this case design and, obtaining Scotty’s address from a small write-up in a magic magazine about the cases, I wrote him an inquiry. He wrote back a long and generous letter, written on graph paper in his precise block handwriting, accompanied by drawings, and explaining the case design along with some other ideas, but apologetically explaining that the cases were not for sale because they were labor intensive to produce. Many years later when Scotty and I would meet again and come to be colleagues and friends working behind the bar together at the Inn of Magic in Maryland, he said, “Didn’t you once write me a letter in crayon?” The crayon was a joke, but it was true that Scotty remembered the note and indeed still had it in his files.

An early interest in coin magic led Scotty to become an enthusiast for the magic of John Ramsay, and Scotty perfected a handling of the Ramsay Cylinder and Coins at a time when few in

the world of magic were even aware of such material, much less performing it. Scotty was also something a phenomenon among the cognoscenti because he had accomplished so much but had gotten into magic so “late,” considering that before the Internet, most magicians became involved with the art in childhood; it was a rare exception who could achieve advanced skills or much originality if they came upon magic in midlife. Scotty York was one of those rarities.

Conjuring theorists have often said that the best way to create a magic trick is to first conceive an effect, and then devise a method for it. In theory this makes perfect sense, but in practice most of us find ourselves constrained by our knowledge of methods and their consequential limitations. Scotty York was one of the handful of magicians I’ve known in my life who was capable of creating not only ingenious methods, but also, original effects and plots. And then, as his longtime friend Bill Wells points out, “Not only could he conceive the thing, he could then make it, and perform it.”

Take the aforementioned Scotty York Light Bulb. Scotty’s engineering skills enabled him to construct the ingenious device, but the plot – in which a light bulb mysteriously flashes when waved over a deck or packet of cards that contains a selected card, and eventually by process of elimination the selection is identified – served to create an interest at the time in other locations by mechanical devices, such as the Kornwinder Car. And Scotty’s handling rendered the trick a miracle, in that he would end up autographing the bulb and giving it to the spectator as a souvenir!

Scotty’s Signed Coin to Wristwatch, which also led to his creation of the Signed Card-or-Coin to Pocket Watch, was another ingenious York plot, involving a double transposition in which the watch works changed places with the signed coin or card. The additional transposition and discovery of the watch works lent depth and intrigue to the magical plot.

But these are just two brief examples of an extraordinary catalogue of material. In the 1990s, Scotty York and Bill Wells created FYEO (“For Your Eyes Only”) Creations, manufacturing and selling high quality magic props and routines, primarily of Scotty’s invention (along with a few by friends and colleagues including Tim Conover and Michael Weber). The props came beautifully packaged, another Scotty York trademark (if he made any prop for a friend it would always arrived perfectly custom packaged), accompanied by spiral-bound manuscripts providing extensive instructions written in Scotty’s distinct conversational and colorful style, clearly inspired by his friend, Ken Brooke. (I also wrote the instructions for several of those FYEO items, including for the Signed Card or Marked Coin to Pocket Watch and Quintuplicate Coincidence, which is York’s version of David Van Vranken’s version of Fulves’s Gemini Twins.)

Several of Scotty’s FYEO card routines are still in production and available exclusively from Denny & Lee Magic in Baltimore and Las Vegas. But perhaps most important, what survives of the FYEO line is Scotty’s book, *For Your Eyes Only*, written and published by the author in 1993. The book contains eleven tricks, including complete construction details for the light bulb and pocket watch routines, and also for another FYEO item, the Signed Bill in Cigarette. If you watch Scotty perform this trick on the Joe Stevens *Bar Magic* video (which includes performances and tricks by Bob Sheets, Eric Mead, and Scotty York), you may well suspect that because the trick is so clean, it must have been stogged for video. Not so.

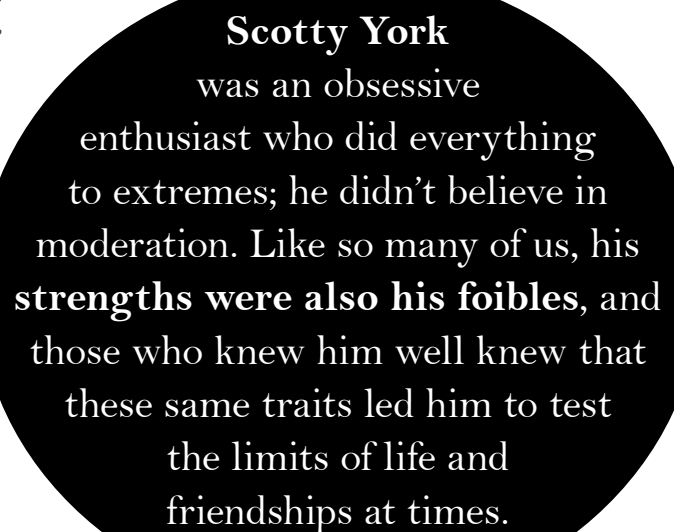
As Bill Wells notes, Scotty not only devised all this material and more, but he could also perform it effectively. In the early 1980s, Scotty went from amateur enthusiast and inventor to professional performer when he became the Magic Bartender at Bob

Sheets’s Brook Farm Inn of Magic in Chevy Chase, Maryland. Here he polished his performing skills and expanded his repertoire, leaving behind the esoteric sleight-of-hand of his early lectures, and concentrating on commercial crowd-pleasing plots that still fooled the hell out of laymen and magicians alike. Along with his many products and publications, you can see the Silver Fox in action not only on the aforementioned Stevens bar video, but also on a series of videos made for A1 Video in 1994 (and I believe still available today). In 1987 I became the Magic Bartender at the Inn of Magic’s then new location in Wheaton, Maryland, where Scotty continued to perform part-time at tables and behind the bar with me.

There are still Scotty York secrets that have yet to be revealed, and perhaps someday someone will complete the Scotty York record with descriptions of remaining unexplained mysteries like his unique take on the John Kennedy Card Stab and his magnificent creation, The Ring in the World, which a very, very few of his friends (myself included) continue to perform.

Scotty York was an obsessive enthusiast who did everything to extremes; he didn’t believe in moderation. Like so many of us, his strengths were also his foibles, and those who knew him well knew that these same traits led him to test the limits of life and friendships at times. But he was a one-of-a-kind personality and creator, and if he liked and respected you he was invariably generous with his knowledge, effort, and time. Some years ago he turned his attention to golf, to which he gave the same obsessive focus that he did to magic, customizing golf clubs for pros and becoming an active member of the local golfing community near his home in Virginia. Although he was no longer visible in the magic world, he still kept up with things magical, and he and I discussed magic on the phone in recent years with the same fascination and fun as we did in our years living in the D.C. area together, when we both performed and talked magic incessantly. He was always ready with a fresh idea or a solution, with the ingenuity and creativity that marked his relationships with some of the greatest magicians of his time, and a generation beyond who benefited from his influence and generosity. Long live the Silver Fox. ★

—Jamy Ian Swiss



Scotty York
was an obsessive
enthusiast who did everything
to extremes; he didn’t believe in
moderation. Like so many of us, his
strengths were also his foibles, and
those who knew him well knew that
these same traits led him to test
the limits of life and
friendships at times.

TREASURES FROM THE SALON DE MAGIE

BY KEN KLOSTERMAN



CHARLES LARSON'S CARD WHEEL



Magicians love card tricks, or at least most of them do; one of the favorite effects in the first half of the twentieth century was the Card Star. In this effect, cards selected by members of the audience and shuffled into the deck mysteriously appear on the points of a metal star when the deck is thrown or sprung toward the star. A number of magicians performed it, including Houdini and Hardeen; the Card

Star they owned now resides in the Salon's collection. This month's column involves an illusion conceived by Charles Larson, one of America's early magic collectors, who came up with the idea for a Card Wheel that must have been baffling in its day.

In 1938, Larson developed the urge to enter a competition at the annual convention of the International Brotherhood of Magicians, held that year in Cincinnati. He chose to perform a Card Wheel routine and had the prop built by one of the German magic firms that turned out highly chromed, mechanical tricks. In the book *Greater Magic*, the firm is identified as Conradi-Horster. Larson won a trophy for his trick and presentation.

It was apparently an experiment in mental card magic. The wheel was shown with thirty-two playing cards clipped in place, faces toward the audience. (A pack of thirty-two cards, used for such popular games as piquet from at least the mid-seventeenth century onward, was still widely used in Europe.) The wheel was then turned so the backs of the cards were seen.

Larson then wrote three predictions on a slate and placed it aside so the writing could not be seen.

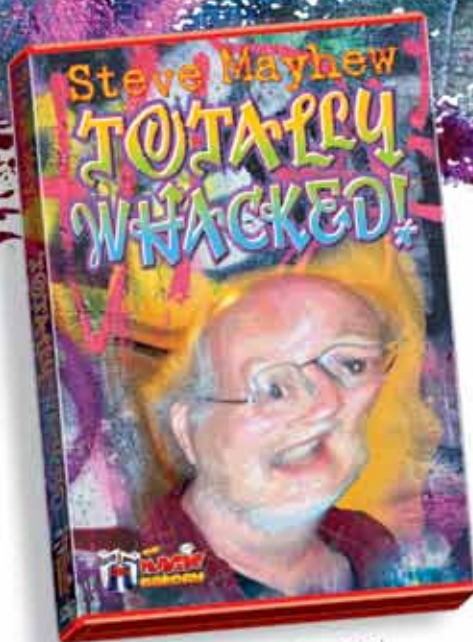
Next, he spun the wheel; when it stopped, a spectator pointed to three cards, which Larson removed and placed with their backs onward in the rack below the wheel. Sometimes three different audience members would each point to one of three cards. The rack with the chosen cards was turned around so the card faces could be seen, and Larson dramatically showed the names of the very same cards written on the prediction slate.



Charles Larson *GENII* Magazine January 1939

The procedure for selecting the cards was very fair and precluded any use of sleight of hand. It was without a doubt his finest trick, and it must have gratified him greatly to make a hit with his flashy Card Wheel. Larson was very rich and made ceaseless purchases of magic apparatus; he was an authority on how each piece worked. The entire device is forty-two inches tall. It went from Larson's collection to John J. McManus to the Circus World Museum, and now is featured in the Salon de Magie. ★

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



NTSC / Multi-Region coded

\$35⁰⁰

Postpaid Worldwide.

US Funds ONLY.

CA residents add 7.25% sales tax.

Send Cashiers Check or Money Order to:

The Magic Bakery

P.O. Box 3255, Chico, CA. 95927 USA

Credit Cards Accepted thru *PayPal* at:

www.themagicbakery.com



Steve Mayhew, the guy with serious card chops and mad comedy skillz.

You'll enjoy every minute of Steve's entire show, with real laughs and real astonishment from a real audience. But it's not just laughs...

Freedom (aka *The Mayhew Poker Deal*), is the ultimate demonstration of false dealing, in which you appear to deal 3rd, 7th, 35th, 42nd or whatever.

For the working pros there's **Full Frontal Conus**, in which Steve steals the aces out from under the spectator's hand—again, and again!

The **Conus Aces**—a routine revered by generations of performers. Steve handles this with charm, even after the audience has been repeatedly punk'd.

And if that's not enough, Steve tips four more commercial routines from his working repertoire: **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.



Excerpt From:
Carneycopia
Written By: Stephen Minch
Description:
Ebook, 298 pages
Available From:
www.llepub.com

Let me state this simply: John Carney is one of the best magicians on the planet. He is a thoughtful creator of beautifully constructed effects, effects that, when performed well, look like real magic. As a young man John had the benefit of spending time with some of magic's legends, including Dai Vernon, Faucett Ross, and Charlie Miller. Happily, he carries on their tradition of elegant magic that leaves spectators thinking, "But he didn't do anything."

Carneycopia, published in 1991, was the first large collection of material from the Carney repertoire. It is a treasure trove for the close-up and parlor performer. The excerpt below, The Logical Bill Trick, is brilliantly constructed and contains one of my favorite magical conceits – producing the gaff as the final kicker of the routine. (This will make sense after you read through the routine.) *Carneycopia* is a book you can (and should) return to often; each time you do you'll discover something you missed.

My thanks to Louis Falanga and L&L Publishing for allowing this excerpt to appear in *M-U-M*.

THE LOGICAL BILL TRICK

BY JOHN CARNEY

Effect: The performer shows a dollar bill front and back, while his hands are seen otherwise empty. The bill is rapidly folded and from the folds a half dollar mysteriously emerges. The bill is opened and shown, then folded a second time – and another half dollar slides slowly from the folds.

The bill is once more displayed, and then folded in an even slower and more deliberately fair manner. Yet, when the performer gently flexes the bill, a third half dollar rises from the folds.

He attempts to squeeze one more coin from the bill, but failing that, instead transforms the dollar into a hundred dollar bill.

Method: John considers this to be one of his best creative efforts. He looked long and hard for a method of producing coins from a bill, but found none of the existing solutions wholly satisfying. In most cases noise from the hidden coins proved a problem when working under truly close-up circumstances. John also recognized that the productions had no effective climax: the coins were produced, and then you simply began another trick with them. The Logical Bill Trick arose from John's struggle with these problems. His solution completely fulfills the stated aims.

The trick now is a complete piece of magic unto itself, and the coins have been silenced by use of a simple holder that in turn is produced as the final effect, leaving you with nothing to hide.

The Logical Bill Trick originally appeared in John's first book, *Carney Knowledge*. Since then John has heard from many magicians that they admired the trick, but had difficulty understanding the method of folding the bill that holds the three coins. This fold is extremely simple, but such things are often hard to teach on the printed page. We will have another go at it, and in the process John's revised and simplified handling of the trick will be described, along with thoughts, details, and patter that have not appeared in previous descriptions.

Let's begin with the folding of the bill that will hold the coins. John believes that a hundred dollar bill makes the most impact when produced at the finish. However, during less affluent times, he admits that a fifty, a twenty or even a ten dollar bill will do. The formation of this bill into a container for the three half dollars is simple enough that it can be stated in two sentences: One coin is laid onto one corner of the bill, and the bill is rolled around it, forming a flat tube with the coin lying at one end. The tube is then folded in half and the remaining two coins are slipped into separate folds. This is hardly an origami nightmare. With the basic idea understood, let's fill in the details.

Set the bill before you on the table, face down (i.e., green-side uppermost) with the left end of the bill turned toward you. Then

lay one half dollar on the near left corner of the bill, its circumference even with the left and inner edges of the bill (Figure 1). Now, with both hands, grasp the near end of the bill, along with the coin. Lift this end and the coin as a unit, and fold them forward onto the bill. You have just made a U-fold the height of the half dollar, with the half dollar inside at the left (Figure 2). Repeat this forward fold three times, until you have reached the far end of the bill. This folds the bill jellyroll fashion around the coin, forming a flattened tube. The coin should still lie even with the left edge of the bill. Figure 3 shows how the coin rests inside the tube when the

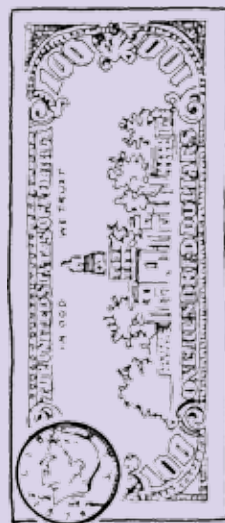


Fig. 1

rolling is finished.

Pick up the rolled bill without permitting the coin to shift, and turn it over sidewise. This brings the outer end of the bill into view. If this end is not reasonably even with the edge of the tube, adjust it the short distance necessary. This is easily done. Using the thumbs above and forefingers beneath, roll the tube like a loose skin around the coin, until the outer end comes

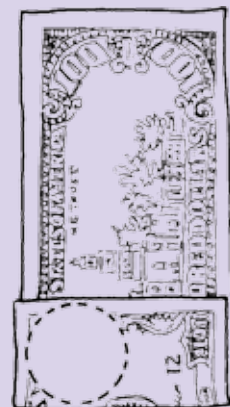


Fig. 2

even with the edge of the tube. You will find that the bill will move around the coin like the caterpillar track on an army tank.

Take the second half dollar and lay it onto the end of the tube,

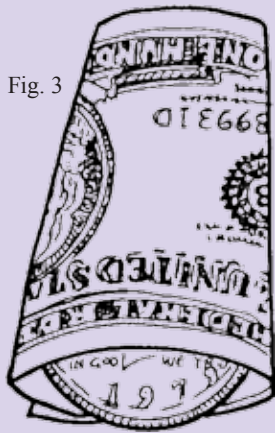


Fig. 3

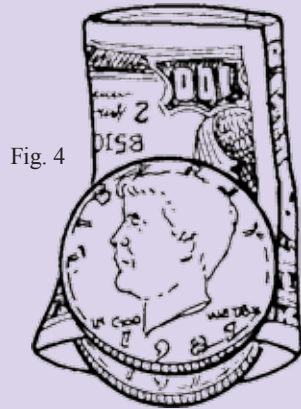


Fig. 4

directly over the first coin. Now fold the empty end of the tube up and over the second coin (Figure 4). This doubles the tube in half along its width, with the outer indices of the bill folded inward.

There is one last fold to be made. Hold the bill with the folded center of the tube nearest you. Now lift only the upper section of folded bill at the outer left corner and fold it up and back diagonally, as shown in Figure 5.



Fig. 5



Fig. 6

Do not fold back the index corner of the bill that lies under this section. That single corner must remain flat, covering the second coin (Figure 5 again). The diagonal fold creates a pocket into which you slip the third half dollar (Figure 6). A single layer of bill lies between the second and third coins to prevent "talking." The holder is now complete, with the coins in place.

When ready to perform, the folded, loaded bill is finger palmed in your right hand. If you examine the packet you will see that there is only one side on which the edges of all three coins are visible. This same side is the only one of the four consisting of single edges, rather

than folds. This "open" side must be positioned inward, nearest the right fourth finger; and the diagonally folded pocket is turned downward against the fingers.

Bring out a crisp dollar bill from your pocket or wallet. Hand it to someone or toss it casually onto the table. "How much do you think that's worth?" With your left hand, recover the bill, taking it by one end and holding it front-side (president) up. Then, with your right hand, grasp the opposite end, covering the finger-palmed packet as you hold the bill horizontally between the palm-up hands. In this action, adjust the coin packet from finger palm to the tips of the right second and third fingers. Do not alter the orientation of the packet as you make this adjustment: throughout the trick, the open edge of the packet remains pointing toward you. It is wise to tip the front side of the bill downward slightly whenever it is held stretched between the hands, to ensure

that the edge of the coin packet is not accidentally exposed.

Raise the right fingertips slightly, and let the center coin slide roughly halfway out of the packet from the right side. It is the only coin that can slide from this side of the packet, for the upper coin is trapped within the folded bill, as is the lower coin.

"It says one dollar, but with inflation, it's worth a lot less. I've worked out a way of beating inflation, though." As you are saying this, look up at the audience, drawing their attention away from your hands as you perform the following, seemingly unimportant actions: Move the hands toward each other, causing the center of the bill to buckle upward (Figure 7), and stop when the tips of the fingers can touch under the bill.

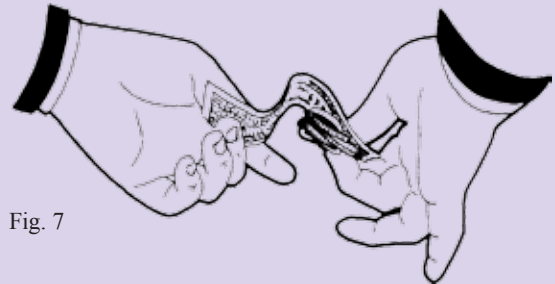


Fig. 7

Now pass the coin packet from the right fingertips to the left, letting the center coin remain behind. This secret transfer of the packet is the work of an instant. Immediately separate the hands, drawing the bill taut again between them. It can be snapped open briskly, but John prefers to use an action a bit less "crisp." Snapping the bill loudly would call attention to it. At this moment it is wiser to capture the audience's interest with your words rather than with your actions. The snapping of the bill, if not stressed, will pass as a common gesture, something often done when holding money as you talk about it.

"They say it takes money to make money, and they're right. I'll show you how it works. All you have to do is fold it and snap..."

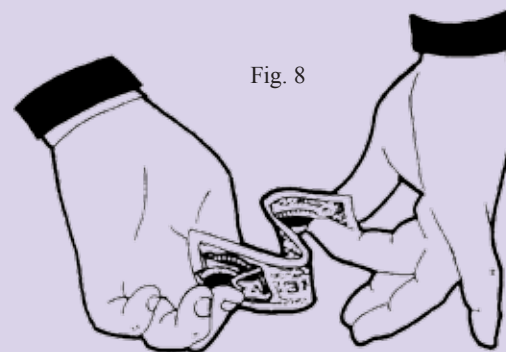


Fig. 8

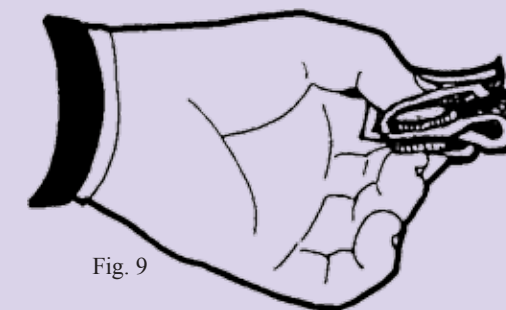


Fig. 9

As you say this, shift the left forefinger from beneath the bill to a position over and behind its outer left corner. Then move the hands toward each other again, while raising the right slightly above the left. Because of the left forefinger's position on top, the bill is folded into an S shape. This zigzag fold is shown in Figure 8, where it can be seen that the right hand's

coin is automatically introduced into the upper fold, while the coin packet remains beneath the bill. The folds are not flattened or creased. Instead, the folded bill, along with the hidden coin and packet, is taken into the left hand, thumb above, fingers below (Figure 9). This method of folding the bill is near instantaneous, and superior to the more labored folds often practiced in these sorts of coin productions.

Now rub the bill back and forth between the left thumb and fingers, as you snap your right fingers once for effect. Gently work the coin within the folds to the front edge of the bill and let it emerge slowly, until it drops to the table. *"...and look – you've made fifty cents, half of your original investment."*

Bring your right hand to the folded bill and grasp the upper end, thumb on top, fingers beneath. As you establish this grip, also press the right fingertips against the coin packet from below. Then separate the hands, straightening the bill between them. In this action retain the packet beneath the right end of the bill, while the left fingertips hold back the lower coin beneath the left end of the bill. This is made easy, because the left fingers naturally contact the bottom coin resting in its diagonal pocket.

"I'll try it again. Just give it a little rub and..." Here you refold the bill zigzag fashion, but this time the left end goes over the right. That is, the right forefinger is brought over the right end of the bill, and the left hand rises slightly as the hands approach one another. This causes the bill to fold in a reversed S-shape. Once more the loose coin is secretly introduced into the upper fold, and the coin packet ends up beneath the folded bill. Grasp everything in your right hand and gently rub the bill back and forth, working the coin forward and into view. Let it drop from the bill and onto the table with the first coin.

"Hey, there's a whole buck there!" With both hands, snap the dollar bill open, and then toss it casually to the table, while you retain the coin packet in right-hand finger palm. Pause a moment; then say, *"Let's see if I can get one more coin out of there."* With your left hand, pick up the bill by its outer end and, as you lift it from the table, turn it end over end, letting both sides be seen. Lay the bill back (green-side) upward across the right fingers, covering the palmed packet. The inner end of the bill should lie directly over the fingers, while the outer end hangs down over the side of the forefinger. These simple actions convincingly show both sides of the bill, making any other concealment-displays unnecessary.

"I'm going to fold it very slowly...everything is fair..." As this is said, you fold the bill into a packet the size of the hidden one. The left hand begins by folding about half an inch of the inner end of the bill up and forward (Figure 10). It then folds this end forward again, this time doubling over about an inch. Repeat this one-inch fold, rolling the bill once more over on itself. Just as you complete the third fold, twist the bill ninety degrees counter-

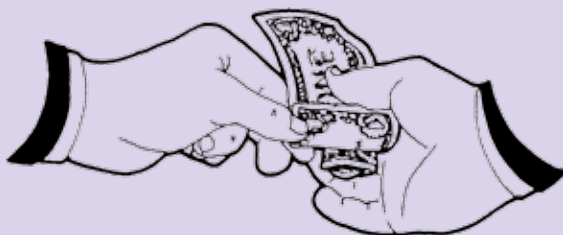


Fig. 10

clockwise and bring the inner edge of the bill even with that of the finger-palmed packet. Roughly an inch of the outer end of the bill projects beyond the folded portion. Bring the left thumb up under this end and fold it over and onto the rest (Figure 11).

Finish the folding by doubling the far edge of the rolled bill upward and inward onto the near edge. This places the visible one dollar indices inside the packet. The dollar bill now looks

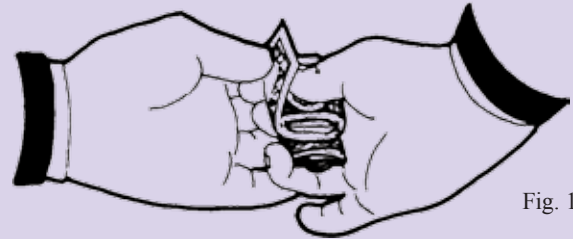


Fig. 11

very much like the hundred dollar bill that lies directly beneath it. Bring down the right thumb onto the packet to stop it from springing open. Throughout the folding of the bill, keep the length of the right forefinger stretched along the front edge of the coin packet, so that it is not exposed as the folds are made.

Snap your left fingers for effect, and then bring the left hand, palm down, back to the packets in the right hand. In picking them up, you will switch them undetectably. Lay the left fingers over the packets, and slip the left thumb under them (Figure 12). Take them from the right hand in this grip, raising the left hand while turning its back toward the audience. Simultaneously, the left thumb pushes the coin packet rightward, to the fingertips and into view. The folded dollar bill remains hidden behind the fingers (Figure 13) and can be easily adjusted into finger palm. This action is similar to that of a mentalist's billet switch.

"...and right from the center we get another coin." While you are saying this, firmly grip the bottom corners of the coin packet between the thumbs and forefingers, and work them al-

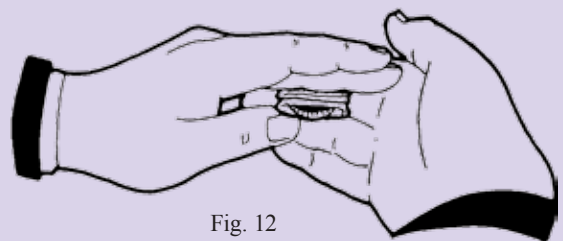


Fig. 12



Fig. 13

ternately back and forth. This flexing of the packet forces the last coin to rise gradually into view (Figure 14). When the coin has risen for nearly half its height, grasp it between the left thumb and forefin-

ger and remove it from the folds. Display it briefly, and then place it into your left coat pocket, leaving behind the finger-palmed dollar bill as well. Be sure to keep the hundred dollar packet prom-

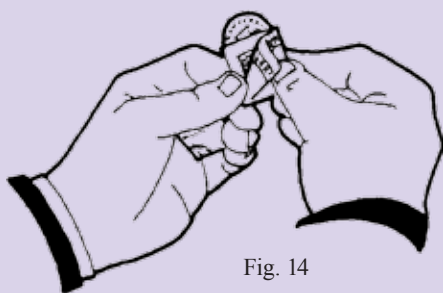


Fig. 14

don't want to weaken the climax of the trick by giving reason for any suspicion now.

As the left hand pockets the coin and bill, comment, *"That's fifty cents..."* Then, with the same hand, pick up the two coins from the table. *"...that's one dollar, and that's a dollar fifty."* Drop these into the coat pocket, letting the left hand be seen empty as it comes away. Throughout this, the right hand remains stationary with the folded hundred. Though this bill is in plain view, it will not be recognized as a hundred for two reasons: first, the audience is not expecting a change; and second, the portion of the bill in sight bears no obvious distinguishing marks.

Again pinch the lower left corner of the packet between the left thumb and forefinger. *"Let's see if I can get just one more."* Flex the packet as you did when producing the last coin. When no coin appears, stop. *"Hummm! I guess not. Oh well, who wants to mess around with the small change anyway?"* With the left thumb tip, straighten out the folded corner on your side of the packet. While there is no great need to conceal this move, it should go unobserved, as it is a small motion and is done behind the packet. Immediately carry this straightened corner downward, opening the next fold of the bill. A nondescript area of the bill still faces

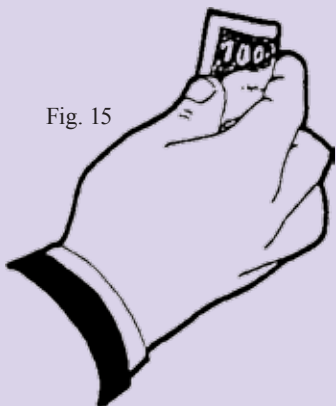


Fig. 15

the audience, while the "100" indices are exposed on your side (Figure 15).

Here you can, if you like, casually display the partially opened bill on both sides while concealing its changed value, by performing the so-called Carlyle turnover:

With the left hand, lay the folded bill, indices downward, lengthwise across the inner phalanges of the right fingers. Curl the second fingertip onto

the bill and slip the tip of the right thumb under the right edge (Figure 16). Now smoothly turn the right hand palm down, and at the same time straighten the thumb and fingers, carrying the bill to the fingertips (Figure 17). You have apparently turned the bill over, but in reality

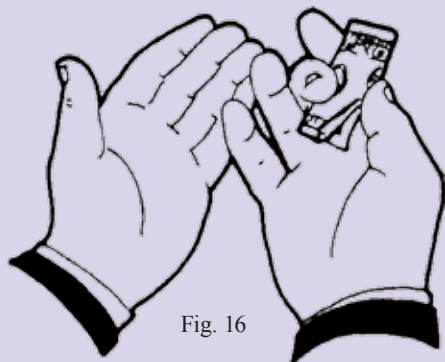


Fig. 16

the same side is displayed. Conclude the right hand's action by depositing the bill on the palm-up left hand.

If you use this little maneuver, do it in an entirely nonchalant manner, while you address the audience. No importance should be invested in the move. You are not displaying the bill; it is turned over merely as a consequence of transferring it to the left hand. Turn the right hand palm up once more; then replace the bill on the open right fingers without turning it over. Pause for only a moment, to exhibit the bill; then close the right fingers as you turn the hand over.



Fig. 17

"I'll just give it a snap..." Snap your left fingers and give the right hand a little shake. The shake serves two functions: it defines the moment of the magic, and it gives an impression of the hand accomplishing something more complex than the actions really warrant.

Turn the hand up again and dramatically open the fingers to expose the bill. By closing the fingers you have subtly turned the bill over in the hand, bringing the indices uppermost. When the hand opens, the value of the bill is exposed for the first time to the audience.

"...and the one dollar changes into a hundred. That's more like it!" Slowly and deliberately unfold the bill, display it and drop it to the table, letting the hands be seen completely empty.

Please note how John emphasizes the use of a dollar bill at the beginning of the trick by making a joke concerning its value. It is important that the denomination of the bill is dearly planted in the minds of the spectators, or its change to a hundred dollar bill may go unperceived. Yet, the value of the bill cannot be established too blatantly or the idea of a change may occur to the audience long before you desire it.

Recently John has been toying with another presentation for this trick. Rather than starting with a dollar bill, a five is brought out. Then, from its folds, three silver dollars are produced. When the bill is then unfolded, it has dwindled to a two dollar bill. The presentation is enticing, but the use of silver dollars greatly increases the bulk of the coin packet, complicating its concealment and manipulation – though it is still well within the realm of possibility. Using the smaller Susan B. Anthony dollars eliminates the bulk problem, but the smaller weight and size of these coins makes their extraction from the packet more difficult; and the smaller coin makes a less impressive production. Nevertheless, the merit in the effect should provoke some readers into the experimentation and thought necessary to overcome these problems.

This trick is an exceptionally fine piece of magic. The production of the coins from the bill is mystifying, there is a strong and logical climax to the productions, and the method is elegant yet brilliantly simple. In all, it is a trick worth your full attention. ☆



“Learn the rules like a pro, so you can break them like an artist.” – Pablo Picasso

In the eyes of the world, the majority of magicians are on the bottom rung of the entertainment ladder. This is unfortunately true, and it's our own fault. Furthermore, until conjurers realize the importance of scripting, they'll continue to keep that bottom rung warm.

The average magician buys a trick, tries it out in front of a mirror a few times, and then finds someone to watch it. Usually there is little to no effort put into giving the effect a script, a plot, or...a point. Script writing is work, often requiring more time than learning the effect itself. Yes, a great idea can pop out of nowhere, but that is like hitting the lottery: a very rare event. The rest of the time a performer must be committed to the extensive trial-and-error involved before any script is ready to be shared on stage.

Creating a script for a conjuring effect is like writing a short act for a play. You are creating a scene for the audience to watch and hear. This requires a starting point called a plot...the overall point of the effect. The plots for many effects are obvious: the coin refuses to stay put; the card is lost then found; the dollar bill is ruined so it must be restored.

One way to determine the plot of an effect is to ask the question, “Why?” Why does this prop exist? Why does the effect matter? Why should the audience be interested in this demonstration? Why is seeing your presentation worth anyone's time (or money)? Coming up with creative answers to these questions can often be the springboard into a deep pool of possible scripts.

By way of example, consider Theo Bamberg's Okito Box, which is a heavy brass container with a loose fitting lid that holds small stacks of coins. Bamberg's first

box was a common pill container that held medication; over the years magicians have made design adjustments until the box now has little resemblance to its original purpose. This leaves us with a prop widely familiar to magicians, but not to laymen. Granted, magicians have developed many baffling presentations using Okito boxes, but few take the trouble to explain either the odd prop or its purpose.

One approach for a script would be to tap into the box's origins. Make the claim the Okito box is *“...an antique pill container – but this one must have carried some strong medications, because the lingering residue causes some seriously strange things to occur to whatever is put into the box.”* Another possibility would be to describe the box as *“a vintage anti-theft device designed to thwart pickpockets.”* Allow a guest to put the coins into the box one at a time and then remove them. This noisy procedure adds credibility to your bold claim. Later, when you magically remove the coins without a sound, the mystery is enhanced because the guest knows how impossible it is.

These two examples have one notable attribute in common: it doesn't matter if your proposal is true; what matters is that it could be true. In both cases, you now have a starting point from which to build a plot and bring it to its conclusion.

Once you have come up with a plausible explanation for your props and have an idea about the story you want to demonstrate to the guests, you are ready to put pen to paper, or to tap the keyboard. You get the idea.

First, find a place with few distractions. Next, picture the performance scene in detail...include every prop you will use; try to see the environment, the guests, etc. Now imagine yourself performing the effect. In your mind, listen to what is being said and how the spectator is responding.

Write it down! Even a cheesy script is better than no script at all, because it is

THE HIGH ROAD

SCRIPT WRITING, CHARACTER DEVELOPMENT, AND ACT CONSTRUCTION FOR THE MODERN CONJUROR

BY MICK AYRES

your starting point. Once you have written down a working script, go have a cup of coffee and forget about your rough draft overnight.

The next day, when you go back to the draft, you will immediately spot things to change, edit, and re-write. Personalize the plot. Make it relevant. Of course you should emphasize the impossibility of the effect. Bear in mind, too many words can get in the way of the visual scene, so avoid stating the obvious. Don't be afraid to delete phrases that look good on paper but sound awkward when spoken. Edit with frequent ruthlessness.

Keep doing this process. Write, ponder, rewrite, and ponder...until you have filtered your script into a presentation you believe an audience will enjoy because of its clarity and wit.

At this point, you are ready to blend your script with the techniques required and rehearse. Don't be surprised if, after your first on-stage field test, you come back and edit your script again. Guests rarely react exactly as hoped.

Script writing is a never-ending process that separates the good, from the bad, from the ugly in conjuring; it reaps huge rewards for those who diligently embrace it.

CUT POKER

“When playing poker, take no prisoners... but do it with a smile.”

– “Bumps” Hammond, professional gambler

Every magician who has successfully performed a card trick has heard the comment, “Wow, I'd hate to play cards with you.” Hopefully, the scripted presentation that follows can be your response. It's fun, semi-automatic and entertaining from start to finish.

Effect: You and a guest play a different and fun game of poker. Alternating back and forth, both of you cut the deck repeat-

edly. After each cut a card is removed and placed aside. As the game progresses, to the guest's humor, it becomes obvious you are creating an unbeatable, winning hand.

Method: Hand a deck of cards to a guest for shuffling. As the pack is being mixed, say, *"Have you noticed all the interest in poker lately? You can't turn on the television without seeing another Super Celebrity World Showdown Master's Championship Poker Challenge Marathon being played – again – this week. In my neck of the woods, we just play a simple game called Cut Poker. The name of the game comes from two things: first, how the game is played, and second, from what happens if you're caught cheating. So to keep things fair, the deck is cut into several piles and then shuffled with all the cards face up. It doesn't matter how big or how small the piles are...you just have to begin with plenty of 'em."*

While delivering the above monologue you will randomly place several small face-up packets of cards around the table like this: Spread the cards face up from your left hand to your right hand. When you see any ten or higher value card, take note of the suit and add this card to those in your right hand. Break the spread at this point and put the right hand packet face up on the table. The noted card is on the bottom of this packet and is the first card you will use to create a royal flush.

Continue spreading through the deck and look for the remaining members of the royal flush in the same suit. As you encounter each card, simply put a new face up pile on the table with that card on the bottom. If you have a long spread without any target cards being seen, just cut off a packet and table it like the others. Ideally, you want to have seven or more face-up piles randomly scattered about the table. Five of the piles will have a royal flush card on the bottom. By now, you should be wrapping up your opening monologue.

Continue by saying, *"Now, we shuffle the piles together."* Take two of the "target" packets and shuffle them so the two flush-cards remain together on the bottom. Leave this new packet on the table for a moment and reach for two more of the target piles. Shuffle these packets so the pair of flush cards also stays on the bottom.

Look up at the spectator. Push two of

the non-target piles toward him and quip, *"Uh...I said 'we' shuffle the piles. Feel free to share the labor."* While the guest is busy with this task, shuffle the remaining target pile into the packet you just mixed. Keep the bottom cards together so when shuffled, the packet will have three royal flush cards on the bottom. You now have two face-up packets near you; one has two flush cards on the bottom and the other has three. Shuffle these two packets so all five cards in the royal flush are finally together on the bottom.

As the guest shuffles the other packets, drop them face up on top of your cards until the deck is complete. Pick up the deck and turn it face down in your left hand. Reach over with your left pinky and pull down on the inner right corner of the bottom card to give it a gentle crimp.

Place the deck face down on the table between you and the guest so the bent corner of the bottom card is visible only on your side. The royal flush is on top.

Say, *"Traditionally, this is the point where the money hits the table. We start with any amount and may increase our bets at any time. However, once the money is on the table, it stays on the table. There are far too many witnesses here for us to gamble illegally, so we will start with an imaginary bet of a dollar each."* Take out your wallet and pretend to put a dollar on the table. Look pointedly at the guest and say, *"Come on friend, ante up."* Wait as the guest mimes putting his own "dollar" on the table.

"Now here are the rules: Cut Poker is played by giving the deck one complete cut. After the cut is completed, the top card is placed aside face up. We take turns, one cut at a time, until we each have a five-card poker hand. Nothing's wild; you play the cards you get. The winning hand gets all the money. Simple! The first cut is a point of honor, so please – be my guest."

When the guest cuts the deck, he will bury the royal flush in the middle of the deck with the crimped card directly above it. The guest removes the top card and places it face up in front of him. No matter what card he has, comment on it favorably. *"Good start! There's no telling what hand can be built from that card. Remember, you may increase your wager at any time."*

Reach over and cut the deck at the break

formed by the crimp. Complete the cut and lay the first card of the royal flush face up on your side of the table. Do not comment on your card. Just indicate that it is his turn to cut. Each time he cuts the deck, he is setting you up to easily cut to the royal flush cards. Continue in this manner, alternating back and forth, until both of you have cut five cards.

Keep a running commentary going about his cards while ignoring your cards altogether. Since the royal flush was shuffled in random order, it usually will not dawn on your friend that you are building the strongest hand possible until the third or fourth cuts.

There is ample room for plenty of humor in this situation. For example, keep reminding your guest that bets can be increased at any time – you accept all major credit cards – even traveler's checks, etc. Smile kindly while asking, *"Anybody for double or nothing?"* Keep putting imaginary bills of higher value in the pot while pointing out that your guest has yet to add anything more. *"Wow...you sure are milking that dollar for everything it's worth, aren't you?"*

If you wish to postpone the realization that you are cutting a royal flush, add another rule. Tell the spectator that the second and fourth cards are always kept face down with their identities unknown to everyone. This allows a final betting round before the kill.

Once both of you both have cut five cards from the deck, it is obvious that you have done the impossible (or it soon will be obvious). Either way, when the royal flush is revealed, take out your wallet, scoop up the imaginary money, and pretend to put it away. Say, *"I guess I win. I hope the loss of that dollar doesn't hurt too badly."*

Note: Larry Jennings, in his beautifully direct effect Always Cut the Cards, used a similar crimped-card cutting sequence, albeit for a completely different purpose. In the same spirit, the plot of Cut Poker meets our goal of having a script that wrings every drop of entertainment possible from the simplest of methods.☆

Cut Poker Copyright 1989 by Mick Ayres. Published in *Carpe Chartas* (1992).

CHRISTIAN AND KATALINA Married to Magic

By Bruce Kalver, PNP

Christian Painter and his wife Katalina were at the IBM national magic convention in Nashville, Tennessee, in 2009. Christian was in the contest and was a finalist. His routines demonstrated “out of the box” thinking and I took note of his performances. At the awards presentation, all the finalists were standing on stage and names were announced with accompanying applause and trophies. By the end of the ceremonies, it became obvious that the only person standing without a trophy was Christian. Had he been too hip for the judges?

Families and friends rushed to the stage to take photos and congratulate the winners as Christian stood alone trying to maneuver around all the joy and happiness on stage. I spotted Katalina in the back row of the theater; I walked over and told her I enjoyed Christian’s wonderful act. She thanked me and said, “We should get Christian and head back over to the hotel.” I told her I would go get Christian. I walked down to the stage and saw that Christian was still stuck on the large stage with all the celebration. In my loudest voice, I yelled, “Hey loser, you can come down from the stage now!” He looked out and saw me standing next to his wife. We all started laughing out loud.

It is a favorite story that we each enjoy telling.

We have crossed paths at various conventions (Abbott’s, FFFF, S.A.M.) and kept in contact with each other. While in Las Vegas this past summer, we had a chance to write together for the M-U-M convention article. As I learned more things about their lives, I thought that their rise to magic fame would make a nice article for M-U-M, and Michael Close agreed. On a quiet morning in December, I gave them a Skype call. By the way, Christian and Katalina are far from being losers...

Bruce: Christian, how old were you when you performed your first magic trick?

Christian: It was in high school. My interest in magic was born out of the book-mobile. Every two weeks this large recreational vehicle full of books would show up. We would go out and choose books to read. I have no idea why this was so much more interesting than simply going to the school library where there were fifty times more books. One day I happened to pick up a book on magic. I took it home, read it, and thought, “This is pretty cool.”

I remember that the first magic book I actually bought was Hyla M. Clark’s *The World’s Greatest Magic*. The back of

the book had magic tricks that I actually performed in my early years.

B: Were you a class clown? Were you a good student?

C: I don’t know if I was “the” class clown, but I did spend a lot of time telling jokes and cutting up. I remember that I would practice whole Bill Cosby routines on my classmates. As far as grades go, I was pretty average. No one had me pegged to find the cure for cancer.

I also performed in the school theater. I was known to improvise a little more than I should. I always had my theater instructor pulling her hair out. One of my big moments happened when I played Big Jule in *Guys and Dolls*. I remember that in the “Luck Be a Lady” number, I rolled the dice and they fell off the stage. Someone in the orchestra pit threw them back up. Everyone looked at me and I said, “Sometimes the dice take a long time to roll!” The crowd went wild.

B: At this point, had you ever bought any magic effects?

C: No. I had no idea that magic shops even existed. My father, who was a tool and die maker, saw that I was interested in magic and made a trick for me at work. It was a miniature nest of boxes. He was so happy to perform it for me. I was mystified and he had no intention of telling me how it worked. I bugged him non-stop for a week until he simply gave me the trick. As I remember, it was the last trick he ever did for me. I still have that nest of boxes he made so many years ago.

B: Did you decide to become a magician at this point?

C: Not at all. It was just a fun thing to play with and fool my friends. When I graduated from high school, I became a psychology major at Indiana University Purdue University at Indianapolis (IUPUI) and did some restaurant magic around the area. After two years, I realized that a psych degree was going to be worthless for me. I didn’t want to listen to people’s





problems. I really wanted to be a research psychologist. I thought it would be fun to be the guy who tests why people do the strange things they do, kind of like doing an episode of *Candid Camera*. In a strange sort of way, that's very much like performing magic.

B: You still hadn't visited a magic shop?

C: I knew nothing about them. One day in college, I met a guy who also performed magic; he told me about the local magic club. My reaction was, "There's a club for people like us?" I was stunned. I remember that he did the Die Box for me; I thought it was the coolest trick I had ever seen. He gave me some magic shop addresses and I began ordering from them.

B: So you treated all of this as a fun and easy way to make pocket change.

C: Exactly. I never thought about making a living doing this. I only worked for tips. I also found out later in life that there was a magic shop near me that I never visited called "Stoners." It seems crazy that I never discovered it.

B: So after two years, you realized that psychology was not for you. What did you do next?

C: Ever since I was a little kid, I had this desire to be in the Army. My dad was a Navy man, so military service was not foreign to my family. I grew up on all the old military movies like *Kelly's Heroes* and *Operation Petticoat*; they always called to me. One day I found myself standing in

front of the recruiter and the next thing I remember, I woke up in the Army.

B: Did you do any magic while you were in the Army?

C: Not at first. You're too busy getting yelled at, running, and shooting an M16. I was always cutting up and getting the other soldiers to laugh. For some reason the Drill Sergeants did not like this. I spent a lot of time doing push-ups.

After a few years, I started performing comedy at the local comedy clubs during open mic nights. I looked for an edge, something that would make me stand out from the other comedians. So, I added small tricks to my set. This got me hooked back into magic.

B: Were you in the Army at this time, Katalina?

Katalina: Not yet. I'm originally from Grand Rapids, Michigan. I had a pretty normal childhood. I didn't know that magic existed except for the *David Copperfield* TV specials. Other than that, magic never entered my life. I was busy in high school with track, tennis, and hanging out with my friends. I was a quiet kid who was an "A" student and a member of the Honor Society. I also did a lot of volunteering. I was a pin-striper at a local hospital and did work for the Red Cross.

After high school I went to Michigan State and signed up for the program in international relations. Then I changed my major to urban policies. You learned about how government policies impacted cities and neighborhoods. I double majored with criminal justice. Eventually, I figured I would get into corrections, if you can believe that. I did an internship at the women's prison and found that interesting.

B: So how did you eventually join the Army?

K: A recruiter was on campus and we talked about my possibilities. He said that I could get involved in the medical field as a medic, which also sounded interesting to me. The recruiter said all the right things to me, so I joined the Army Reserves first, then ROTC in college. When I graduated, I joined the Army as an officer in 1990.

My parents were very supportive of my decision, but later on they said, "What were you thinking?" My parents escaped from communist Hungary in 1956. My parents' youth was during WWII, so they were very concerned for me, especially

jumping out of airplanes. But they are very patriotic so they never said anything.

I discovered that I loved the Army. The Army is a great institution. I have nothing but positive things to say about my experience. The people there were great. I learned a lot about myself. I learned valuable skills like leadership, communication, and teamwork. And I loved jumping out of planes at Jump School in Georgia. I was stationed in Fort Bragg, North Carolina; jumping there was a different situation. You have all your gear and you are flying so low, if you have to jump, you are in a serious situation.

I started out in Arizona in Military Intelligence. I went to Korea as my first duty assignment. After that, I was in Fort Bragg. That is where I met Christian.



Katalina receiving Force Protection award

C: This was about my thirteenth year in the Army; I had just left a seven-year stint in a special operations unit. I was now being stationed at Fort Bragg as a training NCO. I was running all the training for a military intelligence company. It was a mess when I first showed up, but after about a month I had things running pretty well. In fact, I had much of my work done by noon. Things were going pretty good, but then Katalina walked in; she was my new boss. We didn't get along at first. We had totally different leadership styles.

K: I had just finished a job as a general's aide, so I was used to making a lot of stuff happen. I looked at Christian and wondered, "Why does this guy have so much time on his hands?" He was always joking around, organizing his rugby team, and talking with women on the phone. He was just a totally different leader than I was used to working with. I think a lot of that came out of his Special Ops training.

C: The truth was that I would finish my work early. I had a system in place and I would get everything done with extra time to work on our company rugby team and other activities. On my own initiative, I started working on a physical fitness program for the company. No one told me to do this; I just knew that the company needed one. Katalina somehow intercepted this document and was putting the pressure on.

K: The PT program was a great idea that I felt should be implemented. I just had to get him to implement it faster. He wasn't happy with my pressure but he always would get it done. Yup, with all that pressure I was putting on, I was making him into a diamond. (She laughs.) I kept giving him projects to work on and he always exceeded my expectations. I found out he was an exceptional leader and after about six months working together we started to gain respect for each other.

C: That's true and after a year (and when she was no longer my boss) we decided to start dating. But, because she was an officer and I was an NCO, I had to salute my wife. Think about that!

B: At this time at Fort Bragg, a turning point happened that escalated your magic training.

C: When I transferred to Fort Bragg, I decided to check out the local magic shop. On my first visit, I met Bill Ogletree. He was also in the Army; you knew that right away, because of our haircuts. He showed me moves, sleights, and ideas I had never seen before. I started learning from him.

Bill was my first real mentor in magic. We would get together on weekends and he would drill me on the basics of sleight of hand. If I got sloppy he would slap my hands. But, I was learning fast. We would learn tricks together and he would show me how magic can have a very strong impact on people. This was much different than the way I had been performing it.

Katalina and I had been dating a while, and I decided to show her a few tricks. She would ask, "How did you do that?" I would give the standard, "A magician never reveals his tricks." She was not happy with that answer. Here's the problem. If you tell the secret, there is one of two reactions. One reaction is, "Oh that's it?" Katalina's reaction was the one I was hoping for, which was, "Oh, that's cool how that works!"

K: I realized his obsession with magic when we were both stationed in Europe. I would get up at two in the morning and see

Christian sitting at a table doing the same move over and over again – constantly practicing. I kept thinking, "Wow, this is kind of crazy!"

C: It was in Europe that I went to my very first magic convention: the very last Magic Hands convention. There I met Timo Marc. We became great friends and we began doing corporate shows in Europe. We were called "Culture Shock." I was the crazy American and he was the elegant German magician. Timo showed us the beauty of magic. Katalina and I showed him root beer and Twinkies.

Timo took me to a club that I knew nothing about called the Magic Circle. The guy who ran it was some big name with FISM. I had never even heard of FISM. I also had never heard of Eberhardt Reese. Timo came to pick me up and said that I should bring a couple of tricks to perform at the club. He picked out some effects that he had seen me perform and we were off.

At the club, four of us were asked to perform. We did our thing and then we were asked to leave the room. Timo said, "They are now going to decide if you will be able to come back to the club." What had he gotten me into? Only two of us got to return. For two years I was part of the Stuttgart Magic Circle and got lots of education on the art of magic. I was surrounded by FISM winners. I asked Timo if FISM was some sort of local contest. I had to pick him off the floor because he was laughing so much. I just didn't know these things.

I was being educated on how to become a performer. When I worked comedy clubs, I learned how to entertain. Then with Bill Ogletree, I learned the basics and technique. Then with Timo, I was learning how to put it all together.

B: Was Katalina part of these performances?

K: I would come along and watch them do their gigs, helping them set up and enjoying their performances. I always stayed in the background; I was too busy with the Army and never thought of being an "out front" performer.

B: Christian, did you like working with a partner?

C: Very much so. It gave me someone to work off of. The energy is totally different. When we got shipped back to the states, I spoke to Katalina about being my new partner onstage. She understood why I wanted to do this, and she figured we'd give it a try. We were transferred to Fort



Huachuca in Arizona and we joined the Tucson magic club, which we loved.

The Tucson club helped our growth as performers. There, we learned how to create a show with the two of us working together. We'd find little theaters and rent them out, trying various routines. Our goal was working on finding out who we were as performers.

When I was working comedy clubs, I knew exactly who I was. Now, I had someone onstage with me. How do we relate to each other? What kind of script would she have? What kind of tricks should we perform? It's a search for that right balance that works.

The energy was there right away. We had a Sub Trunk routine that was very funny. Katalina talked on stage right from the beginning. She has never just been the assistant. When I wrote the material, it was difficult at first until I wrote in her voice. Comedy was not her thing. She would deliver the lines perfectly, but had to be trained for just the right timing, such as waiting three seconds before saying the next line.

K: Remember, I had no training or experience in theatre. I now started to study comedy and eventually became Christian's straight man while he delivered the funny lines. It took a while, but eventually we found a rhythm. Although I had to learn timing, I always knew – this sixth sense – about what would work, what was funny, and what was not.

C: That is true. When Timo and I worked together, we'd do something and

Kat would say, "That's not funny." I would say, "We can make it work." Timo would say, "No. I'm going to listen to your wife. She knows what's funny."

B: How long did it take before it all clicked and you felt comfortable with each other on stage?

K: Three years.

C: Five years.

K: Remember that we were still in the Army. The Army had taken notice of us and now the Army was having us perform our magic at official functions. This was great as we were getting more stage time.

However, our time to leave the Army was coming up. We were getting our things in order to become fulltime performers. So when Christian says five years, he's including all the time to get the website, promo materials, props, and routines together.

We had many names for the act; so many names that I hesitate to tell you all of them. There was Beyond Reality, then Comedy Magic Madness. I was never happy with them. After thinking about it for a few months, the words "Married 2 Magic" popped into my head. I've always liked clever "play on words" titles. After all, it's two of us, were married, and all we do is magic. It just seemed to fit.

B: How long was your army career?

C: I served for twenty years and Katalina for ten years. We got out just before 9/11. On that day, Katalina woke me up and told me that we were under attack. It was shocking. We assumed that the Army would probably call us back from our terminal leave. Apparently they had it covered without us, and I retired from service. Katalina had fulfilled her ten years of duty, so she was also done. A lot of things happened all at once as we retired from the Army.

We were now into magic full time, and we were plugging away. At this point, there was nothing original in our act. We were mainly doing classics and store-bought magic. We did Half-Dyed Silk, the Sub Trunk, Linking Rings, all the standard stuff.

We read a book on working cruise ships written by Fred Becker. We called an agent; he loved our banter and was willing to hire us for a three-month stint on Carnival Cruise Lines. We were ready to go and then 9/11 happened. The entertainment world came to a standstill. The

contract was cancelled. Later, we did work cruise lines like Holland America and others. However, we realized we needed more stage time than the cruise ships could give us. So, we ended up working the college market. This was perfect for us. We were working a different city every night of the week. It was exhausting, but it really honed our act.

After about three years, the content of our show gradually shifted until it was mostly mentalism. We never planned it, it just happened. What really made us unique was the banter between us. Combining the mind reading with comedy made us much different than other acts. Also, we started developing tricks and pieces that were original to us.

We did colleges for nine years; during this time we really learned the business. The agents loved us because we got great reviews and were low maintenance. After a while, we would get so busy on the road that we didn't keep up with the agents as well as we should have. They would contact us saying, "We're just calling to make sure you're still alive so we can keep booking you."

We were performing over two hundred shows a year all over the country. We were having a blast but getting a little tired. We did some calculations and realized that we were sleeping in our house only ninety days out of the year. We had no time for magic clubs or conventions. We were burning out. We knew we were getting



ready for a change.

B: You seemed to jump into the magic scene from nowhere. How did that happen?

K: During the college performing years, on our off times, we would visit magic shows in the areas where we were performing. We talked to other professional magicians and they encouraged us to get friendly with the magic community and widen our knowledge. Christian reluctantly agreed to visit some of the clubs and conventions. The Tucson club was great, but some of the others we visited throughout the years were not always welcoming. So, we stayed away for many years. We decided that if we were going to go to magic conventions, we were going to compete so the other magicians knew that we were serious about our craft. Our goal was not necessarily to win. Our goal was to show that we were competent professionals.

B: How did the competition and convention performances work out for you?

C: We competed in both stage and close-up doing mentalism. We won or placed in many of the smaller conventions. We were a unique act, but not necessarily a

competition act. At some of the larger conventions we did not do as well. However, we were catching the eye of many of the people who booked the talent for conventions. Suddenly, we were being asked to perform and lecture on the convention circuit. They really liked us since we can perform close-up, stand-up, stage, and have a lecture. We were a quadruple threat. We were also asked to go to 4F, which was a real honor.

About three years ago I started writing a column for *M-U-M* and contributing other articles. Doing this allowed me to meet many other magicians across the country.

B: Tell me how your current weekly public show came to be.

K: When we were performing on the college tour we would always have a break around Easter. For some strange reason we always seemed to be by Myrtle Beach when this happened. We would get a room and enjoy the ocean view during this break. We were sitting on the balcony looking at the beach. Christian was drinking a whiskey and enjoying a fine cigar and said, "Why aren't we doing a show here, in this

beautiful place?" It was the epiphany that we should do a show in one spot and stop traveling.

We then started working resorts for three or four weeks at a time, working five nights a week and staying in the resort hotels. We then realized that although you are not traveling as much, you are still not home.

After a year or two of resorts, we came up with a business plan to start a show in our own hometown. Visiting a few hotels we realized that it wasn't going to be easy to find a location. This was a new concept for them – a magic show in a hotel room. They would either get it or they wouldn't. Initially no one got it.

Then we thought about the Hilton. We knew the people at the Hilton from doing many corporate gigs through the years. We set up an appointment to talk to them. The Hilton "got it." We worked out a deal and have been performing there ever since.

It's important to understand that there are a lot of factors that need to be figured out before you find the perfect venue. Is there parking? How isolated is the room? Will a DJ at a party next door be heard while you are performing? Is it convenient



Performing at the Hilton Indianapolis Hotel & Suites

to get to? All these factors and more have to be taken into consideration.

The Hilton is very happy with our arrangement. We are bringing in many people to their property. Of course, we are doing all the work: taking reservations, selling tickets, doing ads, promotion, etc. You can't expect the hotel to do the work for you, and you have to be flexible with them. You have to create a win-win partnership. If you're in any way a pain to them, you will be out.

B: Was the show successful? Did you lose any money?

C: At first, you're going to lose money, that's just business. Then, once you find that rhythm, you have to keep that momentum going. If you are "just a magic show," you are going to fail. No one cares about a "magic show." You have to fill a niche. Once you find it, you can start to become successful.

We promote ourselves as entertainers. The show is called Mind Tripping and the byline is "A Comedy with a Psychological Twist." In the beginning, we started with a dozen people in the audience. Now, we sell out regularly. We perform two ninety-

minute shows every Friday and Saturday night.

B: I want to take a minute to talk about your book, *Protoplasm*.

C: One day Kat asked me about a routine we used to do. She said, "We should do that again." I said you're right, but it took me a month to remember how we did it. I decided to start to write things down. I took the routines that I came up with throughout the years and wrote them out so I don't forget them.

We are occasionally asked to do a lecture for various clubs. I decided to turn some of my notes into book form. It took me a year to put it all together. It's a book on close-up mentalism. I called a magic company to see if they would be interested in the book. The guy's response was, "Who are you? I've never heard of you." During our tours we always stopped at Denny Haney's magic shop. He is always a wealth of knowledge and fun to talk with. I mentioned my book to him and he immediately took twenty books. A week later, he called and asked for twenty more books. Eventually he sold over two hundred of our books. Then others began calling.

The book is still available; you can

get it in paperback or download it. Go to <http://enjoythemystery.com> for information.

B: You'll be back at the S.A.M. convention in Washington this summer?

C: Yes. We'll emcee the contest show and do a lecture based on material in *Protoplasm*.

B: Could you ever do a show without Katalina?

C: It would be very hard. When Kat's mom had open heart surgery, I had to do a whole show alone. I was lost without her.

B: I can't imagine one of you without the other. You two are forever Married 2 Magic.

*Christian and Katalina successfully perform full time; they are making lots of friends in the magic industry because of their wonderful personalities and professional attitude. Be sure to catch them in Washington, D.C., this summer or at their regular weekend gig at the Hilton Hotel in Indianapolis, Indiana.**

COMPETE IN THE S.A.M. CONTESTS OF MAGIC

AT THE NATIONAL CONVENTION

JULY 3-6, 2013

There are two contests: The Dr. Paul Critelli Close-Up Magic Contest and The Father Cyprian Murray Stage Magic Contest. You may apply for either or both.

If you would like to be considered for this event, your first step is to obtain an application packet. To do this, email me at: MagicPaul@aol.com with "S.A.M. – Contest" in the subject line. Please make sure to include your email and your full name, regular postal address, and your phone number. If you do not have access to email, send your request to:

Paul Critelli

858 Iroquois SE

Grand Rapids, MI 49506

All application packets will be made available electronically or sent out on or after January 7, 2013.

PLEASE NOTE THE FOLLOWING DEADLINES:

*** All requests for an application packet must be in my possession by or sent on or before May 20, 2013.**

*** All applications and DVDs must be online as instructed in the application packet by June 3, 2013.**

*** Do not put any act online or send it to me in any form before you read and complete and submit the application form.**

Good Luck!

Paul Critelli
Chairperson – Contest of Magic
Society of American Magicians

The Nielsen Gallery

Mohala The Marvelous: Dimensions: 3-sheet – 41.5” x 81.5”

Lithographer: Goes Litho (Chicago) • Date: Circa 1920 • Nielsen Rating: Uncommon

MOHALA THE MARVELOUS

The saying goes, “Behind every great man is a great woman.” This is especially true of illusionist Walter Floyd and his wife Mary, who performed mind reading as a partner in their act using her middle name, “Mohala.” Not only did she stand behind her husband, she stood beside him and played a vitally important part in their successful career.

Walter Floyd was born in Chelsea, Massachusetts, on May 12, 1861. His father was a minister who objected to Walter’s involvement with magic. Regardless, Walter was bitten early by the magic bug after seeing a performance of Professor Harrington; he later served as an assistant to Robert Nickle. In his early years he worked summers for Bristol’s Circus, played small-town New England theaters, and worked summer parks. This kind of work kept him employed for eleven years.

He found his greatest success, however, working under canvas on Chautauqua circuits and in lecture halls and small theaters in Lyceum. These lyceums, which flourished in the mid nineteenth century and lasted until the early twentieth century, provided public programs and entertainments. Chautauqua started in 1904.

Floyd performed mostly small magic, like catching goldfish over the heads of the audience, coin, card, and candle tricks, and effects like the Hindu Crystal Casket. He also reportedly offered a levitation. While he was successful and always pleased his audiences, it was not until he married Mary that his career really took off. Her mind reading act was described as “Mental Phenomena” and she was sometimes billed as “The Radio Mystic.”

In their three-part, hour-and-a-half show, Mohala performed about twenty minutes of mind reading that, according to reviewers, delighted adults and children and was acclaimed as sensational by those who saw it. Sometimes she was blindfolded and stood or sat on stage performing lightning fast calculations of numbers called out by members of the audience. Or she would divine the time set

on watches belonging to persons in the rear of the theater. She identified people in the audience and their occupations as if she had been personally acquainted with them for years. She called out the serial numbers on currency and described objects from the audience only held by her husband. One theater owner, writing on December 5, 1907, said, “Floyd is as clever as any magician we have ever had, and his wife is a wonder. I have seen mind readers,

but nothing like this woman and her work. It is the most remarkable I have ever seen.”

Their success was dramatic. In 1911 they were booked solid in thirty states and Canada. By the end of the summer of 1913 they had played eighty-four Chautauqua dates over the top Redpath-Vawter bureau and were booked ahead for three solid years.

Mohala was also known for the beautiful gowns she wore, which were promoted in the poster featured this month. They were declared the equal of her marvelous second sight act. Posters such as this ensured a large attendance by female patrons.

Eventually the Chautauqua bubble burst and Lyceum work began to decline from its prominent position in the entertainment field; with this decline, the Floyds also slowed down on their performance schedule. They still performed for many more years and were featured at the S.A.M. annual dinners. Floyd

joined the S.A.M. with Houdini and is a member of the Hall of Fame.

Floyd was a magician to the end. On August 21, 1940, he was performing for a bachelor dinner in his hometown of Chelsea and was in the middle of performing the Miser’s Dream. He suddenly turned to his pianist saying he felt faint. He dropped to the stage and despite efforts by Mohala to revive him, he passed away. In packing up his equipment that sad evening, Mohala noticed one of the half-dollars missing from the trick. Examining the body, the coroner found the half-dollar still palmed in his right hand. ★

—Tom Ewing



Mohala

THE FLOYDS

MOHALA

HAS MYSTIFIED MILLIONS
ORIGINAL-UP-TO-DATE-REFINED

THE MARVELOUS

MOHALA

THE MARVELOUS

AMAZING MIND-READING
TESTS THAT FAR SURPASS
ANYTHING HERETOFORE
ATTEMPTED ALONG THAT LINE.

MENTAL TELEPHATHY,
MNEMONICS, AND MIND-
READING EXTRAORDIN-
ARY. BOSTON JOURNAL



In the previous column I listed what I called the “Fundamental Rules of Stage Magic.” Starting with this month’s column, I will begin to explain these rules in sequential order.

Rule number one is: “When making a steal, the visible movement should have a natural motivation.”

I originally wrote this first rule as a guideline that helps a magician who wants to secretly gain access to a hidden prop in order to make something magically appear. But in truth, the word “steal” in this rule can be further expanded to mean practically any move or sleight that you want to “mask from the audience.” Note that in the previous sentence I did not say “hide from the audience,” because quite often so-called secret moves are not truly hidden from the view of the audience. The people can see you make some sort of movement, but they might not know the true reason *why* you are making the movement; therein lies the key of this rule. This means that sometimes a secret move can be masked by making its visible component appear as if you are doing something else. Since these rules are not “written in stone,” soon I will probably amend the first part of rule number one to say, “When performing a sleight...” In any case, the latest updated versions of these rules are always accessible to my fellow magicians on my website.

Getting back to the matter at hand, rule number one is a very old idea that, at its core, forms the groundwork for many modes of deception. In his 1868 book, *The Secrets of Magic and Conjuring*, Robert-Houdin expressed this concept by writing, “The more simple and natural the movements of the performer, the less likely is the spectator to detect the trick.” In that sentence Robert-Houdin adds the word “simple” to the rule. But I take the word “simple” to mean “direct,” because the complexity of movement is determined

by the task that the performer is apparently trying to achieve in the minds of the audience. For example, if a conjurer takes an examined deck of cards from a spectator and places it back onto a table, then very little hand movement on the part of the magician would be justified. But if the magician is knotting three silks together during the Sympathetic Silks trick, then the implicit difficulty of tying fabric together justifies quite a bit more finger and hand movement. The main point is to keep your movements restricted to what seems “natural” to the spectators within the context of what you are doing.

You should also be cognizant of the fact that naturalness is not only relative to the context of the action, but also to the performer’s persona. In other words, not every person moves in the same manner; what may seem to be natural for one performer may seem unnatural to another. This means that in order to appear natural, two magicians might mask the same move in a completely different manner.

Take for instance a card sleight that is commonly called a side steal. The first time a version of the side steal appears in print is in the 1909 book *The Art of Magic* by T. Nelson Downs and John Northern Hilliard. The origin of the sleight is a matter of dispute, but I think that it’s possible that it was created by the vaudeville magician Nate Leipzig.

The basic purpose of the side steal is to secretly slide a previously selected card from the middle of the deck into the palm of the hand for later magical use. One of the ways in which this sleight is used is this: The conjurer holds the pack in his left hand; he asks a spectator to separate some cards, peeking at and memorizing a single card near the center of the deck. After the card is looked at, the magician’s left pinky secretly maintains a break below the chosen card. Later, at an appropriate time, both hands come together; the right hand partially covers the deck. Under cover of the right hand, both hands work in concert to slide the chosen card out from the middle of the deck and into the right palm. Needless to say, this sleight requires

hand movement. When executed perfectly, much of the secret movement is hidden by the right hand and the deck itself, but typically there is some visible movement when the selected card completely transits from the center of the deck into a palming position in the right hand. This visible movement should therefore be masked by doing something that appears to be natural to the performer’s onstage personality. Bearing all this in mind, let’s see how two different brilliant magicians accomplished this task.

First off, we have my mentor John Thompson who, when slipping the card out of the deck into his right palm, masks this final action by seeming to square up the deck by sliding the fingers of his right hand across the top and bottom edges of the deck followed by sliding the fingers of his left hand across the sides of the deck. When John has performed this trick for me, the effect to my eyes appears as if all he did was square up the deck after I peeked at the card in the middle of the deck. Being that John Thompson has exhaustively studied S.W. Erdnase’s 1902 book *The Expert at the Card Table* ever since he was a young boy, John always handles a deck of cards with a perfection and grace that befits an expert of the pasteboards. So the seemingly simple act of squaring up the cards after a spectator has sloppily pushed open the deck to peek at a card seems very natural.

Next let’s look at another master of magic: Max Malini. Presenting himself as an itinerant wonderworker, Malini gave the impression that he himself was truly magical; ordinary objects defied the laws of nature to his will. So for instance, when Malini wanted a drop of water in his Scotch whiskey, he simply took an ordinary coin and made it seemingly cry a few tears of water into his drinking glass. Malini’s performance character was such that an elegant ruse such as squaring up the cards to mask the side steal might seem out of place. Often Malini preferred to hide his technical mastery and chose to be seen as a sort of a “card whisperer” for whom the cards willingly did his bidding. So when



he did the side steal, he masked the action of palming the card by bringing the deck with both hands up to his left ear and pretending to hear the cards speak to him.

So we have two examples of great sleight-of-hand magicians who chose to mask the same sleight in two different ways in order to best match their on-stage personas. Needless to say, this is also a good example of why they are both considered to be masters of the art.

To reiterate, the first key to the aforementioned rule number one is that what is “natural” is deeply entwined with the character of the performer.

Another example of this concept can be seen in the act of the great Cardini. In general, it’s probably way too obvious for a magician to simply reach into his trouser pocket to steal and palm an object. But in his sublime act Cardini did exactly that and it was perfectly okay. One reason why it was acceptable was because Cardini did not present himself as a magician doing tricks but instead acted like a slightly tipsy gentleman to whom magical things happened. With his stage character he could naturally place both his hands into his pockets, giving the impression that he was simply a normal man standing around.

But there is another key point: what is “natural” is also a product of the situation that the performer is in at the moment. So in Cardini’s case the other reason it was okay was because he chose to put *both* his

hands into his pockets (in order to steal flash paper) immediately after he finished his billiard ball routine. So as the audience is applauding for the balls, he seemed like he was in a relaxed state of repose.

Ultimately, the thing to remember is that *you* are the creator of your act. If you are skillful, you can craft a situation that allows you to do a secret move that is perfectly masked by natural actions.

At its best, naturalness is the fusion of character and situation. A great example of this fusion is the final ball steal of Cardini’s billiard ball routine. Sadly there are no motion pictures of the master performing his complete eight-billiard-ball routine. But a few years ago, as part of my *Ultimate Guide to the Billiard Balls* three-DVD set, I dressed up as Cardini and I recreated his actual eight-ball routine. The above photos are still images taken from my video.

In order to do the final ball steal, Cardini used a special holder that was made of a vertical cloth tube with an elastic cord sewn into the seam at the bottom of the tube. This type of holder was invented by T. Nelson Downs in the 1890s; it allowed a wooden billiard ball to be squeezed out of the elasticized opening at the bottom by pressing downward through the fabric tube with the heel of the hand. Cardini had a Downs-bag holder pinned onto the inner lining of his white vest so that a single white ball could be released from the bottom of the vest.

With the white ball safely hidden under his vest in the Downs Bag, Cardini held the following in his right hand: a red shell with a solid red ball hidden behind it between his thumb and forefinger, a solid red ball between his middle and ring fingers, and a solid white ball between his ring and little fingers. In his left eye socket he held a monocle, which in turn was attached to a cord that hung around his neck.

When Cardini needed to steal the white ball from under his vest, he first made a red ball appear, by levering it from behind the shell into the spot between his right fore and middle fingers. The sudden appearance so astonished Cardini that he raised his eyebrows in surprise. This in turn caused the monocle to fall from his eye; it dropped and dangled from the cord to a spot just below his vest. In order to replace the monocle in his eye, Cardini moved his left hand downward toward the dangling monocle. The downward motion of the left hand allowed him to secretly push the hidden white ball out of the Downs Bag and into his left palm as he got the monocle into the fingers of his left hand.

The entire sequence was perfect in terms of logic, technique, and deception. The seemingly innocuous and natural action of retrieving the fallen monocle allowed Cardini to secretly steal a ball; in doing so he followed fundamental rule number one! ☆

© 2012 Levent Cimkentli



OBSERVATIONS

Lance Burton has said that identifying the best magicians is easy: “They are the ones who perform the most shows.” By this measure, and others, David Copperfield may be the greatest of all time. So what can we learn from this master showman?

A first thing, front and center, is that the show was spectacular. That’s the word I heard all around me, and it burst out of my mouth as well. I’ll tell you, when that car appears out of nowhere, on pillars, hanging over the front of the stage – this is an utterly overwhelming moment. I had not seen the car production before, but I knew it was coming, and it still blew my mind. The energy in the house shot through the roof and people leapt to their feet.

What do you do after that? Well, David goes for a comedy change-up routine (Duck), then he goes into the audience for an intimate, gift-giving piece (Rose), and then he finishes with two grand-scale illusions. And notice: the effect of these illusions is the same (a vanish from the stage to reappear in the house), except the second time it happens with thirteen random people, not just David. Study the dramatic curve of this sequence: from

an explosive peak in the middle of Act 2 (Car), to a change of texture (laughter), to a change of tone and location (Rose), up to another peak and then a still higher peak. This is superb.

So let me ask: do we have a spectacular peak in our magic shows? In theatre and literature, this is called “a climax.” Do we have one? Or have we overlooked the need for one? Further, if our show already has a climax, is it sufficiently strong and clear? Obviously, we can’t all have a car production, but do we have what functions as the psychological equivalent? In many shows, the spectacular climax comes at the end and tries to bring people to their feet – it is sometimes called the “rouser.” This is excellent, but study how Copperfield achieves this twice in the second act. This is show building at a very high level.

The other observation I want to share is that this “large illusion show” frequently shatters the “fourth wall,” and it does so early and often.

Here is one example. After opening the show with a major production, David comes to the front of the stage for the arm-twisting stunt that he and others have been performing for many years. (You can see David’s performance of it on *The Tornado of Fire* television special from 2001.)

Last month, I launched this column by announcing my two-fold intention. First, I plan to list the running orders of some contemporary shows by great magicians (akin to Max Holden’s *Programmes of Famous Magicians*). I also want to see what we can learn from them about building better magic shows of our own.

This month we begin by studying a recent show by David Copperfield.

Before plunging in, let me mention my ground rules for talking about these shows. I will provide specific titles for routines when I can, but I am less interested in titles than in communicating the effect. Further, I will avoid names in cases where using them might indirectly reveal a well-disguised method. (I have no interest in discussing methods.) And here is your spoiler alert: This column will reveal in-show surprises, so if you haven’t seen one of these shows yet, you might not want to read that installment.

David Copperfield at The Hollywood Theatre in the MGM Grand, Las Vegas, 7:00 p.m., March 8, 2011.

Pre-show: quotes, awards, and facts about David’s career are projected on the curtain; then a film plays about his ubiquitous presence in popular culture.

ACT 1

1. David appears on a motorcycle in the middle of the stage (Motorcycle Shadow Box).
2. Arm-twisting routine with the entire audience.
3. A short interlude with Webster the duck.
4. David penetrates a heavy steel plate (Man Versus Steel).
5. Performed in the audience: a woman’s ring appears on the laces of a baby’s high-top tennis shoe (Air Coppers).
6. Dancing Ties.
7. A story about a woman writing from a concentration camp; it ends with the production of a live butterfly (a brand new routine at that time).
8. Squeezebox: lying horizontally, David’s head and feet are squished together.

Interlude: film of David's straitjacket escape over burning spears, Fires of Passion.

ACT 2

9. A scorpion locates an audience member's playing card (Killer).
10. Monologue about David's grandfather and his car.
11. The Lottery: random audience members provide numbers (and other funny things) that turn out to have been written on a large banner that has been in view from the outset. Further, the numbers match David's grandfather's license plate number, which had been on stage since the monologue. Big wow!
12. The car itself appears on pillars at the front of the stage. Mega wow!
13. Slo-Mo Duck: Webster vanishes from a box and appears in a bucket twice, the second time in slow motion. Big laughs.
14. Performed in the audience: Floating Rose.
15. David passes through a large, operating industrial fan and appears at the back of the house (The Fan).
16. Thirteen random audience members come on stage and vanish; they appear at the back of the house. Good night!

Virtually every magician today knows "how it is done," and someone with David's vast repertoire and resources might have followed up Motorcycle with another large stage piece. Instead, David goes interactive in his second slot, and this is only the beginning of his back-and-forth movement with, and in, the audience. Review the set list: this wave runs throughout the entire show, providing intimacy and breaks between the large set-piece illusions.

It is evident that David Copperfield intentionally chose this interactive dynamic for his headline show in the most "over-the-top" city in the world. He might have decided to perform one monster illusion after another with a bevy of beautiful, cookie-cutter assistants. Instead, he opts for relationship building over impersonal spectacle. And notice: he is the one who goes in the box to get squished, who goes through the fan to appear in the

audience – not an assistant. From start to stop, David Copperfield's show is about him and you, the audience.

In short, David's creative intention for the show is already announced in its title: "An Intimate Evening of Grand Illusion." Those are not just pretty words; they explicitly announce the double-sided essence of his show, which he delivers in spades! ☆

Heroism and Patriot Award Nomination

Do you know a magician who saved someone's life or one who did something outstanding for the community or country? Do you know a magician who served in combat and brought his magic to the troops or locals? Do you know a magician who did a USO-type tour in a combat zone at their own personal risk?

The Heroism and Patriot award was created to recognize the magicians who make a difference in the world. If you know someone who is deserving recognition, please fill out the nomination form and send it in. You can download a PDF file of the form here:

<http://magicsam.com/wp-content/uploads/2012/03/heropatriot.pdf>

Thank You,
William Gleason
Heroism and Patriot award Chairman



ON THE SHOULDERS OF GIANTS STAGE MAGIC AND THEORY FROM DENNY HANEY

BY SCOTT ALEXANDER

THOUGHTS ON KICKERS

Kick 'em when they're up; kick 'em when they're down; kick 'em when they're stiff; kick 'em all around. – Don Henley

A kicker is a magical effect that tops and complements the previous effect, kicking it up a notch and providing a surprising and unexpected ending. It must help support the routine as a whole. In other words, a kicker should not just come out of “left field,” nor should it undermine the effect that came before it. According to Denny, “A kicker should always follow a strong ending.” A trick with a kicker should be a good, standalone trick with a great beginning, middle, and end of its own. By providing a strong and unexpected finish, the kicker takes a good ending and pushes the audience reaction further.

The mother lode of all kickers can be found in what is arguably the greatest sleight-of-hand routine ever conceived – the Cups and Balls. This effect has withstood the test of time because it is full of great magic, lends itself to many individual interpretations, and has a killer kicker ending. Although the final loads are a surprise, they still logically follow the manipulations that proceed them, and act to propel the ending of the effect over the top, without undermining the wonderful magic that led up to it. It is the perfect example of a great way to think about kickers.

Be aware that you can ruin a good trick by adding a bad kicker. For example, if you finished my broken-bottle Russian roulette routine, Shattered, by taking the broken bottle, putting it in the paper bag, and vanishing it, you would completely undermine the effect. Obviously, to the audience, this suggests you have a sneaky way to get the bottle out of the bag, or that the bottles may not be as real as you lead

them to believe. A kicker must stay in sync with the logic of the trick that precedes it. Denny uses a few kickers in the act, most notably in his Sub Trunk routine (which we will cover later in this series), but for now, let's discuss his powerful kicker at the end of the Egg Bag routine.

THE EGG BAG KICKER

In Denny's kicker to the Egg Bag, he really puts a nice exclamation point on a routine that usually just has a period. By its nature, the Egg Bag is repetitive. In most good Egg Bag routines, the appearance and disappearance of the egg grows more impossible with each phase, but the typical ending of the trick is simply producing the egg one more time, although under more impossible conditions. Denny does this too, but he added a kicker that keeps the integrity and flow of the Egg Bag routine intact, finishing with a strong reproduction, and then topping it. When a shot glass of liquid is produced from the bag at the end, the audience is dumbfounded in the same way they are by the vanish and appearance of the egg, but now there is another added layer of surprise and mystery. It is not simply the reappearance of the egg; it is another uncontrollable object (one that seems even more impossible to manipulate) appearing in the bag.

When I saw Denny do this for the first time, I was flabbergasted. I had heard that he produced a shot glass from the bag as a kicker, so I was ready for it; yet it still went by me! I will explain a little later why this load goes undetected by most magicians who see it. Denny created the shot glass kicker a long time ago. He explained how he got the idea:

“A lot of guys ask about my shot glass out of the Egg Bag and how do you do it. It is really pretty simple. I came up with the idea many years ago when I saw a publicity photo of a magician. I can't remember who it was, but I saw an 8x10 of a guy

holding a bag (that sort of looked like an Egg Bag) and a shot glass. I thought that would make a great ending for the routine. I don't know if that's what he actually did, but it made sense to me.

“I never liked the idea of a rubber ball stuck in a glass to keep it from leaking. Once you pop the ball off, it stays in the Egg Bag. Because it's round and hard (like a lot of things in life), I just never liked it. I used to have a lot of Sam Berland stuff; Berland had a cool idea for a glass production for a different trick. I took his idea, improved the design a little, and paired it with the Egg Bag.”

THE GIMMICK

The production requires a gimmick that controls the liquid in the glass to keep it from spilling. Denny uses an old version of a gimmick from Sam Berland. The originals are no longer available, unless you happen to find one in a vintage magic collection. It was basically a rubber disk with a little tab. The disc forms a concave seal inside the rim of the glass.

Denny modified the gimmick by snipping off the clumsy rubber tab and replacing it with a waterproof tape tab (Photo 1). For this production, you can use a rubber ball to stop up the glass, or even use a balloon as a rubber cover, but the Denny version of the Berland gimmick is really the best way to go. Any other versions tend to be clunky or unreliable. With Denny's permission, I adapted his



Photo 1

idea and created my own marketed version of the shot glass production called Sure Shot. It's basically the Denny/Berland idea with a few little tweaks of my own. If you're interested in grabbing one, Denny has some in stock, or you can purchase them from the Pro Magic link on my website (www.scottalexandermagic.com).

SETTING UP THE GLASS

In his stage show, Denny would typically open with the Crystal Box, introduce himself and Minh, his assistant, to the audience, and then do the Gene Anderson Torn and Restored Newspaper. Next, he would perform the Hindu Basket, followed by the Egg Bag. Even though the Egg Bag doesn't happen until twelve or so minutes into the show, Denny likes to have the egg, the bag, and the loaded shot glass on him when he walks out on stage. This way he can simply pull out the bag and (subsequently) the shot glass when needed, eliminating any lag time of going to a table, or the need for Minh to bring him the props. The focus is all on Denny and his personality, so he can move quickly in to the Egg Bag, keeping up his momentum. This is one of the little things that add up to a seamless and flowing show. In order to do this, Denny has a set up that allows everything to be safe and secure until the moment he needs it.

Fill the shot glass with your favorite beverage. I will often use cold, diluted coffee or unsweetened iced tea to make the contents look like whiskey. Denny recommends using water and red food coloring – there is no sticky residue or film left over from using a real beverage, and cleaning up is a breeze. No matter where you are performing water is always available. If you carry around a little bottle of food coloring you are always ready to go. Lately when I do the routine, I have been favoring the food-color option; the red really shows up on stage. In order to travel with the food coloring and not have a big mess, here is a great tip. Buy a small bottle of Visine eye drops and unscrew the cap. If you pull up on the point where the drops come out it will pop off. Once you have the applicator off, dump the contents of the bottle and rinse it really well with warm soapy water five or six times to remove any residue of the eye drops. Now take your food coloring

and pour it into the bottle, pop in the applicator, and screw on the lid; this can travel in your case with the Egg Bag without any chance of leakage. Food coloring comes in large, single-color bottles, so just buy one of these large bottles and keep refilling your small travel bottle as needed.

When Denny sets up the shot glass he keeps it in his back left pants pocket. Over the years, he tried all kinds of clips, hooks, and holders to secure the glass, but realized it could be much simpler. Denny decided to use the natural geography of his pants to act as a holder. On the back of men's trousers there is a button that keeps the back pocket closed. By keeping it buttoned, he found that the shot glass will slip nicely into the gap and stay rather secure (Photo 2). Because the pocket is buttoned, the shot glass will not slip down inside. It sticks up out of the pocket so it's



Photo 2

easily grasped when the time comes to cop the load. If the pants that you wear don't have a button on the back pocket, Denny suggests stuffing a handkerchief or piece of foam in the pocket to keep the shot glass elevated enough so it can be easily grasped.

As mentioned before, the Egg Bag itself is also kept with Denny until he needs it. The bag is turned inside out with the pocket in the upper right corner. The blown egg is dropped in the pocket and the bag is folded in thirds, long ways; the pocket end is stuffed into your belt or down the back of your pants with the egg just above your waistband. This way it is on you and ready to go. You won't have to worry about breaking it, unless you back into something. The shot glass is loaded,

as mentioned, in the back pocket and you are ready to go. This set up is so simple and smart. If I am emceeing a show, I always have this set up on me as a trick I can do to fill in if I need to stretch. It can be as long or as short as I need to make it. I can do it as a quick one-minute bit, or if there is a colossal disaster backstage, I can stretch it into eight or ten minutes as needed. It is ideal for this type of scenario.

THE STEAL AND THE PRODUCTION

In the routine, Denny produces the egg from the bag and then proceeds to vanish and reproduce it two more times under impossible test conditions. Ultimately, the lady on his left holds a corner of the bag with her left hand and Denny's left wrist with her right hand. The lady on the right is holding his right wrist with her left hand, as she lets go of the corner of the bag she was holding with her right hand. Let's pick up the routine in the final phase.

For the last production Denny reaches in to the bag, with the lady holding his right wrist. *"We're going in for the egg one more time, but this time...we're going in for the egg...together!"* His right hand emerges from the bag with the egg on display. At this point, he relaxes; he pulls forward slightly, encouraging the ladies to finally let go of his wrists. Sometimes he says, *"You can let go now,"* if they are hesitant.

He re-grips the egg, holding it with the right fingers curled around it. He now takes the bag from the lady on his left with his left hand and transfers it over to the right hand. His right hand grabs the bag with the thumb on the inside and the egg, fingers curled around it, on the outside. This way the bag hangs open ready to receive the shot glass (Photo 3). Denny then turns to the lady on his right and thanks her; he then turns to the lady on his left to do the same. This happens during the round of applause for the final production of the egg.

As he turns to the left, he steals the shot glass, palming it in his left hand (Photo 4). He then turns to face forward and as he does, he tosses the shot glass into the opening of the bag. Because of the position of the fingers, he is holding the bag wide open; the glass can drop right in. All of this is done as he looks into the ladies' eyes. This load should be practiced without



Photo 3

He delivers a few final remarks to the ladies gesturing openly with his hands. As he does, he lets the fabric of the bag flop around. Once again, this is important because it suggests the innocence of the bag. For all intents and purposes, everyone thinks the trick is over. The heat is off. This is a great position to be in, because now you are home free. No one ever catches this load because there is really nothing to look for. The trick is over; Denny is just saying thank you. This is why so many magicians who watch Denny miss the load; it is done so early and on an offbeat. By the time you look for it, it is too late.



Photo 4

looking at your hands. It is only logical that the audience will most likely look where you are looking, so if you are looking at the ladies, and not your hands, the load becomes invisible.

The right hand now drops off the bag (loaded with the glass) into the left hand. The left hand grabs the glass through the fabric, leaving the excess fabric hanging over the back of the hand (Photo 5). He separates his hands. The egg remains in his right hand. The audience believes the trick is over.



Photo 5

With the glass now secretly in the bag, Denny gestures for the ladies to return to their seats, but then stops them after they get a few steps away. He now motions them back to his side. As the applause is subsiding he says, *"I'll give you a hint as to how this was done. Let me ask you a question. If I take this egg and put it in my pocket, and then I reach into the bag and remove another egg, what would that mean?"* Usually they say something to the effect that he must have two eggs. During these lines, Denny begins the process of apparently turning the bag inside out showing it empty a few more times. (What he is really doing, of course, is vanishing the shot glass. It is a trick that the audience never gets to see.)

Denny places his right hand into the bag and grabs the shot glass. The open bag hangs freely over the right hand as he fiddles with the bag, teasing and tantalizing the corners, spinning the bag around his hand casually (Photo 6). What he is actually doing inside is feeling for the pocket. Once he finds the pocket, he throws the shot glass down into the pocket, vanishing it just as he would the egg. The only difference is, the audience isn't aware that anything is vanishing.

He now turns the bag inside out. Holding the shot glass thru the fabric, he slaps the bag a few times against his left hand, just as he does when vanishing the egg. He turns the bag inside out again (which puts the pocket back on the inside) and lets the glass drop to the bottom of the bag. He reaches into the bag with his right hand and gets hold of the glass,



Photo 6

orienting it so the opening is up. He once again teases the corners of the bag and spins the bag around the hand. This makes the bag appear very light, free, and empty.

He now reaches over with his left hand and grabs the tape tab of the rubber cover with his left fingertips. The right fingers inside the bag can assist with locating the tab. He then pulls the tab, breaking the seal on the glass, and pulls the rubber cover away with the bag. The cover remains inside the bag as the glass is displayed. It is very important to note that the bag *is pulled away* from the glass; the glass *isn't* pulled out of the bag. It creates a much stronger visual if the glass is perfectly still when it is produced (Photo 7). Once again, we see Denny's philosophy that the bag is unimportant. By pulling the bag away, all the focus is where it should be, on the glass.



Photo 7

Just before producing the glass Denny says, *"But I wouldn't use two eggs because*

you would expect that. But you two ladies have been such good sports for coming up here and putting up with all this nonsense... it's all in fun...so...I would like propose a toast to both of you for being so kind." The glass is produced, the audience gasps, and Denny then kicks back the shot as his tag music "Blues Walk" rolls.

In my version of the routine, I add a little touch. As the bag comes away from the glass, I let the audience react to seeing the shot glass filled with liquid, and then I make a toasting action, which allows a little liquid to "accidentally" spill out on to

the floor. I find that this little touch causes another audible gasp from the audience, which propels the impact even further.

THE TAKEAWAYS

A kicker should always follow a good strong ending and serve to push it further, while maintaining the logic and structure of the previous effect. Whatever your kicker is, it should effectively propel the momentum of what has come before, while adding an unexpected element.

A good kicker comes after the breath

of the final phase of a routine, taking the audience by surprise. A pause right before a kicker gives the crowd a chance to take a breath and assume that the routine is over. The wait should be just long enough to allow for a brief relaxation. If you pause too long before the kicker, you lose the momentum from the previous effects.

With a kicker, timing is everything. Hold for your pause to take the audience off guard and then unleash an effective kicker. If you time it correctly, you will get a palpable response that will lead to a great ovation. ☆

The S.A.M.
is on
Twitter

GO TO:
www.Twitter.com
and follow **sammumnews**




COLOR CHANGING KNIVES



WWW.JOEMOGAR.COM
MAGIC STARS STUDIO 856-358-3684

LEVENT'S
ULTIMATE GUIDE
TO THE
LINKING RINGS
Four DVD Set



EVERYTHING you ever wanted to know about this amazing, timeless magic effect

Over SEVEN hours of sleights and tricks

Featuring Levent's original II-ring routine

Plus versions from masters including:
Roy Benson,
Chung Ling Soo,
Dai Vernon,
Jack Miller
and Robert-Houdin

Levent's Ultimate Guide to the Linking Rings

4-DVD Set
7 ½ Hours Long
In Stock and Shipping Now

Only \$79.95 plus S&H

Exclusively at:
www.LeventMagic.com



I LEFT MY CARDS AT HOME

BY STEVE MARSHALL

CELEBRITY EDITION



Joshua Jay

Last year I watched the Donald Trump *Celebrity Apprentice* show because Penn Jillette was a guest on it. It got me thinking of how I could use my column for something more than just teaching great magic from great magicians. Then it hit me: the S.A.M. has the wonderful Endowment Fund that encompasses different programs that provide financial assistance, disaster relief, scholarships, and youth programs, among other things. I wanted to let our members know what a great thing it is, while at the same time focusing on great magic and stories of how the magicians have used their talents special ways to enrich the lives of others.

Well known magicians, their effects, and their stories will be featured in these pages with the goal of talking about magic and performance on a deeper level, while at the same time spotlighting the S.A.M. Endowment Fund. Please head over to www.magicsam.com to learn more about the fund and the programs included in it

and to see how they might benefit you or someone you know. You'll also learn how you can contribute to the fund to make sure that help can be provided when needed.

I'm proud to kick off this column with a great guy, Joshua Jay, and his touching story and trick about performing magic for a blind person.

JOSHUA JAY

If you've been around magic any time at all, you are likely familiar with the name Joshua Jay. Maybe you're a fan of his long-running column "Talk About Tricks" in *MAGIC* magazine, have read one of his many books, seen him lecture or perform live or on TV, or have seen some of his amazing fine art card photography. Joshua Jay certainly gets around; he is one of the most creative minds in the magic world today. (Oh, and he's a heck of a nice guy too!)

His dad showed him a card trick when he was a child, and after hours of experimenting in his room, Joshua figured it out. His dad was a magic enthusiast and knew when to be impressed. His reaction was simple: "You have the makings of a fine magician." More than just a fine magician, Joshua has gone on to be a fine performer who understands the importance of really connecting with an audience on a deeper level. "Good magic hides the trick," he says. "Great magic reveals some sort of truth. It's a form of self-expression. I want my magic to be meaningful. I want people to find more in it than deception. People should enjoy magic, of course, but they should also feel connected to others through it. Magic should cause people to reconsider what they think they know and the way they perceive things."

When Joshua saw John Lovick's effect *I Dream of Mindreading* (explained on the following page) he sought not only to simplify the method but to also give it a presentation that would draw people in and, as stated above, "cause people to reconsider what they think they know and the way they perceive things." This effect

and presentation illustrates this point beautifully.

The best part is that Joshua has been able to put the story into real practice. "In New York City, I live across the street from one of the largest homes and schools for the blind," Joshua told me, "so I'm often waiting in line for coffee or at the post office with blind people. I have a blast doing this trick and making the blind person the star. I've had *several* almost tearfully cool moments doing this trick for them."

Thanks for this contribution Joshua and for such a great story.

I DREAM OF MINDREADING

This is Joshua Jay's presentation and handling of John Lovick's trick *I Dream of Mindreading*, which was presented on Joshua's *Talk about Tricks* three-volume DVD set.

The unique story about presenting a magic trick for a blind person will draw in any audience; but this effect has the added bonus that it can actually be performed for a blind person, as Joshua has done on many occasions.

For this trick you will need a blank-face deck of cards, two regular Jokers



Photo 1

with backs that match the deck, and a pencil, pen, or some Wite-Out correction fluid. This will depend on how you choose to mark your cards.

Remove two of the blank-facers and mark them with a small pencil dot in the upper-left corner (Photo 1). Note that I have made the mark very large for visibility. Make the mark so you can see it easily as you casually spread through the deck. You should not have to stop, squint, or hunt for it. An alternate idea that can be used for the marking is

to put a small dot of Wite-Out in the same spot to mark the card.

The marked cards are placed back into the deck with one on the top and one second from the bottom. (Photo 2 shows the marked cards reversed for clarity. In performance they are not reversed.) Put the two Jokers randomly in the deck, place the cards in the box, and you are all set to perform.



Photo 2

In performance, take out the deck of cards as you say, *“One time I was performing some magic at a party when a guy came up to me and said, ‘When you are finished, can you do a trick for my friend?’ I said no problem. But that’s when the guy said, ‘Just one thing though, my friend is blind.’ I thought wow, this is really heavy. By its nature magic depends on deceiving the eye; I was going to have to just deceive his mind.”* Turn to someone and ask him to help you. *“With your help, I will show you what I did.”*

Keeping the faces of the cards towards yourself so no one can see that they are blank, run through the deck and remove the two Jokers as you say, *“We need exactly fifty-two cards for this, so don’t think of a Joker later.”* This does two things. First, it subtly conveys that you are using a normal deck, since you are looking through the cards to find the Jokers. Second, this will also eliminate the possibility of the spectator thinking of a Joker later on.

Ask the person to hold the deck, face down, in his dealing hand and to cover it with his other hand. You say, *“Now I couldn’t ask the guy to pick a card, since he wouldn’t be able to see it. So I had to ask him to merely think of a card. That’s what I’d like you to do. Do you have one in your mind?”* Wait for the spectator to say yes, and then say, *“Now we have a new problem. He knows the card in his head, but he can’t tell the rest of you what it is or I will hear it. He can’t show the card around, since he can’t see to go through*

the deck to find it. I have a solution. I’m going to turn away; I want everyone in the room to watch his hands. If you’re thinking of a Club, I want you to deal one card face down on the table. If you’re thinking of a Heart, deal two cards, one by one, face down on the table. A Spade would be three cards, and a Diamond would be four. After you’ve finished I want you to place the rest of the deck face down on top of those cards.” As you turn away, keep saying the numbers for the suits a few times so that the spectator can remember how many cards to deal down for each suit. (Let’s assume he deals two cards for a Heart.)

Ask if he is finished and he has put the rest of the deck on top of the cards that he dealt down on the table. When he says yes, ask him to pick up the entire deck face down. You continue, *“Now think about it, it’s a lovely situation. Everybody in the room knows the suit of the card except for me. But you have to know the value as well, so I’m going to turn away again and I want you to deal the value of your card. For example, if you are thinking of a Three, deal three cards face down onto the table one by one and place the rest of the deck on top of those three cards. If you’re thinking of a Seven, deal seven cards face down and place the rest of the deck on top of those cards.”* As you explain this, pantomime the actions so he understands what to do. Also emphasize the words “face down” so he doesn’t accidentally deal any cards face up. Also, when your back is turned, continue to talk and reiterate what you want him to do. This will also keep the room from being silent. (Otherwise, people might think that you are listening to the cards being dealt down.) Let’s assume that he dealt seven cards.

When the sequence is finished turn around and pick up the deck as you say, *“Everyone here knows the card he is just thinking about. He never had to take it out of the deck; he never had to look at the cards; he never had to go through the deck to find it. But now I have a huge new problem. How do I reveal a card to someone who can’t see? I’ll show you what I did.”* Turn to the spectator and ask him to think of his card. As you say this, start spreading through the deck as if you are looking for his chosen card.

Start counting the cards from the bottom of the deck up to the first marked card to find out the value of the card, and

then count the number of cards between the marked cards to find out the suit. Remember that you *do not count the marked cards*; you count all of the cards in front of the first marked card and the ones in between the two marked cards. (Photo 3 shows how the cards would look if the Seven of Hearts were the chosen card. Once again, the marked cards are reversed for clarity.)



Photo 3

Once again, make sure no one can see the blank faces. Joshua actually up-jogs a card and then switches it as if he were looking at different cards trying to find the right one. Settle on a card and lay it face down on the table; ribbon spread the rest of the cards face down behind it. Look at the spectator as you pick up the card and say, *“Now be honest, was the card you were thinking of the Seven of Hearts?”* When he says yes, continue, *“But you see, this wasn’t a trick for the eyes; it was a trick for the mind. There actually was no Seven of Hearts.”* Slowly turn the card around to show it is blank.

Then turn all the cards in the ribbon spread over saying, *“As a matter of fact, there are no cards in this deck; it was totally a trick for your mind.”*

STEVE’S STUFF

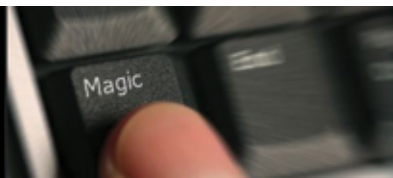
Before you write in saying that I have put a card trick in this “No Cards” column, let me say that I thought about this. Yes, technically it *is* a card trick; but since it uses blank cards only, I thought I’d use it. Plus the story, and Joshua’s real application of this trick, illustrates perfectly the deeper meaning of magic that I hope to explore over the next months with you here. As a side note, I actually performed this in a magic bar in Tokyo this evening, and it totally blew the spectators away. ★

More than 80% filled. Less than 7 months to go.

Don't delay!

MAGIC *Live!* August 11-14, 2013
The Orleans Hotel, Las Vegas

1-702-798-0099 x110 | www.MAGICmagazine.com



A LITTLE BIT OF WORK

Many apps for your iPhone are out-of-the-box easy. You download it, read the instructions, and in a couple of minutes you are performing the effect. Then there are the ones that take a little bit of work. I'm not saying they are hard; they just need practice to perform smoothly. Think Nickels to Dimes vs. Coins through Table. I love the apps that you need to work on, because you know many will ignore them or not put in the effort to perform them. If you do these, you will have something that others are not doing.

Dead Magician comes from Grigor Rostami, the man who brought you iPredict and iForce. You tell the story of a magician who passed away, but his voicemail is still on and he communicates from the grave. When you call his number, he will tell you what card someone is thinking of.



What I like about this effect is that the spectator can use his own phone to call the magician. You can customize it with your own "dead" magician's name, photo, etc. The

secret is going to take a little practice to do smoothly, but if you practice with a full deck of cards, by the time you get to the Joker, you will be an expert.

To be candid, I don't really like the voicemail response; it is too long and a little silly. What I *do* like is that rather than calling, you have the option of having the spectator text a message to the number and a response will come back with the correct card. I love the text message, which looks like a decaying corpse is texting back to you, with extra letters, misspelled words, and a fun remark. My advice: text rather than call. The spectator will have a nice remembrance of the performance on their phone.

I should also note that these are real phone calls/texts, so your regular phone rates apply every time you do the trick.



If you have unlimited or lots of minutes on your plan, this should be no problem. **Dead Magician** is available in the iTunes app store for 99 cents.

PhotoPrediction (one word) is a killer effect and fooled everyone I showed it to. I had two people scream and swear at me the other day when the trick was completed. (I felt like David Blaine.)

You explain to the spectator that this morning you took a photo of a prediction – a playing card. It's the last photo on your camera roll. If the spectator will partici-

pate, you will see if the prediction is correct. Ask the spectator to merely name a card. The spectator opens up your photos app; when she looks at the last photo on the camera roll, it is the thought-of card.

This effect takes less work than the previous one to accomplish, but still takes some practice. I love all the options this author has included. You can take your own photos rather than use theirs, so you can put yourself in the pictures. You can use numbers rather than cards, etc.

Well written instructions walk you through everything. The author, Gui Del Frate, even included a training mode. The complex "behind the scenes" working of the app does all the work to make the effect seem simple and direct. Lots of tips and presentational ideas make this a must for your iPhone or iPod Touch. This is a brilliant concept. **PhotoPrediction** can be found in the iTunes Store for \$4.99

SPEAKER JAMMIN'

We talk a lot about speakers in this column. As magicians, we use them all the time when we perform. Finding the perfect speaker is a lifetime quest, much like finding the best cases in which to carry your equipment. If you do birthday or parlor shows, I found something good.



Aliph/Jawbone, the company who makes those top of the line Bluetooth ear pieces for your phones, now puts

their technology to use creating a decent Bluetooth speaker. It plays music being sent wirelessly from any Bluetooth capable phone, iPod, or tablet. **The Big Jambox** is a brick sized metal speaker that produces huge, rich, quality sound that fills a large room. It weighs about three pounds and delivers 110 decibels of sound.

For home use, it also has a built-in speakerphone; if you get a call, it pauses the music and you can just speak to the Jambox. If your music device doesn't have Bluetooth capabilities, not to worry, a cord is included so you can connect to the device. Did I also mention that it is upgradable and all of the controls for your device can be done from the oversized buttons on the top of the box?

The Big Jambox must be heard to be appreciated. It's a bit pricy at \$300, but it is well worth it. I love mine. Check it out at your local Apple Store. ☆

Found a cool gadget, app, or website for magic applications? Share your discovery with Bruce to include in a future column. Email him (SAMtalkBruce@cox.net).

Illusions of Grandeur

Thank You,
Frederick Culpitt

by David Seebach

It would seem that the endeavor of performing magic would appeal to creative sorts who have a knack for seeing things anew and presenting old ideas in a new fashion. However, there seems to be much evidence that magic is – in fact – a field for copycats, where “marching to one’s own tune” occurs very rarely.

Almost every illusionist performing today has a stage full of props that resemble nothing encountered in real life. And most have the modern look of industrial design: gleaming ebony trimmed with polished aluminum. There is nothing wrong with that design, if you desire to look like every other illusionist!

David Copperfield pioneered this look decades ago, and, it seems to me, every young illusionist followed in lockstep because (they erroneously believed) that it must be the only way these days.

Well, they’re wrong! Please do not misunderstand me; David created a unique look for his gear that works for him. Why don’t you do the same? Why don’t you delve into magic history and find a forgotten, proven gem and give it a little twist of your own?

I have recently used just such a prop to great success and to such strong audience reaction that I decided it could be fodder for this column.

Gone Since 1944, but Not Forgotten

Frederick Culpitt was a stage manager at Egyptian Hall; he also performed there. He presented shows composed of almost all original material. As an inventor he created the Bathing Beauty effect (you’ll recall that David Copperfield adapted this with a cheesecake photo of blonde bombshell Loni Anderson). But, what he’s truly remembered for was his Doll House Illusion.

For the sake of completeness, I will state that this prop resembles a little girl’s doll house. It is mounted on a wheeled table/platform. Two doors swing out at its front, giving a complete, unobstructed view of its interior. The original models had a “second floor,” a panel that slid out. Turning the illusion to its side, the performer could show that the second floor panel was the same size as the house’s interior. The house could have toy furniture and, of course, dolls.

With the second-story floor panel and all the toys save one doll removed, the house was closed up momentarily. When re-opened, the doll had grown much bigger. After closing it a second time, the roof panels opened straight up and the front doors swung open to reveal a “living doll,” a beautiful assistant.

Illusionist Aubrey added a Costume Trunk aspect to the act by having an outfit selected and then having it appear on the woman produced. Many magicians, though, just showed an empty house and produced a girl, eliminating all the charm and entertainment value and leaving only a puzzle: Where did she come from?

This prop’s interior is often lined with striped fabric, suggesting patterned wallpaper. Its real purpose is to throw off the spectators’ depth perception, since they do not actually see to the back of the apparatus. The unseen assistant is sitting upright inside the house with the upper portion of her body concealed by a panel



Twins in the House

covered with the same fabric. Her folded legs are within the table/platform that the house is resting on. Hinged panels cover her legs. The assistant must operate these concealing panels so she can appear within the house at the finale when the front doors are opened to reveal her materialization. That removable second floor has an extra hinged section that flops down as it’s pulled out so that it gains several inches of “depth” when displayed with the prop in profile.

These illusions had deceptive bases made up in a tiered fashion to disguise their depth. As an illusion base gets wider it will seem to be shallower by careful attention to design and decoration. But make no mistake: hanging fringe is neither deceptive nor artistic. It belongs on certain clothing (a ‘20s flapper, perhaps?), but *not* on magical apparatus!

The mega-illusions we see today for the biggest stages and arenas are measured in feet and yards, not mere inches. No wonder they seem so thin. In my career I have encountered bases for the Doll House Illusion in which the “wise” magician/carpenter



Hansel and Gretel Illusion

altered the dimensions so as to make a prop that more easily rolled through a doorway. This is foolishness! Now it goes through a narrow doorway and resembles a house on a brick.

Another modern “improvement” has been to use squat, low-to-the-ground legs and to paint the table/base black.

It would be natural for a young girl to have her doll house on a table at her home while playing with it. Most likely this table would be furniture, stained rather than painted. And, it would be of table height. By creating the prop in this way, the audience will not suspect that the table is a component of the illusion; it’s just a plain table that you put the toy on to display it.

Please note the “haunted” version of this prop in the accompanying photo. Abbott’s Magic Company built a “haunted” version of this very compact illusion for me some years ago to be featured in my Halloween show. It’s on twenty-four inch legs and the deceptive base is stained, not painted. (You can see it if you go to www.AbbottMagic.com and search on “doll house.”)

Also, it’s more than a Doll House Illusion; the front windows are translucent so the concealed assistant can use a flashlight to create the image of something moving about in the empty structure. And both those windows are affixed only by magnets so they easily come off. The illusion is now ready for the Dancing Handkerchief effect by becoming a Casadega Cabinet.

Jack Gwynne took this illusion and gave it an Oriental makeover. His front doors were much smaller and opened only to reveal the interior. They were not a means to exit the prop. And, of course, he added swords. His assistant entered the abode in front of the audience and then the swords were thrust through, whereupon she vanished. Removing the swords caused her to reappear unharmed. It was now a fancy Sword Cabinet, but without mirrors. This is the well known Temple of Benares (in Jack’s show, the Temple of An-Gee). The Abbott version, with its iconic Taj Mahal paint job, is the best known and most pleasing design. Nothing else comes close.

An Abbott-built Temple has been in my repertoire since 1966, but I only used Jack Gwynne’s routine for a year or two. My preference is to place a big, live rabbit in the Temple and have him vanish when the prop is stabbed by the swords; he then reappears when the swords are removed. The concealed woman appears as a surprise climax while the crowd is puzzled by where the rabbit went.

There is a similar premise to the Carl Owen-designed Enchanted Temple from California’s Owen Magic Supreme. This is one of the most beautiful magic props ever created. And, assistants hate it! It does not use Culpitt’s method of concealment. When shown empty, the audience sees straight through the shrine and out its back.

In the routine, a large stone statue of Buddha is placed into the prop; swords are inserted and the monument disappears. Buddha never reappears; instead a beautiful woman does. This is a demanding and difficult illusion for the assistant. The assistant does not step out of the illusion; it literally falls away around her in a most pleasing manner. Harry Blackstone Jr. owned one of these; New Jersey’s Al Belmont has one, too.

The fall-apart feature is also part of the most beautiful doll house I’ve ever seen: the Owen-built-and-designed Hansel & Gretel House.

This charming, gingerbread and fairy tale-inspired illusion is a major mystery. It’s big enough to be a fine stage illusion, but small enough and light enough to be very practical. It sets up quickly and easily. Frederick Culpitt’s design has been engineered here so that the panel concealing the unseen woman is not connected

to the panels over her lap. This means that she can extricate herself from the confines of the base and appear atop the space that previously concealed her as the house completely opens up. You can see this in the accompanying photo where daughters Autumn and Amber are sitting on the house after it opens.

Note the attention to detail and the clever design of the longer-than-normal legs. They appear to go up and through the deceptive base which uses the wedge design rather than a tiered one.

I have just completed some performances where the Hansel & Gretel House was used as the opening illusion. The house was shown empty and then a “Barbie” with a unique outfit was placed inside. I grabbed a bicycle pump and my onstage assistant held its rubber hose end up to the house’s chimney as I pumped and pumped. The pump was set aside, the chimney was removed, and the house’s front, back and sides were let down. The assistant, dressed identically to the doll, stood up to many gasps.

The Bottom Line

You can spend ten times more than what Owen Magic Supreme charges for this illusion and walk through a spinning fan blade, cause a helicopter to appear, or perform a “double” levitation. None of those effects are more astonishing than this proven, practical illusion.

You think of the Doll House Illusion as “that old thing,” but today’s audience has not seen it. It’s as new to them as anything in a Las Vegas illusionist’s repertoire may be to us. And, it offers something that many of those “cutting edge” illusions do not: it has a colorful charm, an immediate visual interest, and the ability to be themed for a story of some sort.

Do you think that’s not important?

Imagine all the wonderful cinematic special effects of *Star Wars*, but without any story or characters. Who’d watch that? Too many of you offer only the “trick” and not the entertainment.

Use your imagination. I imagined the Owen Hansel & Gretel House as Grandma’s house in *Little Red Riding Hood*. You’ll see our own, updated Li’l Red in an accompanying photo. She was sure Grandma was home even though we had showed the cottage to be empty. When the illusion opened up we had an assistant in a long flannel nightgown and a snarling wolf mask with paw-like hands leap out and chase after Red.

I am not impressed by an illusion-illusion-illusion performance without rhyme or reason. Do any of you know how Robert Harbin presented his original Zig-Zag Lady? It was a talking piece with a careful inspection of the cabinet. It’s no wonder it became a 100% fooler. It had mystery.

We are in show business. Won’t you please consider putting the “show” back in magic? ☆



The Enchanted Temple

—David Seebach (david@davidseebach.com)

INFORMED OPINION

LATEST PRODUCT REVIEWS

Compiled and Edited by W. S. Duncan

MAKING THE CUT BOOK

By RYAN SCHLUTZ

Distributed by Murphy's Magic Supplies

Price \$40.00

REVIEW BY NORMAN BECK



I am excited that I am doing my first review of a hardback book – a book by a guy I have never heard of...but then I don't get out much. *Making the Cut* is all cards, and the material it contains is within the skill set of most card workers. Did I like the book? Would I buy the book? Will I tell you that you should? I wish that it was a black-and-white choice, but it is not. We have a bunch of gray, in *Making the Cut*.

Is it a bad book? Not at all. But is it a good book? That depends a bit on the reader. In the first chapter we start off with a move called the pivotal peek, which the author tells us is a move

that “fools the life out of magicians at every convention.” That is all well and fine, but fooling a magician is the last thing I personally think about, or care about. You may feel differently.

Along with the pivotal peek move Mr. Schlutz teaches some very clever routines in which the spectator peeks at a card, and the magician finds it. At the end of chapter one he talks about pocket management; this section caused me to actually want to read on to chapter two. The first trick in the book is called Sene-sational, and I think it's the best trick in the book. I won't say more than that; it is a three-card-selection routine that you'll want to pay attention to.

One of the best things in the book is a description of how to print your own playing cards to make one-off gimmicks. For a person who is working, this information alone is reason to spring for *Making the Cut*. Insignia is a clever idea that I, or anyone that I hang out with, would ever actually use. The effect is: “a spectator's signed card ends up being a prediction that is attached to the back of the magician's name tag.” I don't, and won't, wear a name tag, so as clever as it is, this is not for me.

We then have a couple of tricks in which the magician finds a four-of-a-kind. They are easy and reasonably direct. There is a problem with the effect Misfit Queens on page 65. This trick will not work as taught. To be fair, you could probably figure out the glitch; he just left out one little procedure. After the card is selected, you have to put the Queens in a specific order to do the trick. And the palm he uses is described as follows: “As you deliver the line, push the top card forward so that it tilts up into full palm.” He has the same description of the move on page 54 and page 66.

In a trick called Sprung and Dagger, he writes about a gimmick on page 57, but does not actually tell you what it is until page 60; if you use his control, you'll flash the gimmick. *Making the Cut* would have benefited from some more editing, but these issues only make the reader's job a bit harder, not impossible. Magic books should be like cookbooks; tell us on the first page what the recipe requires; don't make us read half of the write-up to find out.

Another very clever routine is *The Untouchables*, a three-phase routine in which you never handle the cards, yet miracles happen. It draws inspiration from Hummer, Kennedy, and Tamariz, so you would expect it to be good, and it is. I could go on and on with both good and bad. I think that Ryan loves magic, loves to fool other magicians, and I would bet that his next book will be better than this one. I did not dislike it, but I did not love it, either. The plots are what I would call tried-and-true, but there are some very clever ideas. And as I noted, if you want to print your own gimmicked cards, the method taught here may be worth the price of the book.

PERFORMING MAGIC BOOK

By TONY MIDDLETON

Available from: zebra-magic.bksites.net

Distributed by Murphy's Magic Supplies

Price \$95.00

REVIEW BY PAYNE



I have always viewed the presentation of magic as an aspect of theatre. After all, it is a performing art. This is one of the reasons why I've long maintained that many magicians would benefit greatly from applying basic acting techniques to their performances. So I was thrilled to find, at the bottom of my monthly box of “things to be reviewed,” a book teaching magicians how they could improve their performances and communication skills by utilizing some basic theatrical techniques. While there have been a few books on magic

that have addressed this topic, they usually only devoted an essay or two, or at most a part of a chapter, to the subject. Magic has been long overdue for a book devoted entirely to this matter. So I pulled up a comfy chair and plunged in.

Performing Magic is clearly targeted at the beginner. Those of you who have a basic understanding of the differences between close-up, parlor, and stage magic and their various incarnations could probably safely skip ahead a few pages to Part 1: Foundation. Here we get into the meat of the matter, and to my difficulties with this book. Mr. Middleton, the book's author, who performs under the unlikely alias of Sonic, delves into the subjects of

structure and character. Oddly, this chapter starts off by outlining the proper attire the author feels one should wear to a gig – thus establishing one of my chief complaints with this book.

While it does contain valuable information on how to employ theatre skills and techniques to improve the performance of magic, it is peppered throughout with “Dos and Don’ts” thus transforming the work from a manuscript on technique into a monograph on how Mr. Middleton believes magic should be performed. He tells us: “Don’t be arrogant,” “Don’t cheapen your material,” “Don’t try to ‘trick’ your audience – try to amaze and entertain them.” These are all good rules to follow, perhaps, but I can think of situations where a performer’s choice of character and presentational style would allow him to successfully break all of them. I’ve broken a few of them myself. Art has no rules, only guidelines. Making lists of “Don’ts” establishes a barrier that needlessly restricts possibilities. It would have been more useful had the reader been shown the downsides and the benefits of choosing a character with arrogant traits so they could decide if they desired to adopt such a persona. But then, providing multiple examples to help illustrate or emphasize the ideas put forth in the text is not this book’s strong suit. At one point we are told we should “...start on the audience’s level, but know where (we) want to take them.” Sound advice, but Mr. Middleton provides us with no instruction on how to accomplish this objective. Especially if your audience isn’t willing to go wherever it is you wish to take them. These omissions give the book an uneven feel. Some parts are quite detailed and informative, while others provide no more useful insight than saying “take control of the situation,” which is easier written than done.

Section two of the volume concerns itself with structure and detail. Again the information is spotty, reflecting Mr. Middleton’s beliefs on the correct way to perform magic. He seems to be from the *Strong Magic* school of thought, and likes his magic deceptive and direct, saying, “Simpler, direct magic is better than longwinded overcomplicated magic.”

I would contend, however, that “simpler magic” is not necessarily better, just different than “longwinded magic.” Properly done, there is room enough for both, as well as many shades between. But what I found more worrisome in this section of the book were the routines Mr. Middleton supplied to illustrate structure and routining. The first one involves a Kennedy Card Box; it violates one of the rules he had just set down. A mere page and a half before the trick he tell us “Make everything you do or say count, and routine your magic economically.” But in his card box routine he asks a volunteer to stick his finger into the box. No reason is given for this odd request. He only does it to emphasize that the box is empty, however only a moment before he had demonstrated this fact by dumping the box’s contents of paperclips out onto the table. The request for the spectator to place his finger in the box is a redundant, unmotivated, and uneconomical action. Later in this section he talks of the benefits of brainstorming an idea with a fellow performer, which is a noble sentiment. Unfortunately, the example he gives shows that it is a double-edged sword: A fellow magician seeks Mr. Middleton’s advice on a Bank Night routine that he wants to include in an act, built around the playing of games. In keeping with the theme, dice are employed to determine the disbursement of the envelopes. The performer wishes to do the routine twice so as to demonstrate that the dice are not rigged. However, the second time the routine is done the final envelope is found to be empty. The missing cash prize is then found under the cup the spectator has been using to cast the dice.

Mr. Middleton then expresses his concern to the performer that doing the routine twice in a row is not necessarily the best thing

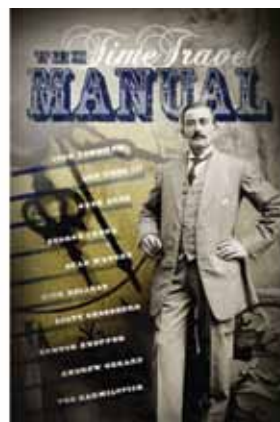
to do. Through a series of back-and-forth brainstorming sessions it is decided that the routine would be made theatrically stronger if the Bank Night involved a bill borrowed from a member of the audience and said bill was discovered restored in another spectator’s wallet after its apparent destruction. A clever but nervy method is created. However, the performer feels that it is too risky, so the routine is further modified. The bill can be discovered in an envelope that has been hanging in full view throughout the entire show. A switch is employed to accomplish this. The performer then expresses concern that the method falls under the Too Perfect theory and weakens the effect. It is then suggested that what is found in the envelope would be a note containing the serial number of the borrowed bill as well as stating that it could be found in a lemon that has been sitting in a bowl of fruit at the side of the stage. So, through brainstorming they have managed to take what could have been a thematic routine involving games and turned it into a yet another bill in lemon trick; a bill in lemon trick that contains the completely unnecessary element of a prediction envelope. I found that these two examples, as well as the others, undermine what Mr. Middleton was trying to teach us. Consequently, you begin to question the validity of the information contained in the book.

Part 3: Performance is probably the most useful section of this volume. It covers rehearsal, presence, and blocking, and provides the reader with a basic understanding of the terminology used in the theatre. Unfortunately all of this information can be found elsewhere, in greater detail for a lot less than the nearly one-hundred-dollar price tag of this book. It is not unlike those overpriced marketing systems that are sometimes peddled to magicians. Purchasers of those systems will discover that marketing is marketing. It really doesn’t matter what you’re trying to sell. The methods remain the same. You’d have been money ahead just ordering books on marketing from Amazon and applying the information in them to your magic business. I fear the same applies here. For a hundred dollars you could buy a lot of books on acting, theatre, directing, and scriptwriting. You could then take what you learned from them and apply it to your performances. Better yet, you could have taken the time it took you to read this book and have enrolled in an acting course or gotten involved in civic theatre.

THE TIME TRAVEL MANUAL BOOK
BY JOSH ZANDER (EDITOR) AND OTHERS

Distributed by Murphy’s Magic Supplies
Price \$50.00

REVIEW BY MARC DESOUZA



This book contains fifteen routines, all based on a time travel theme. The contributors are a who’s who of modern mentalism, including Ted Karmilovich, Greg Arce, Scott Grossberg, Andrew Gerard, Sean Waters, Nick Belleas, and more. Some of the contributions are merely presentational ideas for already existing material; some are full blown effects; others are tools to aid in such presentations. I love the time travel concept as a presentational theme. I’ve used variants of it since I first read the idea in a Bruce Elliott

book in my teenage years. The idea is nothing new. Much of what is in this book is, though.

The Sean Waters routine with bills was a highlight for me, as was Scott Grossberg's Burned into My Memory. Some of the other routines were thought provoking, but nothing that I would consider adding to my own performance repertoire. That's not necessarily a bad thing, just a personal choice. The thing that throws me over into a negative review is the price. \$50 for a 100-page softbound book of mostly ideas rather than full routines is not good value for money. Yes, I know mentalism books and manuscripts are a high-priced commodity, and yes I know that if you get one good effect out of a book it's worth the money. I can only say that, in this case, I didn't get anything close to \$50 of value. If this was priced at \$20, I might consider giving it a better review. As such, this one is not recommended.

PROJECT DVD
BY SHIRO ISHIDA

Distributed by Murphy's Magic Supplies
Price \$30.00

REVIEW BY ANTONIO M. CABRAL



Shiro Ishida's Project is a collection of eight effects that seem geared towards the street magic/YouTube crowd. These effects are certainly pretty-looking, and a couple of them have some potential. They mostly look really pretty.

If you're looking for practical working material for your walk-around sets or private shows, this isn't it. Take for example the first trick, The Juice. The effect here is that juice poured in one tumbler vanishes and reappears

in another. The method might work fine for parlor, but it seems to me to be too cumbersome to perform right next to someone as Ishida does on the DVD. Likewise, the very nice-looking Visual Link, a linking card effect, might be pretty in front of a camera but it doesn't offer any real improvements over the old methods or, you know, an actual set of Linking Rings, or pins, or things that make more sense to link. His Worm Hole Again is a version of Card Warp that offers a couple of visual moments not possible with the original method, but these moments still don't justify the change in technology. (The promo copy states "Unlike traditional magic performances, Shiro Ishida adds the latest technology and fashion into his magic." Apparently the latest technology means "mostly magnets and glue stick.")

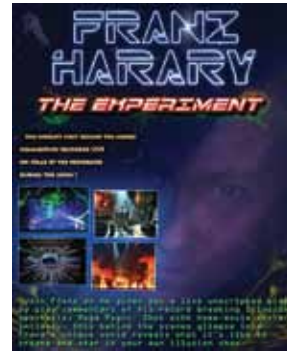
The effects with real potential are Ghost Rising, a card rise for one or multiple cards, and Dragon's Thru, a penetrating banknote effect that's practical to carry around in your wallet. There's also Angry Triumph, a color-changing Triumph routine, and an impromptu Any Card At Any Number that's probably more mental heavy lifting than the audience for this DVD is game for.

These effects, as I said, look very good in short, well-edited video clips. But they feel more like special effects pieces than what the average close-up magician (and audience) expects from a magic trick. If these clips show up on YouTube, I say check 'em out. If you're looking for new additions to your working repertoire, I'd say pass.

THE EXPERIMENT DVD
BY FRANZ HARARY

Distributed by Murphy's Magic Supplies
Price \$30.00

REVIEW BY JIM KLEEFELD



This aptly named title is basically a behind-the-scenes video of a major illusionist, a sort of reality show for magic buffs. Harary, a prolific inventor and producer of many of the world's largest and best illusions, presents a live show in an elaborate auditorium in India. A handheld camera follows him, and he speaks directly to you, the viewer, talking you through his show, live, while he performs on stage. He can do this because his

show has very little patter or microphone time.

It is interesting to watch, but ultimately unsatisfying. You do not get to see all of his illusion show because much of the time he is backstage preparing for the next bit. Neither do you get a lot of valuable advice and information because he only has a few seconds between his stage entrances and exits. He shares his thinking about themes, movement, the incorporation of music, and other aspects of "the big show." He does not tip secrets behind his illusions. Mostly, you get a lot of show-and-tell descriptions of his actions, like "I'm getting into the box now. In a minute I'll cue them to open the doors," and "This is real fire, so the platform actually gets pretty hot."

Besides that, his hour of prep time, hour and a half of show time, and half hour of backstage time have all been combined and then edited down to one hour total, so you miss a lot between the cuts. I'm a magic junkie with a fondness for illusions, and I enjoyed it and found it worth a look. But I'm not sure the average magician would feel their money was well spent. If you do illusion shows, get it. You will pick up some tips and pointers. If you just want to watch an illusion show, there are better discs out there.

BAXT, A BOY, & A BUCKET! DVD
BY ROBERT BAXT

Distributed by Murphy's Magic Supplies
Price \$25.00

REVIEW BY DAVID GOODSSELL

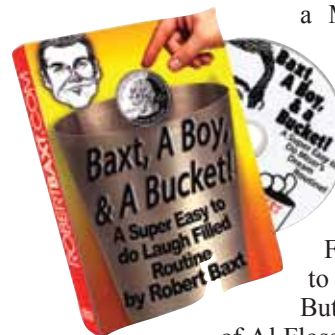
The late, great Charlie Miller performed a Miser's Dream routine using six half-dollars and a glass tumbler.

Jeff McBride performs a lovely piece of theatre with his Miser's Dream routine, silent except for mystical background music and the lovely sound of wands and coins against the metal container.

Few of us will do anything similar to those two versions of this classic.

But, if we have seen the old footage of Al Flosso getting huge laughs with a kid, a

bucket, and a bunch of coins, we have at least thought about doing a comedy version of money from nowhere.



It looks easy, but sad experience has taught us that what appears easy in magic is often difficult to do well. How does one hold all those coins? Do you have to classic palm them? Do not lose hope! Comedy magician Robert Baxt has been performing his version of the comedy Miser's Dream for at least twenty years. He has it down pat, and now he shares it with us on this one-hour DVD. First and foremost, he shows videos of three different performances, and a step-by-step studio version as well. Oh, that's how he loads the coins into the bucket! Hey, he uses the same jokes each time! When he runs out of coins he simply grabs some back from the bottom of the bucket! Can I really use that line? Maybe...maybe not. Oh, yes, we are free to use all the jokes and lines that Robert uses. Cool! Robert uses a metal pail, but he explains that an empty coffee can will do, as will a chef's crock, or just about any receptacle that will make a sound when a coin hits it.

Baxt uses half dollars, which look and sound great. He picks a boy from the audience and stands him in front where everyone can see him; he interacts with the boy throughout the routine. Robert finds coins in the boy's ear, his hair, under his arms. Then the child can find coins in the air, Robert cannot. The boy blows his nose and a dozen silver coins tumble into the pail. To conclude, Robert produces a jumbo coin from the boy's ear. Sleight of hand? If you can call it that, and besides, in his detailed explanation Robert shows that simplicity works just fine. It is hard to catch the magician out when you are laughing! Everything is covered, from how to carry the coins prior to performance, how to arrange the coins in your hand in front of the audience so that you can easily drop them into the pail one at a time (a small thing but perhaps the most important detail), to an explanation of the value of one-liners for the benefit of the parents present. After all, they hire you! The jokes, the bits, the gags, and all the tips so *you* can do it! It's true. You get Robert's full routine, but as Robert points out, that is only the starting point. Once you learn the handling, you will revise the jokes, the bits, and the gags over time to make the Miser's Dream, or better, Money from the Air, your own. At \$25, this is good value for the money.

SANTA APPEARS CD WITH PRINT AND VIDEO FILES

By JOHN KAPLAN

Distributed by Murphy's Magic Supplies

Price \$35.00

REVIEW BY JIM KLEEFELD



John Kaplan has done a fine job of giving stage magicians some very clear and easy solutions to a seasonal problem. If you do Christmas shows, and are asked to make Santa appear by magic, here are seven tried and tested appearance illusions. This PDF file ebook on a CD contains a live show video of each illusion, several pages of text explaining the mechanics, and several pages of plans, measurements, and photographs that show the construction. Although the theme here is

Christmas, all of the illusions could be used at other times and events as well. You could make a CEO appear at a corporate business meeting, for example.

While none of these illusions are ground-breaking, each has

been fully developed and used by Kaplan in his stage shows at malls and schools. All of them are relatively simple to build with standard construction techniques, yet can be made to look very professional. There is a Book of Life, a Tip-Over Trunk, a Flash Portal, a cloth wrap-around transposition, and more. If you need to make Santa magically appear at a Christmas show, this is well worth your consideration for next year. It will take some time and planning to build and present each, but you'll be rewarded by being ready for the season.

Some of the illusions have angle issues, or staging considerations, so not all will be workable in every venue, but you will surely find at least a couple that you can use. Be aware that you must be, or work with, a seasoned illusion builder or carpenter to make most of these, because the drawings and photos are not blueprints. They give you a good idea of how everything works, but you will need to pound out some details on your own. Also be aware that none of these is really suitable as an impromptu version. Most require you, your Santa, and your assistants to rehearse the performance. Don't expect a busy Santa to arrive five minutes before your show and get into it with just a word of advice. Several, though, could be done with one or two quick run-throughs in private. *Santa Appears* is a reasonably priced and decent book, with built-in videos and some great ideas on seasonal decoration and routining.

PROFILE/SKEWER TRICK

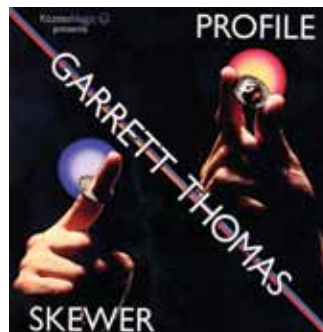
By GARRETT THOMAS

Available from Kozmo Magic

Distributed by Murphy's Magic Supplies

Price \$39.95

REVIEW BY W.S. DUNCAN



Many years ago, shortly after Richard Kaufman published *COINMAGIC*, a horrible, horrible thing happened. Someone decided that David Roth's effect The Karate Coin could be "improved" by turning it into a joke. In the original handling, you pass your finger through a half dollar, sort of like a flesh-and-bone version of the cigarette through quarter.

The gaff was simple: a coin with a finger-sized hole in it. The refined handling Roth had developed put the effect within reach of even the least skilled coin manipulator. It featured a brilliant move in which you tossed the coin into the air and visibly jammed your extended finger through the coin, creating one of the most memorable moments possible in close-up magic. After pausing for the effect to sink in, you could pull the coin off your finger and display it in unaltered condition, with your index finger no worse for the wear.

And then someone decided to replace the coin that had a hole in it with one that was "ripped," as if your finger had burst through the surface, peeling back the face of the coin like the petals of a flower, thus changing the magical penetration of solid metal into a joke.

To be fair, this version of the trick will get a good response from laymen, but if you are the sort of person who is willing to trade an easy to do and brilliant magical moment for a cheap laugh, well, I don't have anything else to say to you, so don't

bother reading any more of this review.

Still with me? Good, now that we're on the same page, I'll step down off of the soapbox long enough to suggest that there is one place where the "ripped" version of the Karate Coin is worth doing: if you are working a venue where you have repeat customers and someone asks you to do "that trick where you Kung-Fu the half dollar," then doing the torn version won't make you a hack. That's because the audience has already had the moment of wonder, and it won't be the same for them anyway, so changing the effect in an unexpected way is a good thing. You don't lose the initial magical moment possible on the first viewing, and the folks who already know you get a good laugh. Not as good as the original effect, but still a win. Of course, to do that you have to carry the torn coin, which has been known to eat a hole in a pocket. That is why you should probably buy Profile/Skewer instead.

For the almost forty bucks Garrett charges, you get two prepared coins: one with an offset hole through it and another with a dent that causes Kennedy's face to emerge in a 3D fashion from the surface. You can perform the original effect with the original gaff, and if you get a repeat request you can do the bump version and hand out the oddly deformed coin.

Both these coins offer improvements over the more common versions. Having the hole offset from the center allows you to twist the coin around, creating an illusion of the finger moving sideways through the metal while the coin is impaled on your finger. And the more subtle deformation of the bump coin (vs. the torn Karate Coin) allows for a slow-motion penetration because the coin isn't so visibly different from the unaltered original. A more subtle switch is possible, putting a time delay between the method and the effect. Pushing your finger through a coin, or even into a coin, slowly and out in the open is a very powerful visual.

Not all of us will be able to do the slow-motion version of Skewer (the hole-coin effect). If you have thin fingers you may find that the dime-sized hole doesn't get completely "full" of finger until it's past the first joint. I have that problem, but it's not deal breaker for me, because the bump coin can still be used (and possibly to greater effect) for a slow penetration.

You can use the Skewer coin for Roth's original, John Carney's handling from *The Master Sessions*, Joel Givens's version from Joshua Jay's *Talk about Tricks* DVD set, or our own Curtis Kam's routine from the *Palms of Steel* series. If you don't have any of these resources, Garrett teaches four methods of switching the coins in and out, and also provides footage of live performances for laymen along with the personal instruction segments. Garrett is a good teacher, and he takes his time with the instruction. The quality of the DVD footage, the instruction, and the altered Kennedy half dollars is excellent.

If you are willing to put in the time to make this effect what it can be, I can offer my highest recommendation. If you don't see the distinction between the torn version and Profile, please give this a pass. It belongs to people who really understand coin magic.

QUADRANT DVD AND GIMMICK
By BRANDON DAVID AND CHRIS TURCHI
Distributed by Murphy's Magic Supplies
Price \$35.00

REVIEW BY DAN GARRETT

One of the things I love about magic is having all of those James Bond-style gadgets that allow me to perform miracles. Although this gimmick is not a high-tech device, it will allow you to perform four different core effects. All four of the effects are

highly visual card magic.



You are supplied with the gimmick, but it will require some preparation before you will be able to use it. To do so you will need a few supplies that can be obtained from any office supply store. Assembly of the gimmick is fairly easy and straightforward to complete. The instructions provided are clear and concise.

The first effect: A boxed deck of cards is shown; in an instant (and with a small gesture), the box vanishes, leaving just the cards. The cards are spread showing both fronts and backs. The cards can be immediately handed out for examination or shuffling, so that you can begin your card magic. The second item is a shrinking deck effect in which a full-size pack of boxed cards instantly changes to a mini-pack of boxed cards. Again, the mini-boxed pack can be handed out for examination. Number three is a color changing deck and box.

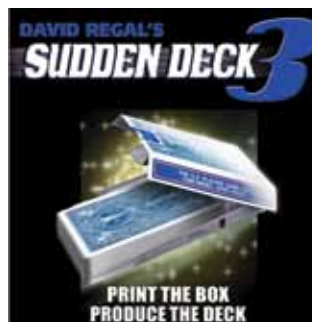
The final trick is an interesting and unique effect in which a card is selected and signed; the cards are placed in the case and then the box visually turns inside out. The cards are removed and the selected card is also shown to be inside out by appearing blank on both sides. This blank card is split and is shown to be the signed card. For this last effect, you will need to construct the inverted box as well as a split card. Instructions for splitting a card are included on the DVD should you require them. You will need to decide how you want to use your gimmick, because you will need to configure the gimmick to work with the desired effect. All of the instructions are easy to follow, and construction and configuration of the gimmicks are easy to complete. The moves required are easy to learn and not very difficult.

All of the effects are very visual in nature. The gimmick is well constructed and should last a long time. Card workers who are into visual magic and don't object to the use of gimmicks will delight in learning and performing any of these effects. Take a look at a video demo online; if you like what you see, then this product will please you. Priced at \$35, this is a very good buy for the card worker who does not mind using gimmicks.

SUDDEN DECK 3/DISPOSABLE DECK TRICKS By DAVID REGAL

Available from: www.DavidRegal.com
Price \$50.00

REVIEW BY DAVID GOODSSELL



Many of you will be familiar with David Regal's two effects, Sudden Deck and Disposable Deck. His latest release, the third generation of Sudden Deck, has a new wrinkle that is quite clever. The performer shows a couple of blank card cases as they look when first cut from white card stock. He hands one out for examination, or places it to one side, and instantly the one still in his hands becomes printed with a U.S. Playing Card case design. The performer then apparently shows the card case, still in its flat form, front and back as a single piece of cardboard (something that was not possible

with Sudden Deck 2). He folds it into its box shape, flips the flap open, and then removes a complete deck of cards, which is spread on the table. This is really quite impressive, and Regal says that this is how he usually begins a card set.

In the Sudden Deck section of the instructional DVD, Regal explains that while it is possible simply to show the unfolded card case front and back, fold it and produce the cards, the addition of the printing effect provides a very strong beginning. Along with the gimmicked card box and an ungimmicked card box, you also receive fifty Disposable Decks.

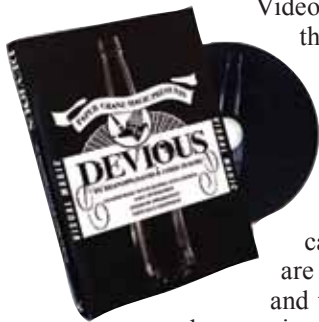
For those who do not know, a Disposable Deck is simply a thin piece of paper printed with the back of a Bicycle playing card and thinly scored sides that look like the edges of a real deck of cards when pasted into the shape of a deck – sort of like a deck shell. The DVD includes an instructional section for the use of the Disposable Decks. This deck shell can be placed into a regulation card case and when removed, and handled as Regal explains, will easily pass for a regular deck of cards. For a humorous conclusion, the performer can claim to decide against doing card tricks and simply crumple the shell and toss it away. Regal explains how to use this disposable deck with one or more single cards, apparently removing them from the “regular deck,” to perform a packet effect or other trick. This seems to “prove” that the deck is real, which makes the crumple and toss finish even more startling. He also shows several ways to switch a regular deck for a Disposable one.

A kind of bonus is Regal’s performance and explanation of Hotel 52, a humorous card effect with mentalism overtones. This is clever, solid magic that delights audiences and is not too difficult to master. Great fun! You receive the instructional DVD, the Sudden Deck card box and ungimmicked dummy, and fifty Disposable Deck sheets.

DEVIUS TRICK BY BRANDON DAVID AND CHRIS TURCHI

Available from: www.papercranemagic.com
Distributed by Murphy’s Magic Supplies
Price \$35.00

REVIEW BY DANNY ARCHER



Video, sound, and navigation are good on this DVD and gimmick, from Paper Crane Magic. The basic effect is that you take a beer bottle and a dollar bill (or playing card) and penetrate the neck of the bottle with the bill (or the bill with the bottle). Both the bottle and the bill can be borrowed. The bill and bottle are shown freely in this altered state and then the bill is removed and all can

be examined. Several performances in a bar are shown including a few by Dan Harlan who appears quite taken with the effect. The clever gimmick and basic handlings are described by one of the creators (I assume, because he does not give his name). The handling is not hard and could be easily mastered by most people.

Dan Harlan returns to show you his handling using a playing card to visually penetrate the side of the bottle (ostensibly, as a way of marking his beer so others won’t mistake it for theirs). Harlan recommends bringing your own bottle with you so you know you won’t have a problem. This is a very visual effect that is

done slowly and fairly, and it looks great in Dan’s hands.

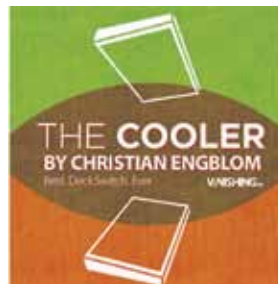
Another effect made possible by the Devious gimmick is to penetrate the top of the bottle through a spectator’s t-shirt. Under the pretense of wiping the top of the bottle off, the top of the bottle penetrates up through the spectator’s shirt after the fashion of the old thumb thru shirt effect known to thumb tip fans everywhere. You can also use the gimmick (on practically any bottle) to do an effect in which, as you go to open the bottle, you twist the wrong way and the bottle cap sinks into the neck of the bottle. This creates a moment of strange that will have people scratching their heads. (Probably best to do this one as a quickie.)

There are several other ideas using this gimmick but I think the ideas described above are the best uses. On the DVD they mention testing this on different brown beer bottles and while most will work, some will not. It would have been helpful for them to share this information with the purchasers. Obviously, this is a situational effect, but in the right circumstances it should play very well. I think you will get a very good reaction with Devious.

THE COOLER DVD AND GIMMICK BY CHRISTIAN ENGBLOM

Available from: www.VanishingIncMagic.com
Distributed by Murphy’s Magic Supplies
Price \$50.00

REVIEW BY NORMAN BECK



Before I got The Cooler for review, I had heard about it from a friend of mine who had seen it. You receive a DVD that shows you how to do two routines and how to customize your card box.

What you are buying is a card box that lets you kick in a cooler whenever you need to. (“Kick in a cooler” = switch in a stacked – or otherwise gaffed – deck.) I think the

routines are fine, but they are not what you are paying for. You are paying for a surefire method to switch decks without going to your pocket. I will say that if you have a need to switch decks, this is a great device for that purpose. It does take some practice to smooth out the switch, but is not overly difficult.

I know many people may think that the price is too high. I think just the other way; I think the price is too low. I have often spent more, and received less value for my money. The concept behind the gimmick is very good. I cannot stress how good I think this is. The ad copy reads “the best deck switch ever,” and this is one time that I have to agree.

SILKENY TRICK BY INAKI ZABALETTA

Distributed by Murphy’s Magic Supplies
Price \$170.00

REVIEW BY PAYNE

For years my silk-dyeing routine of choice has been my interpretation of Billy McComb’s classic Half-Dyed Silk. This stands a good chance of changing after seeing, and using, Inaki Zabaletta’s Silkeny. It’s a very good routine that plays well, is colorful, is full of presentational possibilities, and has a flashy ending.

Silkeny starts out with the magician telling the audience that

REVIEW BY DAN GARRETT



Imagine a spectator freely taking any card from your deck and signing it in any manner at all. Your helper then tears a corner off the card

(including part of the signature) as you borrow someone's iPhone. With the phone turned on, the spectator places the torn corner onto the face of the phone. With a wave of the hand, you cause the corner to penetrate inside the phone. The spectator can feel the card under the window, yet all the apps still work.

This is another one-trick wonder of a DVD. The effect is fantastic, inspired by the popular signed card through window seen in several forms on television. I think John Kennedy was one of the first to put this effect on the market, but I have heard stories about it going back over fifty years or more. As impressive as the effect is, this product is definitely not for everyone.

First off, in case you haven't heard of him, Alan Rorrison is a young magician from Scotland. On his website you can see him "fool" Penn & Teller on their British television show with a coin and card matrix in the hands of two volunteers. In reviewing a DVD like iProject, I always try my best to learn and perform the effect for someone, as a test. This is very difficult in this case, because one must purchase an item from the Internet in order to make a special gimmick. The cheapest I found was about \$5.00 each (if you buy three), and then there's the cost of shipping, which brings the total to more than the cost of the DVD itself.

There are several more limitations I'll get to, but there is also good news. The borrowed iPhone is unprepared, and the method does not use an app. The effect can be performed (or made to be performed) with almost any smartphone.

The catch is, you have to make up a special "gimmick" to match the smartphone you are going to borrow. The iPhone was chosen because it is the most commonly found, but even the color of the phone can potentially be a problem (iPhones come in both black and white). Another caveat is that people like my wife (and me) use protective covers for their iPhones. I haven't been able to try it for myself, but I must assume that the performer will require the participant to remove his phone from the protective cover before the iProject effect can be performed. You'll have to come up with a way to justify that. This problem is not addressed on the DVD.

The last limitation, and this to me is a big one, is that this type of trick may be completely out of date in ten years. Smart phones may give way to something completely different by that time. With that being said, those who go to the trouble to do the effect described will have something really amazing that they will be able to perform until some other device replaces the smartphone.

Rorrison also teaches a couple of bonus routines using other pieces of the "gimmick" you must purchase to perform iProject. These routines mostly involve borrowing someone's phone and scratching the paint off the back with your key, and/or popping out the home button into their hands. Of course, you then heal the scratches and restore the button, but only after the face of the owner has turned several different colors. Rorrison says, "You can have a lot of fun with this." I think the only one having fun is the performer, in spite of the fact that all the damage is restored. A person's phone is an expensive and very personal item, so think long and hard before performing the bonus routines for a stranger.

We need to end this review on a positive note, so I will disclose



he is going to teach them how to do the old color changing handkerchief routine. A blue handkerchief and a yellow handkerchief (perfect color choices if you do any Cub Scout events) are brought out. It is explained that you are going to make the yellow handkerchief turn blue. But to do this you're going to have to hide the blue handkerchief in your left hand. You push the blue handkerchief into

your closed fist and then show it's gone. As soon as you show it has vanished, you close your fist and pull out a corner of it. You admonish your audience to make sure it's tucked all the way in, lest the effect be spoiled. The corner is poked back in and the hands are shown empty.

The yellow handkerchief is then pushed through the closed left hand, turning blue as it does so. The hands are then shown empty and the now blue handkerchief is pushed through the closed hand. Everyone, of course, expects the yellow handkerchief to remerge. However, instead of yellow, the blue handkerchief has turned red. The red handkerchief is then pushed into the hand and the audience asked what color they would like it to change to. "Green?" you say, and with that the red handkerchief is turned into a green one. It should be noted that this is a psychological force and that the handkerchief will always turn green. If the audience fails to name the desired color of green, Mr. Zabaletta has provided us with a clever line for cover.

After the green handkerchief emerges from the closed left (or right) hand, it is shown to be empty and devoid of any other silk handkerchiefs, or miniaturized dyeing equipment. The magician then tells the audience that the last time he did this trick someone shouted out purple instead of green. At this, he pulls on the green handkerchief that he is still holding, only to find that a purple handkerchief is tied to it. The two handkerchiefs are found to have an orange one tied to them and these three have a black one tied to them. This chain of handkerchiefs eventually number six with the last one being a yellow one with black polka dots. As I said, it has a big ending.

There is minimal switching, stealing, and dropping required in this routine; if you already have a dye tube routine in your act, you already have all the skills required to perform this one. Nearly every reach into the pocket for a ditch or a swap is justified and should sail by without the slightest suspicion even in front of the most skeptical audience. It's the perfect family routine that should play to audiences of children and adults alike. This is definitely a winner in my book.

You get everything you need to do the trick, including eleven well-made diamond cut (rather than square) silks. They are twelve-inch silks, so they effectively replicate an eighteen-inch silk onstage. You also receive the requisite gimmicks made to exacting standards by Vernet, and a very well-produced DVD that explains quite clearly everything one needs to know (in both Spanish and English) to perform this routine. This is a professional quality prop that will stand up to years of service. This one is a keeper.

iPROJECT DVD

By ALAN RORRISON

Available from: www.AlanRorrison.com

Price \$25.00

there is a very nifty “Easter egg” on the DVD. If you click past the appendices on the menu, Alan includes three really good effects using ordinary Tic Tac breath mints. The footage is a little older, and the video quality slightly less, but not bad. A little work is involved, but in my view these routines are far better than the main event. There is Trick Tac in which the performer, channeling Rain Man, accurately guesses exactly how many of the mints a spectator is holding hidden in her hand. There is Tic Tac Transpo in which different colored mints change places in their cases, and the last is (seriously) an Out of This World routine with two different colors of Tic Tacs!

The iPhone trick is strong, but is it really worth the time and effort needed? You’ll have to decide that for yourself.

GROWING RING DVD & GIMMICK

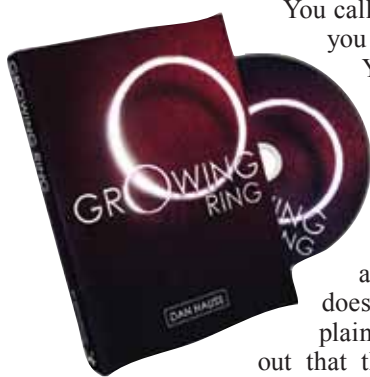
By DAN HAUSS

Available from: www.PaperCraneMagic.com

Distributed by Magic Supplies

Price \$34.95

REVIEW BY DANNY ARCHER



You call attention to the silver ring that you are wearing on your first finger.

You place your hand flat on the table and magically the ring slowly grows in size. That is the basic effect on this new one-trick DVD from Paper Crane Magic. The video, sound, and disc navigation are all fine, and creator Dan Hauss does a good job of showing and explaining this trick. I do have to point

out that their website states, “There is nothing to build or buy,” which is not true. You

do have to construct the gimmick yourself (not difficult, and it takes less than ten minutes) using materials you may already have at home; if you don’t own the necessary materials, they can be purchased for less than five dollars.

Once you have made the gimmick, the basic routine is explained. The ring cannot be examined before or after it has grown in size. Although this is the easiest handling for this trick, I think that people are going to want to look at the ring after it has grown. If you want to have the ring examined, the routine gets more complex. Provided with the magic stuff are a matching small ring and a larger ring, both of which can be examined as the “before” and “after” condition of the ring.

Switching first the little ring for the gimmick and then the gimmick for the larger ring will mean a lot more work and pocket management. It adds six steps to the effect: acquiring the item to be switched in, doing the switch, and then disposing of the switched out item. This must be done at the start and the end of the routine if you want to have the rings examined before and after. I think you could do away with the first switch, but after the ring has grown, people are going to want to examine that ring. Dan explains two ways to switch in the larger ring, one using a napkin and one without. This kicks the skill requirements up a notch, but nothing that is difficult.

There is no option to buy different sized rings, and the ring supplied, for me, only barely fit on my pinky (the curse of the chubby-handed). Dan discusses this on the DVD, but no matter what finger the ring fits, the growing takes place with the ring on

the first finger. If the ring starts on the first finger it would flow better than removing your ring from your ring finger or pinky and then placing it back onto the first finger to make the magic happen.

The effect does have some angle issues and the creator suggests performing this only for a small group of up to three people. No presentational advice is given on why you would want to make your ring grow and what to do with it after you finish. If you could end the effect by taking the oversized ring and shrinking it back down and replacing it on your finger, that would be a cool and logical way to end. This could be done by using sleight of hand; I am sure someone will work this out.

The actual growing part looks great, but it only lasts about five seconds. For me, the amount of work involved performing this brief of an effect, for only a few people at a time, means I will pass on the Growing Ring. If you have other effects that could make use the small or large ring, this might make a viable segue; which might make you have a different opinion about this effect.

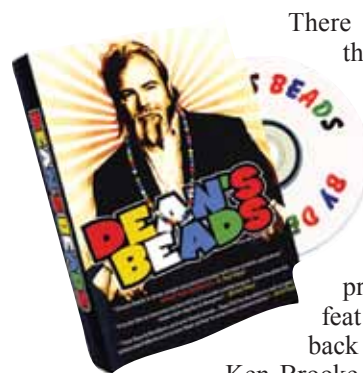
DEAN’S BEADS TRICK

By DEAN DILL

Available from: www.deandill.com

Price \$40.00

REVIEW BY PAYNE



There is a bit of controversy about this trick. I’ve read online that some magicians think that if it had been anybody but Dean Dill who released this to the market, it would have universally been panned. However, the magic enthusiasts who are making this proclamation are probably unaware that this same feat was originally put on the market back in the Fifties by none other than

Ken Brooke. So if the likes of Mr. Dill and

Mr. Brooke can see the value of this feat, who am I to disagree? Some of these detractors also feel that this trick, because it has been included in a few beginner’s magic sets over the years, is now a piece of slum magic and no longer worth serious consideration. I would point out to these naysayers that effects like the Linking Rings and the Chinese Sticks can also be found in many starter magic kits, but these effects are not regarded as unworthy, bad, or slum magic. So it seems that if there is a Rorschach test for the old adage “there are no bad tricks, only bad magicians,” then Dean’s Beads fits the bill.

Those who have had the opportunity to see Mr. Dill perform this in person know how strong an effect it can be. The apparatus is disarmingly innocuous: a simple string of children’s Pop-Beads. It can be worn around the neck as a curious affectation, or kept hidden away in a convenient pocket. However you desire to introduce the prop, you begin by asking a spectator to select a number between one and twenty. “Eighteen,” they say. You pop open the necklace to make a single strand, hand one end to your helper, and say, “pull.” The necklace breaks into two pieces. The beads that you are left holding are counted and revealed to be eighteen in number.

This process is repeated, but this time the selected number of beads ends up to be the strand the spectator is holding. This series of events is played out one last time. But in this occurrence, the

number is only thought of by the spectator. Regardless, when the strand of beads is pulled for that final time the spectator is once again left holding a strand that contains their thought-of number of beads. All right, that last bit requires some preshow or a way to secretly obtain the spectator's thought-of number. What do you think this is, real magic? But the way it is described is the way your audience sees it being done, which is probably why Mr. Dill, Mr. Brooke, and the trick's originator, Barry Stevenson, made reputations for themselves performing this feat.

Obviously the trick isn't for everyone. But what trick is? So Mr. Dill has included four other handlings and effects that the necklace of Pop-Beads can be used to perform, two of which involve playing cards.

Let's discuss the particulars. The trick is easy to accomplish, requiring only the most rudimentary of math skills. It resets instantly and is completely angle proof. It would be perfect in walk-around situations, or as that one trick to throw in your pocket as you head out to one of those social situations where you might be asked to "do something." You get the string of Pop-Beads and a very detailed DVD featuring Mr. Dill performing the effect in his world famous barber shop.

This one is going into my "to keep" drawer.

SEEKING THE BRIDGE BOOK BY JOHN B. BORN

Available from: www.johnborn.com

Price \$55.00

REVIEW BY MICHAEL CLOSE



John Born strikes me as a serious young man with a passion for card tricks. In particular, he has a penchant for effects with a memorized deck, gambling effects (designed for spectators who know more than a thing or two about poker), and card discoveries with impossible conditions (designed as "magician foolers"). If you are a card magician of at least intermediate skills and your interests lie in those areas, you'll probably find a few things you can use in *Seeking the Bridge*, a small

hardcover book of 192 pages.

There were several things I liked, including Mr. Born's method for causing a spectator to automatically reverse a card in a deck with a one-way back design, his method for putting crimp work into a deck of cards, a clever addition to the Hummer Mathematical Three Card Monte, and Steve Reynolds's Twelfth-Method Match. (The latter trick may occasionally require a little tap dancing, but when it hits, it's a killer.) Unfortunately, there were many things I questioned the value of, and I'll quickly discuss some of those now.

In the first trick of the book, The Perfect Pick, the magician divines the identity of a card the spectator has selected while the magician is several feet away from the table. Mr. Born writes, "Against impossible odds [emphasis mine], the performer uses psychology to read the spectator and reveal the card." In actual performance, the spectator names *three cards*, one of which is the actual selected card. The magician announces which one was the selection. The odds of merely guessing the correct card are *one in three*, thirty-three-and-a-third percent. In exactly whose book are those "impossible odds?" Mr. Born also offers a more elaborate

(and in my opinion more confusing) version of this trick, but still, the odds of merely guessing the correct card are one in five, again, hardly impossible. I think the method has potential for other applications, but the effect is that the magician guesses correctly one of three cards, and that seems to be a waste of the potential of a memdeck.

Time to Shine is method for obtaining a glimpse of a card using a common man's fashion accessory. While Mr. Born claims to have developed the techniques he explains, the impromptu shiner he exploits is very old. John Cornelius showed it to me in the late 1970s, and I'm sure it goes back much further than that.

Right on the Money is a version of the familiar Oscar card trick, but instead of names, Mr. Born writes amounts of money on the backs of the cards, and the prediction is actually currency in a purse. This variation strikes me as superficial at best and extremely confusing at worst. (I think it sorely fails the "tell me the effect in one sentence" guideline. The original Oscar trick may fail this as well, but at least there is some whimsical logic with giving playing cards "human" names.) The idea of using four decks as a method for this trick is not original with Mr. Born. I published a routine using this concept in *Workers 4* (1991), titled Erma la Fource. I had created the routine around 1979. My method involves one sleight and allows the spectator to deal through the deck, thereby convincing her that the names on the backs are all different. Mr. Born has to keep the deck in *his* hands and has to perform the same maneuver twelve times to apparently demonstrate the same fact.

Casino Card Killer is a two-deck variation of the previously mentioned trick. Mr. Born writes, "I used this effect for some time in my restaurant work." Later, in explaining how to show that the cards bear different information on the backs, he writes, "First of all, you must walk amongst the audience to show the marks, so that [the fact that not all the cards are shown] is impossible to follow." I'm unclear exactly how you "walk amongst your audience" while you're performing at a restaurant table, and this uncertainly makes me doubt that the effect is actually suitable for restaurant work.

The biggest problem with *Seeking the Bridge* is that it is in serious need of an editor. There are several tricks that are either difficult to understand or that are simply described incorrectly. In some cases, the mistakes are the result of sloppy writing (for example, referring to the left hand when the right hand actually performs a required action). In other cases, the trick is simply not explained well. The reader shouldn't be forced to figure this stuff out.

At the beginning of this review, I discussed in general the types of effects found in *Seeking the Bridge*. I should also mention that there are several effects in which Mr. Born can only give a general overview of the types of things that might happen during the effect. This is because a shuffled deck is involved, and every performance will be different. You need to be able to improvise and "go with the flow" without your thinking showing. If your taste in card magic fits the rather narrow qualifications I've listed (and you don't mind having to work out instructions that aren't clear) you might find some value in *Seeking the Bridge*. ★

If you wish to have your product reviewed please send it to:
Bill Duncan, P.O. Box 50562
Bellevue, WA 98015-0562

www.tmyers.com
1-800-648-6221 info@tmyers.com



BALLOONS

Qualatex & Betallatex
260's, 350's, 360's, 646's, 660's,
Hearts, Rounds, and Imprinted Rounds
Specialty Balloons

MAKE-UP

Face paints by Mehron,
Paradise by Mehron & Snazaroo
Clown make-up by ProFACE
Wolfe Brothers
line of face paint



&MAGIC

Balloon Magic
Card Magic
Clown Magic
Thumb Tip
Coin



SUPPLIER TO THE STARS

Everything for the pro & beginner since 1967
Now on 2 web sites you can trust:
Klamm-magic.com klammbooks.com

Sommers quality stage illusions at affordable prices

75 Klamm originals including our unique Quantum Q
Locking Key Ring, Pocket Organizer, Silver Cascade
Reusable Mylar Coil, Change Bag by Fire, Clever Kid
Magic, USA colored sponge core rope, PLUS a
multitude of accessories and other magical props.
OVER 500 ITEMS IN ALL

Which Klamm product is next on your wish list?

Dealer Inquires Welcome

Visa, Mastercard
PayPal, Discover

KLAMM **M**AGIC LLC
Info: 816-461-4595
FAX: 816-254-1155

1412 S Appleton Ave
Independence, MO 64052-3747

E mail: klamm@klamm-magic.com

MAGIC PROPS

FOR

HAUNTS/ THEATRICALS/ MAGICIANS

VISIT

AHOUSEOFFIRE.COM



THE DEAN'S DIARY

BY GEORGE SCHINDLER

PATTER POINTS

The December issues of both *MAGIC* and *Genii* magazines contained “anniversary” stories that made me recall my early days in the world of magic. Both stories triggered my memory of meeting the Larsen brothers. The year was 1950 and I was looking for work. I was doing very few shows, but luckily I landed a fun job on 42nd Street. I got a dream job at Holden’s Magic in New York when Norman Jensen left to become “Mr. Magic” on television. My friend Frank Garcia became the new manager and arranged to hire me as his second banana. Max Holden had died a year earlier; I regret I did not know him. Bruce Elliot dubbed me the “factotum,” because I worked in the back or the front of the shop, wherever I was needed.

I had been writing comedy material for some comics and arranged to do a column for *Genii* magazine. In November of 1950 I did the first of several dozen “Patter Points” columns for William Larsen Sr. In the summer, I had a short vacation, which gave me a chance to visit some of my family, but especially the Larsens, in

California. My first contact was with Bill and Milt, who picked me up and gave me my first ever ride in a top-down convertible. I was taken on a whirlwind sightseeing tour of Hollywood. Later, I met the rest of the family briefly at their home, which they called “Brookledge.” Over the years, Milt and I kept in loose contact. The Magic Castle did not exist until years later. I didn’t get to see it until 1973, when I first performed in the Parlor of Mystery.

Somehow, my name seems to have gotten lost in the shuffle in the story of *Genii*’s history of the 1950s. My “Patter Points” column ran for two years. I used a lot of the material I had researched for my college term paper, plus a lot of the gag lines that were being used in those years. Old jokes never die unless they are misused. A lot of old jokes are now in Congress (*rim shot!*).

Here is a stock line I published in 1951: “Have you ever seen me before? No? How do you know it’s me?” I still use that line – no matter how old it was when I found it. The only thing new is the audience. In rereading some of the old gags, I found that only one or two words are needed to bring them up to date. While comedy and comedians have gone from one-liners to the “Ain’t it the truth” school, the “stock” gags are still funny.

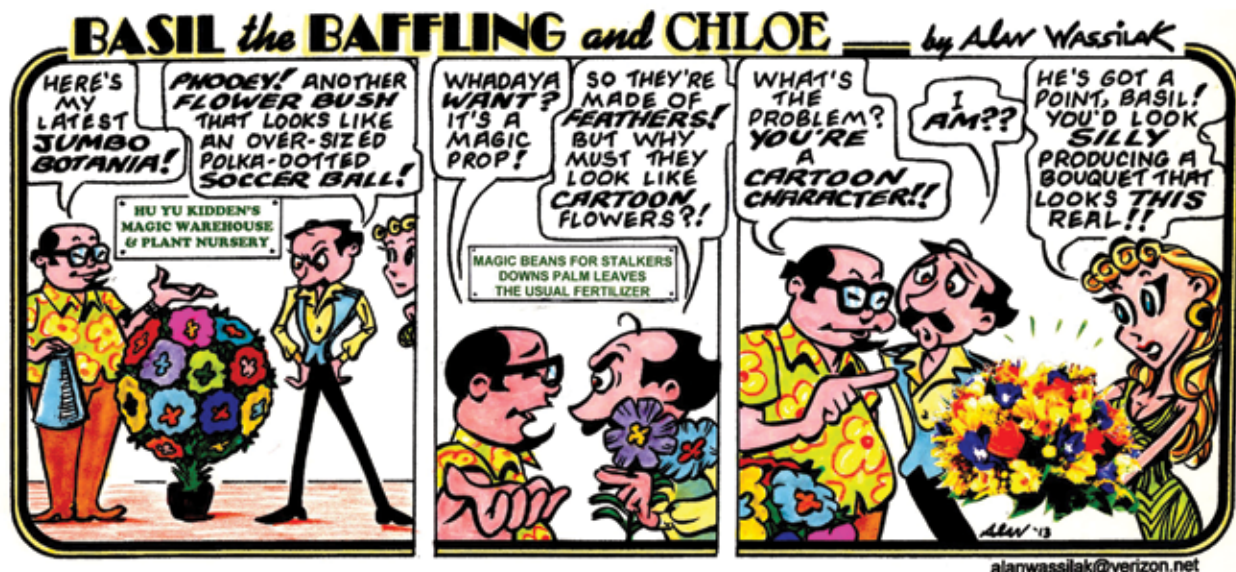
Magic is going through a new era of



George's Patter Points articles

presentation, but DVDs on billiard ball manipulation and Linking Ring routines are still best sellers. My point is that “everything old is new again.”

I’ve used these old gags and tricks up north and down south. I did better down south...I had “confederates in the audience” (*Genii* magazine, February 1951, page 250). It was great to read the history of the Magic Castle and Milt Larsen’s important role in its development in *MAGIC*. And thanks to Richard Kaufman for giving us a peek at “old magic” pages and effects from the past in the *Genii*. ★



OUR ADVERTISERS

A House of Fire	67
Axtell Expressions	10
Balloons to You	10
B. Happie Entertainment	4
Burgoon Magic	9
Genii Magazine	2
IBM/SAM 2014	7
Joe Mogar - Magic Stars	51
Klamm Magic	67
La Rock's Fun & Magic Outlet	3
Levent Magic	51
MAGIC Live!	54
M.H. Magic Magazines	9
M-U-M Advertising	4
S.A.M. Convention 2013	72
S.A.M. Life Membership	71
S.A.M. Twitter	51
Show-Biz Services	9
The Magic Bakery	29
T. Myers	67

S.A.M. PHOTO CONTEST



Congratulations to Santa Claus (Jeff Hallberg) and Mistletoe the Elf (Cinde Sanders) for winning the December S.A.M. gear photo contest.

I have to admit that December was a tough month to pick a winner, since we received so many great photos. Thanks to everyone who sent them in. There are still six more chances to win before the convention in July where a grand prize winner will be voted on by you! —Steve Marshall

INSIDE STRAIGHT

BY NORMAN BECK

CALL WAITING

I guess the one thing that all of us have is the cell phone. I could not function without mine. I love them, and at the same time I hate them; they are both a crutch and a godsend.

I love the story of the guy who just had set up shop as an attorney. He sat at his desk and watched as a man walked up the steps and entered his office. The attorney picked up his phone and started talking; he went on and on about how great a lawyer he was and what a wonderful court case he was handling. He hung up and asked the man who had entered his office (and who had been listening to the one-sided conversation) how he could help. The man replied that he was there to install the phone.

I am shocked at the lack of courtesy that people show with cell phones. I think the use of cell phones should be banned in restaurants and on public transportation. The main issue is that in public most people talk even when they have nothing to say. I use my phone every day in my business and wish to share with you two stories about the cell phone.

I have a rather odd day job; I often have to hire people to work for me. I don't accept solicitation for people to work for me; if I need someone, I find them rather than them finding me. I had a gig that over time has paid close to 100k. The job is ongoing, and continues to pay very well. I found a guy who could do it; I picked up the phone and called him. I did not go into details about the work, only that the person needed to call me. I know very few people who, if they knew it was a gig that paid really great money, would not return the phone call. I am still waiting on the return phone call.

If you call the number on the websites of many top pros, they answer the phone personally. I know many top executives who, if they don't answer immediately, return the phone call that same day. I can think of very few things that would get you in trouble at my place of business, but not returning a phone call is one of them.

The second instance that sticks out involves a young magician who had written a book on magic. I had read the book and discovered that two of his tricks did not work as he had written them up. I wanted to call the guy to inform him of this.

The situation from my side was as follows: I took the time to earn the money to be able to afford the magician's book. From a monetary standpoint, the purchase of the book in some small way helped to better his life. I actually read every page and caught not *one*, but *two* routines that would not work. I then took the time to find the guy's website to call him to let him know about the mistakes. The call went unreturned. Here's the result of that: I will never take the time to call him a second time. I will never buy another of his products nor will I feel the need to discuss this matter further.

Perhaps I am being too harsh. I should be more in tune with the world. I know that very well-to-do types find the time to return phone calls. They may not talk for very long, but they always have the time to find out what the nature of the call was.

I will close with a joke. A couple was out on a blind date that was not going well. The guy's cell phone rings; after a short conversation he tells the girl he must leave the date because his grandmother just died. The girl says, "It's a good thing; if yours hadn't, mine was about to."★



CONFESSIONS OF A PAID AMATEUR

BY ROD DANILEWICZ

We have three more types of hecklers to add to last month's list. While some may not fall within the strict definition of a heckler, they do disrupt the flow of your show and compete for the attention of the audience.

The primary weapon of the technical heckler is using a cell phone during your performance. As portable electronic devices become more prevalent and seemingly indispensable, this problem will get worse. In ten years, WiFi will be available from every theater seat.

Eric Buss's Phoney Magnet goes with me to every show. I display it at the start of the show without exposing the phone. I explain to the audience that while most people are aware that a magnet will erase credit card strips and computer files, few realize that it will also wipe out everything programmed into a cell phone. Continuing, I tell the audience that I understand that on rare occasions there may be an emergency call, but if anyone shows disrespect to the rest of the audience by engaging in a private conversation that disturbs those around them, I will be forced to take action.

I have planted the seed that they will be annoying their fellow audience members not me. During the show I have a phone ring offstage and I shout at no one, "That goes for you stage hands, too." I grab the magnet and "catch" the phone while yelling. This reinforces the message.

I don't know if people who are unaware of their actions can be called hecklers, but we must be prepared for these interruptions as well. Many times someone will bring to a show a family member who is challenged in an effort to include them in the family activities.

This situation must be addressed with utmost kindness. Usually the family will take steps to correct the outburst. If I am aware that someone special is in the audience I approach the group before the

show and ask if the individual would enjoy helping with a magic trick if I came off stage to them.

If the family is receptive, I get the person's name and assess his or her capabilities. Can he tie a silk around a rope or perhaps just look into a box to prove it is empty? When these folks get caught up in the moment, the rest of the audience tends to become a little embarrassed for the family.

I can reverse any potential embarrassment by introducing the person, by name, as the president of my fan club. I go to him and at the conclusion of the effect get a round of applause for him. It's a win-win situation for everyone.

With antagonists I believe the best approach is that offered by Tommy Wonder in both volumes one and two of *The Books of Wonder*. Do not challenge the offender directly. Direct your response to the rest of the audience and let peer pressure diffuse the situation.

Finally, we have the genuine antagonist. He had a bad day and is going to drag everyone down to his level because misery loves company. The secret here is not to take his actions personally. Distance yourself so you can deal with the problem professionally.

With antagonists I believe the best approach is that offered by Tommy Wonder in both volumes one and two of *The Books of Wonder*. Do not challenge the offender

directly. Direct your response to the rest of the audience and let peer pressure diffuse the situation.

If he insists the pea is not under the shell, politely show him that it is. If he keeps it up, show the rest of the audience, but don't show him. They will draw their own conclusions as to his veracity.

If you insist on taking on these people because your ego has been bruised, I offer a few responses. But, remember, when you tangle with a skunk you still come away smelling bad, win or lose.

I prefer to respond with retorts that have entertainment value rather than a vicious attack. The first few comments I will address to the audience without acknowledging the offender. I find that innocuous statements work best.

"This is just like playing a game of chess, but without the dice." "He's a little upset. His wife ran away with a tractor salesman and he got a John Deere letter." "This is strange behavior from someone with a BS, an MS, and a PhD. We all know what BS is. MS means more of the same, and PhD means piled higher and deeper." "Anyone know the difference between children and a US Savings Bond? Eventually the bond will mature and begin to earn money." "Every once in a while it hits you upside the head that life is a sexually transmitted disease." These are all fairly harmless comments.

If it comes to a face off, keep it genial. "Sir, you appear to be an outgoing individual. If you can pass a simple test, I will invite you up on stage to assist me. Can you tell me what is found both on a pool table and in a man's pants?" He will blurt out the answer that immediately comes to mind. "No, I'm sorry sir, the correct answer is pockets." Score one for the magician. There are dozens of these types of questions available.

If you do bring him up, use a Do as I Do effect like tying a knot in a rope without letting go of the ends. When he can't do the trick he should get the message that it's your show not his. ☆

Email me at Polishwiserd@sbcglobal.net



THE SOCIETY OF AMERICAN MAGICIANS

MAGIC · UNITY · MIGHT

**I'm reaching out to you
to become a
Life Member**



To find out how to become a Life Member go to
<http://magicsam.com/presidents-welcome/s-a-m-life-membership/>
or email Dan Sclare at dansclare@gmail.com for info and an application

THE 2013 S.A.M. NATIONAL CONVENTION WASHINGTON, DC

★ PROUDLY HONORING AL COHEN ★

July 3-6, 2013 | Marriott Hotel Crystal Gateway

JUST ADDED! LATE NITE SESSIONS WITH UNDERGROUND STARS:
TONY CHANG, ERIC JONES, DAN HAUSS, CHRIS MAYHEW, BEN TRAIN, & DAN WHITE

★ STARS OF 2013 ★

Lecturing

Levent ★ Steve Marshall ★ Rick Merrill ★ Shoot Ogawa
Christian & Katalina Painter ★ Bob Sheets ★ & More

On Stage

Stephen Bargatze ★ Kobayashi Dai ★ Denny Haney
Hilby the Skinny German Juggler ★ Kohl & Company
Takao Koichi ★ Levent ★ Chipper Lowell
Steve Marshall ★ Mayuco ★ Bobby Maverick
Rick Merrill ★ Nobu & Yuri ★ Shoot Ogawa
Bob Sheets ★ Tashiro Shigeru ★ Tempei

REGISTER NOW AT MAGICSAM.COM

OR SCAN HERE >>>

TO REGISTER BY PHONE:
719.338.8169

