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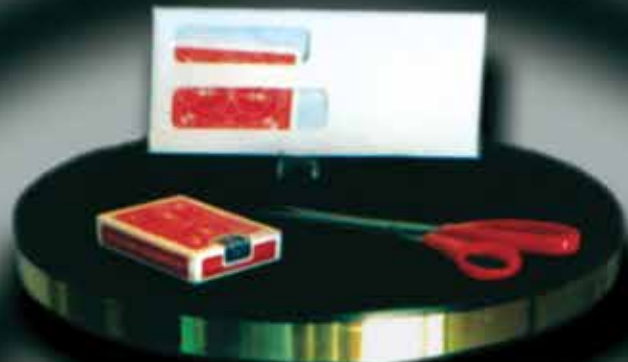
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**CHRIS
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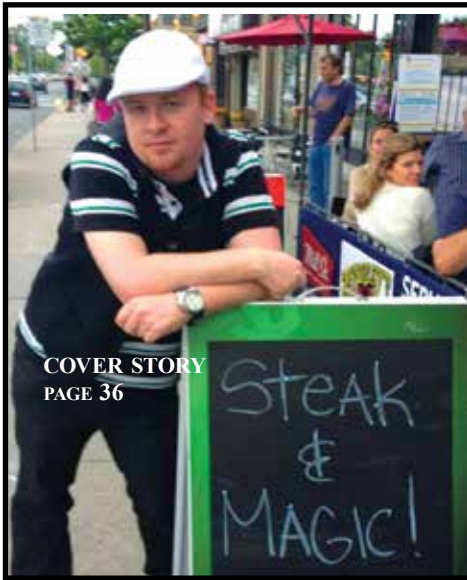
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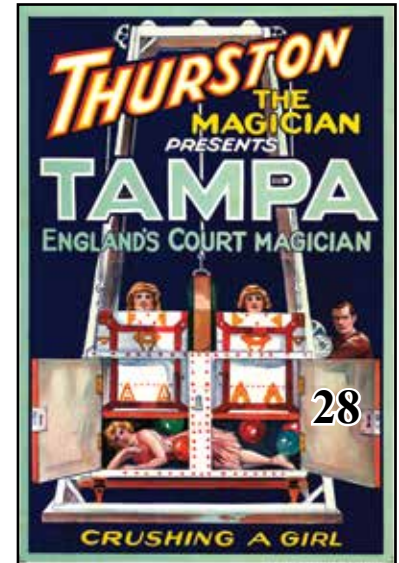
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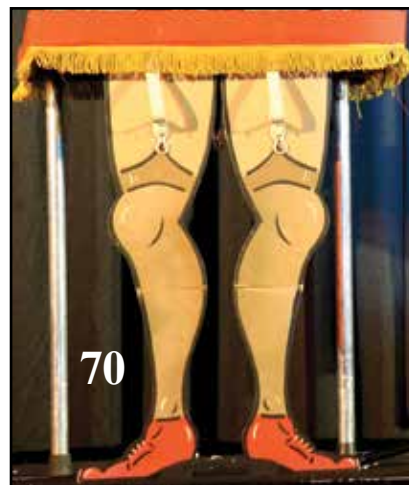


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Editor's Desk

Michael Close

One of the most vivid memories I have occurred in the summer of 1976, when I first met a very famous card magician at a convention in the Midwest. I had read and studied this man's creations, and from what I had read I formed an opinion of what he must like as a person. He was a hero to me. Unfortunately, what I had imagined was diametrically opposite to what I discovered when I met him. He was a drunk – a pretty nasty drunk at that – and not particularly pleasant to be around. I was profoundly disappointed.

What I learned from this encounter is that magic books and periodicals often sugar coat reality; we prefer that our idols not have feet of clay. Unfortunately, I think this does a disservice to young magicians who look up to these performers and creators. We all have flaws, shortcomings, and imperfections. It is how we deal with these that makes us interesting human beings.

I mention this to prepare you for the cover story this month. Chris Westfall is a clever, busy, and entertaining professional magician who lives and works in Toronto. He has worked very hard to get to where he is today. But there are aspects of his story that are not particularly pretty. The temptations and influences Chris faced are not the type of things you read about in a magic magazine. However, to omit those details would be disingenuous and would not fully explain how Chris turned his life around.

Chris Westfall's story is inspirational; it shows what an important factor magic can be in a young person's life. My thanks to Chris and author James Alan for allowing it to appear in *M-U-M*.

I'd like to take this opportunity to welcome Cinde Sanders to the *M-U-M* team. Cinde will be serving as the representative for *M-U-M* advertising. You can find her contact information on page 4.

In the October 2013 issue of *M-U-M*, Jim Kleefeld gave a very positive review of Gerry Frenette's six-DVD set *Building Your Own Illusions*. Unintentionally omitted from that review was the fact that *Building Your Own Illusions* is available directly from Jerry at www.magicmakersillusions.com. To quote Jim's review, this is a "no-brainer purchase for anyone who builds any magic of any size."

The Ebook Nook excerpt this month is Bruce Cervon's handing of Al Koran's Hanky Panky. Do not let the fact that the routine involves a cigarette and a lighter deter you from trying it. Other objects can be substituted for those now-taboo items.

The last couple of months have been busy for the Close family. In September, James Alan kindly invited me to be the season-opening lecture for the Toronto Hat & Rabbit Club. Traditionally, this lecture is given by a Canadian, but since I am now in possession of a Canadian permanent resident card, I slid in by a technicality.

The lecture was great fun, with many old friends in atten-

dance, but the highlight for me was a gag that happened in the second half. I had performed a routine that incorporated The Unbelievably Useful Comedy Prop (the little rubber hand on a stick) from *Workers 1*. I explained that when I came up with the prop around 1980, these little hands were a popular novelty, but were no longer readily available. So, while attendees could feel free to use the prop with my blessing, I had no idea where they would find one. There was a pause, and then from the back of the room my daughter Ava yelled out, "Daddy, we sell those!" It got a great reaction.



Michael Lecturing at the Toronto Hat & Rabbit Club

In early October I did strolling magic at a cocktail party in downtown Toronto; Bob Farmer had recommended me for the job. It was a very enjoyable gig, made so by the fact that the host took me around and introduced me to various groups of people before I performed. This eliminated the biggest problem facing the strolling performer – the lack of audience anticipation. Unlike most walk-around situations, I wasn't just some guy interrupting people's conversations to show them a few tricks; I was a friend of the host. This completely changed the attendees' attitudes and expectations. It made all the difference in the world, and made the gig a real delight.

I want to wrap up this month with some clarification for assembly secretaries concerning promoting future assembly events. Assembly reports need to be submitted by the twenty-sixth of the month. For example, you would want to get the report of your September meeting in by September 26. However, that report will not appear until the November issue of *M-U-M*. In other words, your report will not appear until two months after your meeting date. (This is because of the way our printing schedule works.)

I mention this because if your report includes promotion of an event that will occur in October, that information will be out-of-date, and I will edit it out. I think it's great for assemblies to promote upcoming events, but be sure to allow sufficient lead time so that readers will be able to take advantage of that information. Thanks. ♦

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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.



President's Desk

Dal Sanders

As you know, this magazine is prepared weeks in advance. I am currently writing this article between shows from my dressing room trailer at the Texas State Fair. The loss of one of the true legends of magic is still fresh in my mind and in my heart.

JOHN CALVERT

John Calvert was a magician, an actor, a director, a producer, an author, an airplane pilot, a ship captain, an adventurer, and a daredevil. He was also our living link to what many have called the Golden Age of Magic. John was inspired to take up magic after seeing Past National President Howard Thurston perform in Cincinnati. He was a contemporary of (and competition to) The Great Blackstone and later Harry Blackstone Jr. He performed magic for well over eighty years and appeared in almost every country in the world.

I was lucky enough to sit in John's audience a couple times. I got to see him perform onstage with his full show and later in cabaret settings with his bride Tammy. John and Tammy were always open with other magicians and eager to share their knowledge and expertise. In the '80s I attended one of John's workshops during which he helped me to perfect my watch steal technique. Years later I attended other lectures and workshops where he tipped some of his other signature pieces. Thanks to Mark Jensen and Assembly 13 in Dallas, Texas, I actually got to know John Calvert and his wife Tammy personally. Just before his 101st birthday, John and Tammy performed at the annual banquet for Assembly 13. After the show I got to interview John on stage. Mark set me up with a trick question that resulted in a hilarious bit of confusion. To see a video of this conversation, please check out the Total Media Online *M-U-M*. We have attached the video to this article.



Sanders and Calvert

Although Calvert continued performing and lecturing into his 101st year, his health declined the last few months of his life and many medical expenses were incurred. John and Tammy's funds were severely depleted to maintain his comfort. Many of you may wish to send cards and/or financial gifts to Tammy to help with medical and funeral expenses. At the time this was

written, she was staying with John's nephew, Fred Calvert, at 4399 Irvine Avenue, Studio City, CA 91604. Friends have also set up a PayPal account for her, ready to receive donations. You don't have to have a PayPal account to send funds to her. Go to www.PayPal.com. Click on "transfer." Enter your email address and "EpicProductions.Juno.com." Enter the donation amount and then answer the questions that follow.

What else can you do? Visit www.johncalvertmagic.com and www.johncalvertmagician.com to purchase the video about Calvert's life and other unique collector's items. In addition to that, almost two years ago John and Tammy asked Mark Jensen to help them sell some of their memorabilia and collectables. Mark has an online store set up where you can purchase photos, program books, DVDs, etc. Many of these items are signed. Quantities are limited. If you would like to support Tammy please visit <http://thats-impossible.com/store/> and click on John Calvert Memorabilia at the top of the page.

CREATIVITY

John Calvert was an extremely clever and creative magician. I have always been intrigued by the entertainers that we consider "creative." Have you ever heard someone talk about how some people are "just naturally creative?" I have some bad news: no one is naturally creative. Creativity is one of those things that the English language has botched. It's like the phrase "falling in love." No one falls in love. Love isn't some big hole in the middle of some idyllic pasture that you stumble into when you least expect it. Love is an active verb. It is something that you decide either to do or to not do. I wake up every day and choose to love my wife, my children, my friends, my job, and the people I will meet during the day. Howard Thurston did the same thing before every show. But I digress; let's get back to the subject at hand.

According to Wikipedia, "Creativity refers to the invention or origination of any new thing (a product, solution, artwork, literary work, joke, etc.) that has value. I think that creativity is the activity of making something – the activity of creating.

I also believe that creativity is not a talent. To be perfectly honest, most talents are not really what we refer to as talents. Creativity is not something that comes naturally. Like loving someone, creativity is something that you either decide to do or to not do. However, it is an activity that the more you practice it, the better you get at it. It's like playing a guitar, or writing, or painting. You get better at these things through repetition.

One of the things that our assemblies should be doing is fostering and encouraging creativity. Too often we shoot down ideas that are new or fresh. Someone may come in with a new way to do an effect only to be met with those seven deadly words: "That's not the way to do it." It doesn't matter that the new method may be as good as the traditional way to do the effect. Magicians tend to reject new ideas on the grounds that it is too different from the traditional methods. On the other hand, someone may come in to the local assembly with a new idea that may attract a new (or at least different) crowd to the monthly assembly meetings only to be met with those other seven deadly words: "We've never done it that way before."

If we are to truly "elevate and advance" the art of magic we need to encourage innovation within our ranks. We need to stop using any version of those seven deadly words. We should reassure those creative types that what they are doing has value. We should inspire them so that they may inspire others.

Of course, this is only my opinion; I could be wrong. ♦

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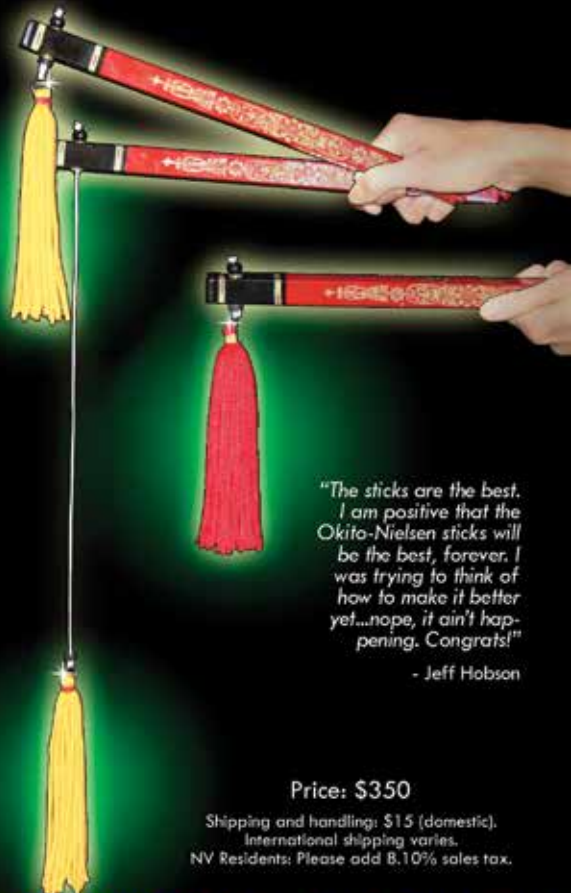
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1

DOUG EDWARDS ROCKS THE WORKSHOP!

NEW YORK, NY— In September, magician Will Slade from Washington, D.C., joined us at the Magic Table, trading coin moves with Richie Bossong. They were a pleasure to watch. Scott Mero, Jerry and Lee Oppenheimer, and Rene Clement were also at the Table this month, which meets at the Edison Café on 47th Street in Times Square. We start around 12:30 sharing magic and lunch.

Our Monthly meeting occurred on September 12. Before the meeting at 6:30 the PA 1 By-laws Committee meet and many issues were discussed and recommendations were suggested. Chairman Tom Klem asked that they put a list of subjects to discuss in a conflict resolution committee. It was agreed to add it by all at the committee meeting. The Business Meeting then was called at 7:15 but we had a guest: RVP Eric DeCamps. Eric addressed the assembly stating he was sorry he did not visit the assembly last year and that he was available to our members to provide counsel.

After Eric departed the Business Meeting started. President Throwdini reported that the newly created PA 1 David Oliver S.Y.M. Award had a recipient. David Oliver had selected Ben Zabin of the Bill Andrews S.Y.M. Assembly 42 in Stamford, CT. Ben and his father will be coming to the next PA 1 meeting to receive the award. Committee reports were given; it was a lively meeting, which adjourned at 8 p.m. We had a great lecturer, Francis Menotti. He was smooth as silk and the assembly really enjoyed the evening.

On Friday evening Doug Edwards held court at the Gemini Dinner. His workshop was called "Mentalism with Classic Apparatus." He performed several effects and then taught them. One was The Rock of Gibraltar. He then went on the show some self-working tricks and some very skillful card handling. He taught it all, drawing from his deep knowledge of magic and its mysteries. Many PA 1 members were there; it was a



Doug Edwards leading the PA#1 Workshop

terrific night for all of us.

As the newly appointed PA 1 Historian, I spent a day with valued member Rhoda Houslanger. We spoke about her life as a performer and PA 1 member. Did you know she was a professional performer written up in the *Daily News* when just shy of five years old, or that she did a single in the 1985 Salute to Magic performed by Le Grand David. She got a tremendous reception and wild applause. What a great PA 1 member. —Tom Klem
Parent Assembly 1 meets at Mount Sinai on Madison Avenue in Manhattan Contact Tom Klem tpk47@aol.com (212) 725-5258 www.sampal.com for more details.

2

AN EVENING OF WONDER

SAN FRANCISCO, CA— In the silence of the moon when mystery emerges, mages and guests gathered to evoke enchantment and wondrous delights. Tonight's teach-in focused on the many methods for forcing a card. Corky LaVallee began the session by demonstrating several easy forces, including the bottom card, top card, and riffle forces. Rich Seguire offered more versions of simple forces. The group also discussed the usefulness of employing a fixed or gimmicked deck.

Corky started the evening's performances. Assistant Mary Caris thought of a card, which Corky correctly identified. Then Mary, given the opportunity to ascertain the card Corky had predicted earlier, verified the precise card.

Hippo Lau presented an amazing routine without touching the cards. He allowed his assistant Corky to handle the cards, dealing them

into several piles of varying quantities. After Corky had narrowed the packets down to one, Hippo revealed the exact number of cards in the packet. In an amusing back-to-school skit, Dan Sneider pulled a four-foot #2 pencil from a small brown paper bag. This pencil would certainly last the whole semester. Dan, with Corky's assistance, then deftly executed Matt Ellison's Triple Impact, a great crowd pleaser.

Stu Bacon performed two routines with a back-to-school theme. Telling a story of a student sent to the principal's office, Stu tied a pair of plastic straws together and then magically separated them. For his second effect, he showed a packet of five cards, each with a different vowel printed on it. John Caris selected one card and Stu correctly identified it. Bill Langdell cleverly produced a quarter signed by Rich from a nest of plastic cases. Yes, the coin was found in the smallest container. John presented Howard Adams's astonishing ESP routine Triplersons. Jack Langdell enjoyed the evening's entertainment and did his part vanishing the cookies. —John Caris

Golden Gate Assembly 2 meets first Wednesday at 7:30 p.m. at Community Room of Taraval Police Station, 2345 24th Avenue, San Francisco. Contact Tamaka Tamaka3715@aol.com (415) 531-9332 <https://www.facebook.com/groups/249018441875771/> for more details.

4

FRANCIS MENOTTI LECTURES

PHILADELPHIA, PA— Our September meeting featured an excellent lecture from Philadelphia's own Francis Menotti. First, President Brian Hurlburt extended a warm welcome to our many members and their friends before conducting an extremely brief business meeting to allow the lecture to get underway.

Francis, who has been a friend of Assembly 4 for years, is one of the most creative minds working in magic today. Over the course of two hours he performed and taught

many of his signature effects, which are featured on his critically acclaimed DVD, *The Treachery of Tricks*. His presentation included some masterful tricks involving cards and coins that really packed a wallop and incorporated the theory behind the handling.

One of the highlights of the lecture was Silver, in which Francis borrowed a \$1.00 bill, displayed it on both sides, and then proceeded to fold it into sixteenths, at which point it visually transformed into a silver dollar and was then instantly transformed back into a dollar. Another highlight of the evening was an effect called MWI (Multiple World Interpretation) that had to be seen to be believed. In effect, a card that had been freely selected from a



Francis Menotti Captivating the Crowd at Assembly 4

red-backed deck was signed by an audience member before being reinserted by that individual into the deck between two cards of his choosing. Miraculously, Francis removed a blue-backed deck from his pocket and, lo and behold, the very same suit and color card that had been selected from the red deck and signed was sandwiched between the same two cards in the blue-backed deck that it had been placed between in the red-backed deck. In addition, the card also contained the spectator's signature despite the fact that he had only signed the red-backed card from the red deck at the outset of the trick. This effect left everyone speechless. The lecture was a resounding success and everyone in attendance witnessed some amazing magic. If your assembly is looking for a superb lecturer, you need look no further than the incomparable Francis Menotti. —Peter Cuddihy

[The James Wobensmith, Assembly](#)

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

7

**A WONDER FULL LECTURE
BY JAY SCOTT BERRY**

OMAHA, NE— If someone asks me how an illusion is done, I explain that once you know the secret the “sense of wonder” is gone. When Jay Scott Berry lectured, the thought occurred to me that it can be recovered by performing an effect and watching the response of the audience. That alone was worth “the price of admission.” When the music started I knew we were in for a treat. We sat in awe as a coin appeared and vanished – then re-appeared and then disappeared again – in several different ways. He moved on to produce a ball from an empty purse and then turned it into a silk.

Producing a string and a ring that invisibly went onto the string then off and then on and then, while twirling the ring on a table, he got it back onto the string. After suggesting that magic was indeed a “craft” to be learned he turned a slip of paper into a \$100 bill and then into a large silk bill, all the while adding his own comments and then appearing to be just as amazed as we were. After we relaxed, he explained that sometimes destiny plays a role and looking for following the suggestions of the signs all around he performed a mentalism/prediction that impressed the audience.

After his last effect he explained the relative positions of the magician and the audience and how one should use this theory to make the magic stronger and almost foolproof. How often have you seen a performance that seemed so impossible and then learned that you have already been exposed to the techniques to do exactly the same things? He showed a novel gimmick and then walked us through the steps to perform his magic. He used some of the same “tools” I use and hid them from plain sight so I sat in wonderment during the entertainment. His demeanor suggested that he was just as caught up in the magic as I was. All at once I was acting the part of the magician’s assistant and amazed at how I could perform the same “miracles.” I seldom experience this at lectures. What I learned is that I have the tools to perform the art of magic. Jay Scott Berry taught me how to use them to



Jay Scott Berry performs Ring and a String for Ian Andress

create a masterpiece, and then to create a sense of wonder. This was best learned during his live performance. —Jerry Golmanavich
The Omaha Magical Society meets generally every third Monday at 7 p.m. 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

**TWO STEPS FORWARD AND
TWO STEPS BACK**

ST. LOUIS, MO— August 21, 2013, marked the Broken Wand Ceremony for Robert F. Cole Sr. of Wentzville, MO. PNP and Assembly 8’s Chaplin, Harry Monti, read the ceremony as requested by the family.

August 22, 2013: Jubilee Review. Special thanks to Terry Richison, co-chair of the Midwest Magic Jubilee who came by to answer questions and share stories. Most everyone attending had been to the Jubilee and everyone spoke of the fun they had and the lectures, close-up shows, and stage shows. After the short meeting and slide show we had our “After the meeting Magic Show!”

First up was Derrick Daniels, who caused his ring to float about. He was followed by Columbus Smith, who taught everyone a great card effect. He brought everyone cards to practice with. Harry Monti, goes nuts with magic, performing literally with nuts! Dan Todd taught a card effect and followed it up with Chris Randal’s Hollywood Squares. Sandy Weis brought her dog, Rocky, who played the piano – Bach – but his Bach was worse than his bite!

September 12, 2013: Self Working Magic night. We had a good attendance of members and visitors. The officers covered the business meeting in record time! Randy Kalin, assisted by Adam Putman, performed and taught us a great little self-working card effect. Adam, then assisted by

Randy, performed and taught us a calculator gem for an iPhone (no special App needed). Columbus Smith taught us a rubber band through pencil effect. He brought pencils and rubber bands for everyone to practice with. We were all enticed with the Alex Elmsley video that Steve Barcelona shared with us.

September 14, 2013: Broken Wand Ceremony for Harry Machin Jr. of Webster Groves. Harry Monti read the ceremony, as requested by the family. —Dan Todd

Assembly 8 meets at Mount Tabor United Church of Christ at 6520 Arsenal in Saint Louis MO 63139 Contact Richard Blowers rmblowers@aol.com (213) 846-8468 <http://Assembly8.com> for more details.

11

**QUEEN CITY MYSTICS
SEPTEMBER PICNIC**

CINCINNATI, OH— Assembly 11 started off the 2013-2014 Magic year with a picnic on September 15 with the local I.B.M. ring magic. Many bargains were available at the flea market before the food and War of the Wizards between Assembly 11 and Ring 71.

After eating and the initiation of the new officers for the next magic year, the magic contest was held. Unfortunately, the I.B.M. performers edged out the S.A.M. compeers, so wait until next year.

The assembly magi were: Shellina Borgman presenting her Mad Hatter theme magic pertaining to the Alice in Wonderland characters; Joe Farag entertaining with his wild sense of humor and his magic; and Don Hinton showing us his mental ability with his triangle predictions, —Don Hinton

Assembly 11 meets at Haines House of Cards in Norwood, Ohio on the second Friday of each month at 7 PM Contact Don Hinton dhinton@cinci.rr.com (513) 2480773 assembly11.com for more details.

13

WORKING THE MIKE

DALLAS, TX— The Dallas Magic Clubs met Tuesday night for their first get together since the Texas Association of Magicians conference, which took place over Labor Day weekend. Visitors included Colton Morrow, Will Baffle, Shawn Messonnier, Gineva Jones, and special guest Richard McClure.

The first order of business was

held by Frank Seltzer, who invited member Rob Divers up to receive his membership packet as a new member of the S.A.M. The packet was presented to him by none other than S.A.M. President Dal Sanders. Next, Richard McClure from AVSD Productions briefly spoke on the use of microphones in performance. This talk included types of mics, positioning of mics, and tons of information on gating, feedback, proximity effect, and other technical aspects. There is no way to do it justice in print, but suffice it to say that Richard was extremely knowledgeable and the club appreciated his lecture.

There were four performances this evening, kicked off by visiting magician Shawn Messonnier. Shawn invited a volunteer up to participate, asking her to lay seven different colored poker chips in a line, in any order she wished. Through a series of free choices, the volunteer ended up with a blue poker chip. Shawn opened a small envelope containing one poker chip – a matching blue chip.

Dal and Cinde Sanders took a break from their children’s acts to attempt a two-person mentalism act. Dal presented a stack of large cards displaying movie posters on one side and lists of movies on the other. After the cards were shuffled by one spectator, stacks of cards were distributed to three other spectators. Each person selected their one favorite movie. They then were asked, one at a time, to stand up and read (as expressionless as possible) the list of movies on the back of the card, which included the selection. As the names were read, Cinde identified each of the three selections.

Frank Seltzer displayed a large domino card with one spot on one side and five spots on the other side (or was it four? or maybe six?). Frank’s explanation of how the card effect worked seemed legitimate at first, until more spots started appearing.

The final act of the night featured Derrel Allen, who performed the deadly Devil’s Spike. A large metal spike was hidden under a Styrofoam cup and shuffled among other cups by a spectator while Derrel was distracted by Cinde Sanders. Derrel proceeded to crush the cups with his hand, leaving only one cup – the one containing the spike.

The Dallas Magic Club, Assembly 13 meets at 7:00 on the third Tuesday of the month at Crosspointe community center, Theater 166, in Carrollton Texas. Contact Reade Quinton reade.quinton@gmail.com (972) 400-0195 www.dallasmagic.org for more details and directions.

17

SUMMER SIZZLER

SPRINGFIELD, MA— Dr. I. R. Calkins would have really enjoyed himself at the Assembly 17 Summer Sizzler 2013. After an estimated sixty years of being rolled up and stored in someone's carriage house, his home stage's backdrop was unfurled once again and served as a backdrop for our summer picnic gathering. Our newest member, Peter Lennis, expertly worked five grills.



Lord and Lady Blackword

Guests from Assemblies 21, 16, 118, and National Secretary Marlene Clark came. President of Assembly 21 and Life Membership Chairman Dan Sclare brought along his support and extra bracelets for anyone supporting David Oliver's "Team Purple."

While the food was being prepared Bob Carroll exhibited some of his stage expertise he wrote of in his new book, and provided a "game show" with 50/50, call a friend, or poll the audience in order to answer magic questions. Many did not know that Jay Marshall was once a member of Assembly 17!

President Rich Gilbert prepared many ears of corn on the cob, while photographing many incidents of fun which was had by many. When Treasurer PJ Pinsonnault was not table hopping and performing with his fifty-two assistants, he was selling tickets for the raffle of many donated items. The raffle took almost an hour to complete!

Guest Bill Radner brought some memorabilia that his father, Sid, had of New England's rich history of magic and took more pictures of our happenings. Dick Lavengood donated an old '40s photo of our assembly that included Dr. I. R. Calkins, Al Rapisarda, Joe Karson, and possibly Jay Marshall

This year's stage entertainment, Lord and Lady Blackword (NE RVP Joseph and Kathy Caulfield), wove many stories of history and lore. Kathy had the assistance

of her dog Baxter to perform a blindfolded mental routine. The blindfold was on Baxter! Our final act, Dennis (Vice President of Assembly 16) and Janet Pimenta with their rabbit, Stu, did some dove magic and performed a levitation of Janet. (See photo.) Janet is not only an assistant on stage; she also helped with the preparation of the meal and grills.

The festivities were overseen and safety provided by our Sgt at Arms Ed Kazar.

Thanks to all who came and enjoyed our Summer Sizzler. Be watching for the invite to "Visit for a Spell!" next year. —Tom Gentile

Dr. I. R. Calkins Assembly 17 meets on the first Friday of month, except July and August at Moto-X Bike and Magic Shop 69 East St. Ludlow MA at 7:00. www.assembly17.org "Visit for a Spell!"

21

YOUR BUSINESS CARD

HARTFORD, CT— The theme this month was Handing Out Your Business Card, hosted by Roger Cisowkski. MI Dan Sclare performed a version of Out to Lunch using business cards. Roger then produced his business card from between a \$1 and \$10 bill.

Our Assembly Dean Bob Killian told a story regarding numerology – how the numbers seven and eleven are regarded as lucky, while the number thirteen is associated with ill fortune. He capped off the story with some predictions about a number chosen at random by the group and calculations involving the numbers 7, 11, and 13. Bob revealed that this trick was taught to him by Fitch Cheney many years ago. Bob then showed seven business cards and did a counting trick. Jon Cap showed us a packet of his business cards, and one mysteriously rose from the middle.

Jason Abate had Dave Garrity select a card and write its name on a business card. Jason's prediction



Jon Cap's rising card

was inside a stapled "envelope." (Correct, of course.) Soll Levine demonstrated a Z-fold wallet to produce a b-card. Steve Wronker showed us his technique of using a Himer wallet to produce not only a b-card, but a "million-dollar" bill that had his contact information on the reverse.

Dan showed us the Card Now iPhone app that "prints" b-cards, with appropriate sound effects. Jon then showed us how to get the same effect (minus the sound) with just the normal photo-viewer on your Smartphone. —Dana T. Ring

Assembly 21 meets at Angelo's On Main, 289 South Main Street, West Hartford, Connecticut 06107. Contact Dana T. Ring dana@danaring.com (860) 5239888 www.ctmagic.org for more details.

22

ALLIED ARTS NIGHT

LOS ANGELES, CA— The September 16, 2013, meeting of Southern California Assembly 22 was presided over by President Tom Meseroll, who welcomed members and several guests before announcements of upcoming magical events and presentation of the new member welcome packet to Patrick Murphy.

Tom then introduced Kim Hallinger, the emcee for the evening's program of Comedy, Variety and Allied Arts. Michael Perovich was the first performer, telling an amusing story with the rarely seen artistry of hand shadows. A demonstration of juggling skills by Tom Meseroll featured the use of balls and knives, and concluded with a spectator taking a bite out of an apple Tom was juggling.

Nate Kvetney presented a joke-filled comedy mentalism routine (of course, all his revelations were correct, even if a bit suspicious). John Engman demonstrated his invention, the "Mr. E. Chops-a-Lot Food Chopper" (a hand guillotine). The program concluded with Ted "Suds" Sudbrack doing a comedy card location in western attire assisted by a toy donkey that located the signed card.

The meeting concluded with the Trick-of-the-Month drawing, and adjourned to the refreshments table set by Bill Yamane. Members lingered, sharing magic and fellowship around the tables. It was another delightful evening of magic for Assembly 22. —Ed Thomas

Southern California Assembly 22 meets the third Monday each month at 8:00 PM, St. Thomas More Parish Hall, 2510 South

Fremont Avenue, Alhambra, California. Contact Ed Thomas magicmred@earthlink.net (213) 382-8504 for more details.

25

SELF-WORKING AND IMPROMPTU

ELMWOOD PARK, NJ— It was self-working card trick and impromptu magic night. President Phil Schwartz started us off with his version of Mixed Symbols. Phil had one of the five standard ESP symbols drawn on five different business cards. These were mixed. Phil asked Richard Bangs to mentally select one and note its position from the top of the fan. Bangs moved them around; Phil shuffled them and moved one forward. It was Bangs's card! Then Phil did another impromptu mental effect. John Henderson rolled a die a few times, adding the numbers up. Phil told him the total, not seeing the tosses.

John Henderson next with a coincidence effect, Fore-shadowed, by Ryan Schultz. John explained the force used, and Ron Wohl offered thoughts on it, calling it the "fool-proof" force and using it in a few effects of his own. Al Kalin did a nice coin flight using two silver coins and a brass Chinese coin, and a story about his Uncle Ben and his rice conversion. Al also showed an effect using a nice forcing deck.

George Silverman next, getting our Nigerian visitor, Paul, to select a card by cutting the cards. The trick didn't work right and Paul got kidded the rest of the evening. George showed us how to get a freely named card to a freely named number. He showed the Simon Lovell cull, the use of a breather key card, and a tiny plunger to cut the deck and find a selected card.

Richard Bangs showed the Martin Gardner book, *Impromptu Magic*, which Bangs highly recommended. A die was examined, placed in a small box, and then stabbed with a small sword. John Mintz showed his version of Al Koran's Encore Card Stab. His version is quite different and works well for him.

Ron Wohl talked about the Palmetto Card, and then did a clock dial effect with three different phases. He concluded with the Swindle Aces. Bob Delaney borrowed a \$20 dollar bill, signed it, and turned it into a \$2 bill. But he did return the 20 (Honest Bob!)

Richard Micucci, president of Ring 113, and president of All State Medal Company, did a neat effect with two copper washers, in which the hole from one travels

to the other, and are examinable. Things wrapped with Sean Burke doing a strong mental effect. A spectator cut the cards several times to select a card that Sean had predicted before. —Del Dixon

The Rouclere-Zarrow Assembly meets every third Friday of the month at 8:00pm at the VFW Hall, Veterans Place, Elmwood Park, New Jersey. Contact Phil Schwartz quackmagicphil@aol.com (973) 263-4419 www.livemagicguide.com/sam25 for more details.

30

THE GILBREATH PRINCIPLE

ATLANTA, GA— Our Professional Development series continued with Professor Matt Baker giving us an interesting presentation on the Gilbreath Principle. This effect was first published in the July 1958 edition of the *Linking Ring* by Norman Gilbreath. A Parade followed in June, 1966. The principle in card magic involves a setup so that there is alternating red and black cards and when shuffled, the pairs will be red and black, enabling the performer to read the mind of the spectator and predict the cards. Matt performed a couple of effects using the principle and explained the workings. He also handed out notes on his presentation.

Our performers were few, but mighty. West Evans performed a Coins Across routine with a cork, a wand, and a cup. Merritt Ambrose did a coin matrix using four distinctly different coins. Jim Driscoll brought in his first attempt at an impossible bottle. Very good work!

Our 900th meeting of the Atlanta Society of Magicians will be coming in March. We are planning something special for that time. Anyone who is interested may join us for the celebration. —Carol Garrett

Assembly 30 meets the second Tuesday of the month at Piccadilly Cafeteria, I-85/North Druid Hills Road, Atlanta, Georgia. Contact Secretary, Carol Garrett carolmswiz@aol.com for more information.

31

TWO IS BETTER THAN ONE

INDIANAPOLIS, IN— It was a month so packed with magic that one night couldn't hold it all. The theme for our monthly meeting was card magic. Reverend Jack Weigle kicked things off with his homemade counting frame effect. A spectator selected a number that

was translated into a symbol that was in fact the same symbol that Jack had predicted. Jeff Higgins continued the theme performing a very quick three-card trick followed by a delightful twist to the Color Vision effect, whereby he could predict not only the past (the color that the spectator chose) but also the color that he would choose in the future.

Daniel Lee helped us relive the '60s when we used a Magic 8-ball to predict the future. However, for practical purposes, Daniel substituted a magic chard for the bulky ball to divine the card that the spectator selected. David Kirby, with a capable assist from his lovely bride, Linda, strayed from the card theme by presenting a wonderful straitjacket escape. It was noted that this presentation was a first for our assembly.

Steve Spence brought us back to card magic with a Shoot Ogawa piece. He demonstrated with a hole punched in a playing card how he, as a mediator, worked to heal warring parties' disputes by taking their dispute upon himself. He represented this by magically transferring the hole from the playing card to his business card.

Taylor Martin and Jim Croop closed out the magical performance part of the evening with a flourish by performing the Three-Card Simpatico and Déjà vu by Carl Andrews.

President Martin then took this opportunity to install our 2nd V.P. Aaron Kalinowski who had been absent from the assembly on the



Assembly 31 Officers

date of the formal installation of the other officers due to pressing business.

Finally, as though that wasn't enough, Taylor continued our monthly teach-in from the literary classics of magic by discussing and demonstrating the use of the overhand shuffle control. Our assembly continues to be dedicated to improving the magical knowledge and skills of our members.

But, boys and girls, that's not all; there's more. On September 18, Assembly 31 and Ring 10 jointly sponsored a workshop and a lecture by the incomparable Shoot

Ogawa. Those of us who experienced both enjoyed almost five full hours of amazing magic and magic theory. What Shoot can do with a few coins truly have to be seen to be believed. —Steven A. Spence

Assembly 31 meets the first Monday of each month at 7:00 p.m. at Irvington United Methodist Church, 30 Audubon Rd., on the east side of the City unless otherwise announced. If the first Monday conflicts with a holiday weekend, we postpone the meeting by one week. Contact Taylor Martin kazoo23@aol.com (317) 413-1320 www.sam31.om for more details.

35

SCHOOL'S BACK IN SESSION

POUGHKEEPSIE, NY— A new slate of officers welcomed in the new season of lectures and meetings. New officers are President Joel Zaritsky, VP Terry Morgan, 2nd VP Ryan Dutcher, Treasurer Craig Kunaschk, Secretary Michael Bochar, and Scribe Darryl Bielski. Outgoing President Derrin Berger was thanked for his service by receiving a TV remote control wand. We can only hope that a few waves of it can make some reality shows disappear.

Joel gave a rundown of what is on tap for the upcoming months. Besides having great lecturers our way, Terry will be doing a series on the basics, to be called "Morgan's Moments," which will be taped and accessible to members to view at any later date. Also, we will be starting a local S.Y.M. chapter.

Tonight was "Open Mic" night, and the evening's entertainment began with Terry Morgan doing an Aldo Colombini version of Cards Across, assisted by Max Alexander. Next up was Derrin Berger with a spelling trick. Assisted by Max and Tigman, the suits and colors matched each time the last card was turned over. Max then performed a matching card trick, stating that the explanation for the effect is available...in a book. At least that will narrow down the search for anyone looking for the explanation. Max and Gale Alexander performed a "communications demo" with Max being blindfolded, yet still able to identify the objects that Gale was holding in his hand.

Kevin Meyerriecks gave a talk on how to "eat" fire, with the

necessary props and products used as well as safety precautions. Spry Ed Fitchett performed Dr. Jak's "Supersonic Prediction," which used a spinning card holder that turned out to be quite mesmerizing the longer you looked at it. Ryan Dutcher, assisted by Tigman and guest Ed Endlich, despite having his hands tied, was able to extricate himself and become re-tied again at will. The evening's entertainment came to a close with Joel Zaritsky performing a Gypsy Thread routine utilizing a balloon while telling us how his interest in magic came to be. With this auspicious beginning to a new season, it promises to be an entertaining year indeed. —Darryl Bielski

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 Joel Zaritsky jizdds@optonline.net (845) 546-1559 www.sam35.com for more details.

37

MILE HIGH MAGICIANS SOCIETY SPECIAL NIGHT

DENVER, CO— Our September meeting night was postponed by one week because of the horrible flooding that has recently ravaged our state. However, better late than never. Originally planned as stage magic night the meeting took off in several interesting directions. President Chad Wonder began with an introduction of brand new member Michael, and then asked for the help from a member of the audience. He choose devoted and long-time member Gerald "Jerry" Stoll to come up front. Little did Jerry know, it was for a surprise recognition of Jerry's countless years of service to our club in the form of a lifetime member's pin and status.

Joining the club in 1980, Jerry had the distinct title of serving as an officer more times than any other member – from editor to President (88-89) and back again. Jerry even produced the public show and much to his surprise he performed in it too. He had asked his good friend Charles to perform as emcee that year. Charles said he would only do it if Jerry was in the show, too. In fact it was Charles that lured Jerry to the club in the first place and made him Sergeant at Arms. Special note should be given to Jerry's lovely bride Louise for buying a beautiful cake that inspired Jerry to come to the meeting. His award came to him in a firebook case. The meeting was then held by impressive collector Chris Manos



Gerald "Jerry" Stoll is awarded a lifetime member status by President Chad Wonder

who showed us the difficulties that some stage apparatus can give – both by malfunctioning and also by traveling. He brought along his delightful homemade snowstorm chair that he has traveled with to far-off lands. It is so intricate underneath that it resembles a bomb. In fact, once the Russian KGB thought just that.

Stuart Hayner gave a fast lesson to Libby on how to get in and out of a Hindu Basket. He then let the members see how she looked while in it.

The brightest was saved for last in a presentation on stage presence by young member Timothy Anthem Cripe. He has taken the middle name Anthem because he has constructed a thirty-seat theatre in his Mom's garage called the Anthem Theatre. He demonstrated a brilliant piece of stage mentalism using small envelopes with personal information gathered from members of the audience. Timothy has a commanding voice and a very strong stage persona. —Connie Elstun
[The Doctor Earl Reum Assembly 37 meets the second Thursday of the month at Riverpointe Senior Center in Littleton Colorado. Contact Chad Wonder Chad@ldomagic.com \(303\) 933-4118 www.milhighmagicians.com for more details.](#)

47

A NEW YEAR WITH GREAT MAGIC!

ROCHESTER, NY— Thirteen members and prospects were in



Our First Meeting!

attendance and it wasn't even Halloween. We are considering having a flea market either before or after meetings to allow members to sell items from their prospective "junk drawer" before a convention auction. On to magic! Here is a brief synopsis:

JP Lacey performed Professor's Nightmare, but using a theme of SAM magicians being of different ages and backgrounds (ropes were three different sizes) coming together to be the same. Very well done!

Joel Greenwich performed a very interesting prediction effect. A predicted card was in the exact position of a number that the spectator chose. Brian Smith performed Crazy Man's Handcuffs. With his rollicking patter, it was seen that this was one of his favorite routines.

Professor REM kept up the pace with a packet effect. He placed a card on the table and showed that the others in his hand were all alike, but different than the one on the table. Then, he would pick the tabled card up, place one in his hand onto the table and now the ones in his hand matched the one previously on the table! He did this card illusion several times and then offered to explain it after the meeting.

New prospect Paul Merrit, noted "paddle maniac," showed us two of his collection. The first was a jumping fly (plastic), one on each paddle, which hopped back and forth to join its neighbor. The other was a homemade trick with stickers and props purchased from The Dollar Tree. Symbols on each of the two paddles used turned into Batman.

Keeping with paddles, I showed a dry erase marker paddle and a routine in which spots jumped and multiplied. I then gave out a flower paddle to each member and taught the paddle move. Three flowers on the paddle, two yellows and a red with the red being in the middle were shown on both sides. With a magic flick, the red flower jumped to the top on both sides.

Finally, Jeff Blood was getting ready to leave, but stopped long enough to show us his Houdini pen. A card was noted by a spectator and miss-guessed twice by Jeff. In frustration, he asked Houdini for help and the card appeared on the pen! —Mike Ihrig

Assembly 47 meets the third Tuesday of months September – May at 7pm at St Joseph's School, 39 Gebhardt Rd,

Penfield, NY 14526 Contact Mike Ihrig ihrigmagic@aol.com (585) 377-1566 www.sam47.com for more details.

51

HALLOWEEN COMES EARLY IN PEORIA!

PEORIA, IL— President Jerry Tupper opened the August meeting by having any members who wished, to tell their personal stories about Fellow PMA member Gordon Snow, who passed away on August 4th. The stories told were both touching and funny. We think Gordon would have approved.

A deli tray was sent to the meeting, courtesy of CJ Diamond, who recently moved to the Boston area. This was much appreciated and enjoyed by all. Typical business was minimal, just some quick updates on upcoming and potential lectures.

The magic followed the theme of Halloween. We chose to do this in August, because September will be our annual picnic, and by October, our Halloween shows would have already been set. This gave some members a chance to test material in plenty of time.

Mike Tate showed a fun thing, a box filled with spiders, one of which decided to crawl mysteriously about...mysteriously considering they were all rubber spiders! Grant Golden showed a nice Halloween routine that he got from FAB Magic called, Witch, Ghost, and Bat. A flying bat turned into a baseball bat. Doc Lowery had a haunted wand, really a groan wand, but with the creepiest sound I've ever heard!

Michael Baker first showed a Halloween theme Nest of Boxes. A marked coin magically traveled to the innermost box, somehow accompanied by the keys that were to unlock the box! Fortunately, Michael is a magician and somehow managed to extract the keys while leaving the coin still securely locked inside. Okay, that's not how it was supposed to go, but it was good for a laugh. Michael then showed the Vampire Block escape, and finished with a Supreme magic effect called Oh, Mummy! A mummy closed within a sarcophagus was accidentally stripped naked when a long length of mummy wrapping cloth was pulled out.

Brad Borland showed a Simon Aronson trick called Shuffleboard. A few of us hung around for a while after the meeting to talk more magic. —Michael Baker
Assembly 51 meets the third Monday of the month, beginning at 7:00pm at Schnucks Grocery in the Metro Center, University

and Glen. Contact Michael Baker themagiccompany@aol.com (205) 612-3696 http://peoriomagicians.com/ for more details.

52

SOMETHING THAT YOU "LABORED" WITH

SAN ANTONIO, TX On September 5, 2013, Brother John Hamman Assembly 52 held its monthly meeting at LaMadeleine Restaurant. President Don Moravits welcomed members and wives. Also welcome to guests, Jennifer, Ethan, and Andrew Adams, daughter-in-law and grandsons of Ray and Barbara Adams. TAOM 2013 was well represented by Assembly 52 in Dallas over Labor Day weekend. It was the general consensus that everyone had a great time, especially seeing old friends and making new ones.

Tonight's theme was something that you "labored" with, and starting off the open performances was President Don Moravits, who did a Gospel version of the Hexaflexagon. Claude Crowe entertained with Diamond Jack, and Ray Adams did a nice bill switch. Michael Tallon amazed with Unshuffled, and Paul Mims, with the help of guest, Andrew, performed the Cut and Restored Rope. Doug Gorman ended the open performances with the puzzling Bermuda Triangle effect.

John Murphy was at the teaching table this month. He performed and then taught a clever self-working card trick called Triple Forecast. John then treated us to his specialty: ope Magic. He taught an effect called Jumping Ends, in which the ends of the ropes jump from one hand to the other. Amazing! Thanks, John, for teaching these two awesome effects.

We have several scheduled lectures in the upcoming months. Among those are Doug Conn, Roy Zaltsman, David Gabbay, Nathan Kranzo, and Chris Manos.

Door prize winners were Paul Mims, Michel Tallon, and Geoffrey Sadowski. Paul won Optical Brainwave by Barrie Richardson, Michael won Altered by Bruce Bernstein, and Geoffrey won Odd Quad by Daryl.

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

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MYSTICS ARE BACK WITH BOLTER!

MASSAPEQUA, NY— We're back for the 2013-14 season and we really have a great lineup of guests coming so stay with us, with more details to follow. President Phil Levy and Vice President Mitch Goodkin got the meeting started with more sad news than happy. Suffice it to say that The Long Island Mystics will have their hands full and at the ready to help out with numerous fund-raising events with our magical talents to help out those in need (members and non-members alike) in raising finances for medical expenses.



Chris Bolter and L.I. Mystics Pres. Phil Levy

After the meeting, we had our notepads ready to learn about the art of mentalism with Chris Bolter. Chris opened with a card trick? Yep, just so he can show off his roots as a magician. (Nice diagonal palm shift, Chris) After waking us up with the card onslaught, he went right into his *actual* mentalism show material. His extensive opener revolved around a borrowed bill and was incredible. By blending in mentalism and then the disappearance of the bill to an impossible location, he made it much more impressive. Chris went on to the Magic Square. Don't zone out now because we didn't. His was fast and down-and-dirty simple. Plus, when the serial number on the borrowed bill was summed up, it also matched the random total. The call back of the century! No detail was left out including the type of board that he built that really stepped it up a notch.

His middle acts involving playing cards really fooled us, but after the break, he went into a subject that was a first for the Mystics in a long time: the Q & A! I was stunned at the recalling of past reactions from people after he performed this act. It was eye-opening. He even performed a demonstration of cold reading that was a rare treat for us. At the end, he opened the floor to answering anything pertaining to marketing, performance, and even

his case set-up. Like the case he used with all the tricks exposed, he was open for anything from us. —Lou Johnson

Long Island 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 loujohnson@loujuggler.com (516) 978-7735 www.limystics.org for more details.

80

STUDY GROUP

HAYWARD, CA— This spring Assembly 80 began a study group in addition to our usual monthly meeting and club show. Doug Eakin is our inspiration and guide. From his survey of books making major contributions to magic Doug selected Tommy Wonder's *The Books Of Wonder*. Through the course of our meetings we have learned Fabricated, Counterfeit Spellbound, Elizabeth III & IV, and are starting Card in the Ring Box, all from Volume One.

In August we held our annual barbeque and show. Dinner was the usual burgers, Kathy's Castillo's casserole, beans, and Byron Walker's chocolate silk pie. On the show Rene Castillo did a card transformation, Bruce Jordan performed three wonders: Confusing Wands, Sad Clown & Happy Clown, and the Dutch-Duck Predictions. Bill Ragsdale wound up the show with Tommy Wonder's Elizabeth III & Fabricated, Steve Valentine's 3/4 of Diamonds, a shortened Out Of This World Bill calls Out Of This Moment, and the Open Prediction.

Our trivia is that Steve Valentine worked that same trick on Bill as his close-up victim at the recent *MAGIC Live Vegas Convention*. It appears in the new book *Live From The Magic Apple*.

We are proud to report our newest member, Michael Della Penna, won first place at the recent Oakland Magic Circle stage competition. His act included Botania, an updated variation on the Hippy-Hop Rabbits, very colorfully presented using a Princess & Dragon plot, and a slick, fast-paced *Passé Passé Bottles*.

Our next major events are the annual Halloween party and Christmas party.

Assembly 80 meets at 3481 Sandpiper Court, Hayward, CA on the third Wednesday of the month. Contact Bill Ragsdale, phone 530-867-6241 or bill@billragsdale.cc for more information.

88

AUG/SEPT CORN ROAST/ DAVID GABBAY LECTURE

ANN ARBOR/YPSILANTI, MI— The Ann Arbor Magic Club had its annual corn roast get together August 24th with George and Sally Honer hosting. It was a very good turnout with great food and equally great magic being shown by its members! Then for September we had an exclusive lecture from an award-winning magician from Los Angeles, David Gabbay! This was one of the best lectures I've seen in a while.



David Gabbay

David started out with the Gabbay's Coin Opener, in which four silver dollars seem to appear from nowhere! Invisible coins are removed from a small purse with the fourth being visible; as the audience looks back to the table all are visible! One of David's routines that was shown, the Clown Purse, was used with other tricks like Sweet, in which a coin was signed by taking a Sharpie marker out of a tiny purse and putting it back, with the coin inside a sugar packet. Overall, David Gabbay gave us some new ideas on performing close-up magic and he helps us to be better magicians, for the sake of magic! If you get a chance to see David Gabbay, please do; you won't be disappointed! —Randy A. Smith
Hank Moorehouse Assembly 88 second WEDNESDAY 7PM Faith Lutheran Church, 1255 East Forest Ave, Ypsilanti, Michigan Contact Randy A. Smith remarkable@gmail.com (313) 562-3875 www.aamagic.org for more details.

95

MAGIC OF THE SEAS

VANCOUVER, CANADA— The September, 2013 meeting got

off to a delicious start at the home of Tony Chris Kazoleas. Master Chef Tony prepared a fabulous buffet of gourmet food. Dessert was Tony's "New England Black Forest Chocolate Trifle," and the house beverage was "My Fish Bowl Oceanic Punch."

Starting off the theme of Magic of the Seas was Ray Roch, in pirate attire, who magically produced a quantity of chocolate doubloons that he generously gave out to everyone. Lon Mandrake suspended water upside down in a jar by just placing a piece of cardboard over the rim. Lon then performed a disappearing and re-appearing water routine with three paper cups and a Lota Bowl of water.

Dennis Hewson showed everyone how to tie a one-handed knot around one's body so that one would be able to pull oneself out of the sea while still holding a cup of beer. As a kicker, Dennis put the rope into a cup and upon pulling it out showed that he magically caused the rope to be filled with knots. Jens Henriksen played the part of the host of the game show *Jeopardy* in a triple prediction card effect ending with a successful surprise Final Jeopardy prediction. Glen LaBarre had a selected card tossed into a roasting pan, and then he had a rubber lobster magically retrieve it.



Tony Chris Kazoleas proudly displays his vast magic trophy collection

Rod Chow performed Chu's Magic Crazy Liquid with coffee, tea and Tony's sea green oceanic punch in which he separated the liquids into three glasses despite the glasses being stacked on top of each other. Juan Garcia, in an original routine with a great play on words, entertained everyone with a series of sea jokes, a hand drawn "Hotel under the Sea" sheet of paper, and some fish cards. Henry Tom handsomely produced two gold coins from a cruise ship card logo button. Tony Chris in his original routine called The 7 Seas showed seven playing cards with the various seven seas written on the backs. Upon revealing the sea that Jens picked, it turned out to be

the only winning one with a pirate symbol on the back. Rick Mearns closed the evening by vanishing water into his hand and then bringing it back. For the lucky few that remained, Tony gave a tour of his meticulously detailed Jules Verne-themed magic room and finely displayed magic trophy collection. —Rod Chow

Tony Chris Kazoleas proudly displays his vast magic trophy collection. Contact Rod Chow rod@rodchow.com (604) 669-7777 www.sam95.com for more details.

104

THE MAN OF DANGER DROPS IN ON 104

WITCH CITY, SALEM, MA—September activities have begun moving into high gear for Assembly 104. On Wednesday, September 4, the first regular meeting of the new season began. *Cauldron* Editor and 104 mentor Len Lazar kicked off our first School of Magic session with an insightful overview of card forces.

Plans for SAMCON, our annual convention at the Holiday Inn in Peabody, Massachusetts, November 9, continue to be developed. A subsequent planning committee meeting, held on September 21 under the direction of Producer Evan Buso-Jarnis, firmed up what will be an outstanding weekend. A Friday night competition has been shelved to allow more time for attendees who sign up for the full convention day, for Saturday, November 9, to enjoy a free, bonus close-up lecture by headliner Eugene Burger, on the night of November 8. Then, come Saturday morning, conventioners will enjoy lectures by Eugene as well as Bill Abbott and Andrew Goldenhersh, followed by evening performances. The latter gala show will be bargain priced for the public at just \$15 per person, four tickets for \$50. On Sunday afternoon, Eugene's day-after master class, with limited registration, should be a sellout.

Compeer Jim Rainho thanked the assembly for its condolences on the recent passing of his wife. He also announced his retirement at the end of the year, after 16,648 shows in his amazing sixty-four years as magician; he is a compeer without peer.

Our guest lecturer this evening was cardician extraordinaire, Simon Lovell. Well known and respected for years through his many videos and books, the experience of the Man of Danger up close and personal was, for



Simon baffles Secretary Bob Forrest with his Lemming Ace Exchange

many of us, a genuine treat. Threading his zany patter through clever card work is Simon's style. Teaching clever card work that doesn't overwork technique is also his forte. From his opening effect, Fingered Number Three, a simple two-card transposition in the spectator's hands, Simon makes his case for using easier sleights to get the layman to the same place. The Lovell treatment of Card to Wallet belongs firmly in the classic category. Packed Wallet approaches genius as a selected card vanishes, reappears in wallet, only to have the entire deck lost and reappear in wallet. Simon taught an effortless deck vanish to help accomplish the miracle. The quality of the lecture remained high right to the end. It was a night worth waiting for. Next month's guest: Garrett Thomas. —Bob Forrest

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 www.sam104.com for more details.

110

EDUCATIONAL MAGIC

NEW CUMBERLAND, PA—The theme of the month was educational magic or magic done at educational events. A total of seven performers lined up to compete.

Mike Snyder was first to perform. He found Izzy Swab's freely selected and marked quarter in a black bag that contained eleven other quarters.

Frank Bianco was next. While seated at a table Frank showed a small coin purse that held three coins, copper, silver and brass. The coins magically changed places, into and out of the purse and Frank's left and right hands. Try as we might, we could not predict their flight.

Lou Abbattiello, whose current

thing is bar bets had our waitress, Tara, attempt to drop a plying card into a hat on the floor from her shoulder height. Although Tara was unsuccessful, she was a delight. Lou, of course could get the cards to fall in the hat. It's a very old trick; look it up.

Al Bienstock gave us a version of a Juan Tamariz effect called Blind Date, which Al titled Smart Meeting. This effect nicely involves a large number of helpers. Izzy Swab was next with his locked box and half dozen keys only one of which opens the box. After trading keys and mixing keys, only the final key would open the box.

Joe Noll presented an effect with a set of A-B-C cards from Creative Magic. A chosen card and its mate are found on the top of two of the six or seven piles of cards. If Joe had not forgotten to have the card chosen initially, it probably would have been better received.

John Sergott presented a mind reading effect in its simplest form: think of a deck of cards, select red or black, think of a corresponding suit, think of the card's value. Hold that thought while John dials a phone number in the United Kingdom. The person answering the phone announces the chosen card. The winners for the evening as determined by the votes of those not performing were: 1) Izzy Schwab 2) John Sergott 3) Frank Bianco

Assembly 110, Joe Homecheck, SAM Assembly 110 Meets 2nd Thursday, 7:00pm at John's Diner, 146 Sheridan Drive, New Cumberland, PA 17070. Email: secretary@SAM110.com

112

MONEY MAGIC

PLEASANT HILL, CA—Assembly 112 paid tribute this month to the magical life of our compeer Leroy Good-enough, a founding member of Assembly 112. He also served as assembly president in 1976, 1990, and 1996. In accordance with Leroy's wishes, the broken wand ceremony, conducted by Larry "Zappo" Wright and Roy Porfido, was a fond celebration of his life rather than a sad memorial.

Following the ceremony, several members related their remembrances. Leroy was well known for his sense of humor, as evidenced in his parody of the Masked Magician, in which he explained the Silk-to-Egg trick.

Afterwards, Bill Sparacino demonstrated a bit of coin magic. Among other effects, Bill changed a coin into a rubber ball and

produced a three-inch Chinese coin from his mouth. Among our guests was twelve-year-old Jamie Tucher, who proved to be a skillful card magician, performing a wonderful set of impromptu card effects.

Bob Holdridge led off the themed performances with his inflationary one-dollar bill that progressively turned into higher denominations. He then pulled three members from the audience and offered each a free choice of one of four envelopes, promising each would receive a big bill. In the end, the audience received gags such as an electric bill while Bob ended up with the envelope that contained a hundred-dollar bill.



Bill Sparacino performs a coin trick

Dan Del Bonta followed with a trick using five one-dollar bills, which when turned atop each other alternating face up and face down, magically ended up facing the same direction.

Then Ric Ewing presented a humorous routine demonstrating his ability to "find things." After a couple of unimpressive successes he was able to find a marked coin lost among dozens of similar coins inside a closed bag.

Next, Jerry Barrilleaux showed how, with proper timing, a magician can drop a million-dollar bill between the outstretched fingers of his spectator, yet when roles are reversed, the magician can grab the bill before it falls through his own fingers.

At the conclusion of theme magic, Douglass the MagicMan performed his humorous but mystifying version of the Houdini handcuffs escape. Bill Marquardt then demonstrated the Trick of the Month, a variation of the classic Salt Shaker through Table.

The hit of the evening was provided by Germar, who showed his fellow magicians how to make their heads appear to drop down to waist level. You had to be there. —Bill Marquardt

Diablo Assembly 112 meets on the third Wednesday of every month at the VFW building in Pleasant Hill,

California. Contact Doug Kovachik douglassthemagicman@hotmail.com (925) 435-4824 <http://sam112.com/> for more details.

115

HOLIDAY-THEMED MAGIC

CHARLOTTESVILLE, VA— Attending our September meeting were Everette Anderson, George Buckley, David and Nathan Clauss, David Feng, Dan Hall, Dan Rowan, and Ed Schmitz with son Edward Jr. as guest. Our teach-in was on sponge ball magic. George presented an excellent overview of effective sponge ball magic including a nice booklet provided to all those attending. Some of the sleights discussed included the finger palm and thumb clip. He discussed the use of different colored sponges depending on working environment and also showed some work with sponge bunnies. He showed some clever possibilities with this homemade PK sponge balls and also talked briefly about the use of holdouts.



David Feng does card magic for George Buckley

Our theme for the evening was holiday-themed magic. George again showed some creative variations of the classic Color Monte routine. He showed how by changing the story line and if necessary the prop appearance he could vary this effect for a Christmas theme or St. Patrick's Day theme among others. Other magic shared this evening included David Feng's Miracle Revelation of a selected card and an effect called Chaos – an in the hands triumph effect in which the deck is restored to new deck order. Dan Rowan showed some very entertaining ring and rope magic he rediscovered on the CD *Fifty Years of Magic from M-U-M*. Dan Hall showed his improved handling of the Magic 16 card effect. This is a killer self-working effect that can now be done by your spectator from long distance. Next month is a talk on Hen Fetch by Bob "Kirkwood the Magician" Spencer.

Assembly 115 meets the first Friday of the month at 7PM at the Forest Lakes Pavilion Building in Forest Lakes North Subdivision.

120

A VARIETY OF MAGIC

CHAMPAIGN, IL— The club did a show for the Danville, IL VA on August 25. We can expect a report on how it went this month.

Andy Dallas kicked off the discussion with his thoughts on using the Magic Square as a false start and also included a history lesson regarding the trick that Abbotts was founded on. As usual, the actual topics were many and entertaining.

Chris Bontjes opened the magic up with his Red Tape, Paul Mercer followed with Hydrostatic Magic (Sorry Charlie), Jim Percy produced water and flowers, Andy Dallas demonstrated the use of a Siphon Glass, and Prof. Higgins produced a bowl of water and poured wine into a floating wine glass. Vic Tarquini showed us his appearing glass of wine, and Dale told his five penny joke. —Ken Barham

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

127

BUSY TIMES FOR ASSEMBLY 127

WALLINGFORD, CT— Assembly 127 is getting busy as we head into the fall season. Al Palmero hosted our September 14 picnic at his beautiful lakeside home in Middlefield, Ct. A small group enjoyed good food, fellowship, and some great close-up magic. The assembly extends its thanks to Al for his generosity and hospitality.

Congratulations to John Kedves on receiving his congratulatory letter from National S.A.M. for twenty-five-year membership in the Tom Prete Assembly 127. John, along with Chick Kelman, Al Palmero, and Dick Hodes, are charter members of our assembly, which received its charter in 1976.

National S.A.M. Secretary Marlene Clark will once again be our delegate to the S.A.M. national council meeting in Boca Raton, Florida on November 9.

Chick Kelman led off our after-meeting magic with his kid show opening. He showed letter cards,

which he has the kids read out loud. First there was an "R" card, followed by a "U", then a red "E." (Are you red-e?) He then showed a number "2" card and a "C" card. (R U RedE 2 C?) When Chick dropped the cards, they tumbled down, connected, spelling "MAGIC." He then turned the cards around and they now spelled his name: CHICK. This is a novel and colorful effect for kids.



Chick's Kid Show Opener

The Magic Eight Ball, with various messages within, has been around for a long time, but it took David Regal to make it an entertaining magic effect, Mind Ball. Bill Hoagland has been working with it and calls his version The Mind Reading 8-Ball. Dave Wyskiel and Chick Kelman selected cards and the selections were found in the window of the ball. Since Bill is still "work shopping" the effect, several of the members had suggestions for bits of business and "outs" with the routine. We're sure Bill and his audience will have fun with this comedy bit, maybe in one of his gigs at the bar in New Haven. —Dick Hodes

Assembly 127 meets on the third Tuesday of each month at the First United Methodist Church, 941 Old Rock Hill Road, Wallingford, Connecticut. Contact Dick Hodes richardhodes@att.net (203) 287-1635 www.magicsam127.org for more details.

148

A FEAST FOR FINGER FLINGERS

ELMHURST, IL— The September meeting of Jay Marshall Assembly 148 hosted the Ed Ellis lecture, which was enthusiastically received, to say the least. Ed started off with an all-cards performance that literally got gasps from the audience. He first did a visual (make that hyper-visual) Ace production. He shuffled the deck, turned both hands face down and Ace number one appeared,

immediately followed by Ace number two, and in a split second, Aces three and four popped up simultaneously. Before any of the members caught their breath, a fusillade of fancy cuts, shuffles, and color changes made all eyes in the room widen to the max.

Then Ed slowed the pace. He cut the face-down deck and passed one half over the other. An Ace of Hearts appeared face up. He tossed it away and a face up Ace of Diamonds took its place, and then the Ace of Clubs arrived. Instead of discarding it, Ed passed the half deck over it, changing it to the Ace of Spades. More dazzling effects with cards followed.

After the usual coffee break, Ed explained to everyone in the room why he had placed two yellow rubber bands on each seat before starting – it was for the Ellis version of Crazy Man's Handcuffs. This was an extraordinary lesson in how little changes to a standard effect can make a huge difference. In this case, one of the changes simply involved reversing the plane; generally the release is done horizontally; when Ed did it vertically, separating the linked bands (and later a borrowed finger ring) with an upward movement, CMH was suddenly transformed from a clever trick to a visual miracle. Continuing the routine, Ed added cards. A selected, signed card was cut into the middle of the deck, which was then wrapped with the rubber band, still containing the spectator's ring. In a flash, the band penetrated the deck and appeared, ring and all, on the spectator's card, now separated completely from the deck. There was much more, including some lovely refinements on fundamental card sleights such as the double lift and tilt, as well as a strong stand-up rendition of the Bill in Lemon. —Tony Noice

Assembly 148 meets the third Monday of every month at the Lutheran Evangelical Epiphany Church (downstairs) on the corner of Vallette and Spring Road, Elmhurst, IL Contact Tony Noice noicea@net.elmhurst.edu (630) 993-3740 www.sam148.com for more details.

150

SOMETIMES YOU DON'T SEE IT

FORT MYERS, FL— Pick a number, any number. 15? That's right! That's exactly how many FMMA members attended the September meeting. After brief word on funds in the treasury, upcoming lectures, and special events (Xmas party, January

officer appointments), members rushed to display his or her magical ability.

In the case of yours truly, that ability was mysteriously absent. Great effort had gone into demonstrating an effect from a popular magic magazine. Illustrations were scanned, blown up to platform-magic size, then cut out and pasted for an exhibition of precognition. A knowledgeable spectator moved pieces around on a grid. All to absolutely no result. Evidently, several important points were left out of the instructions. Members were promised a complete showing at a future meeting – after the creator of the effect reveals what went wrong.



Dan Tong vs. Dr. Rhine

On to magic that worked. Matt Price showed off a card routine he will do in competition at the Daytona meet, and then revealed the miracle was accomplished with something few magicians expect to see: a one-way-force deck. Tony Chaudhuri got the usual chuckles with his explanation of why magicians shouldn't play cards – "If you win, they say you cheated; if you lose, you're thought to be a lousy magician." Then he easily won a \$10 bill with a clever cut to the winning card. Magic runs in the family, so his spouse Gretchen found a card chosen by new FMMA member Steve Sanders.

Wally Feather, who really enjoys being first with the newest, wowed all with a vanishing dollar bill that showed up in a crystal box. Dan Tong then did a variation on the card-to-box vanish, but simply used the card case. So things were not crystal clear. Next, out came a pack of ESP cards and what Dan did with them would certainly have impressed the legendary Dr. Rhine at Duke University.

The magic continued to flow for another hour, but this correspondent has run out of space...right about here!

—Don Dunn
 Assembly 150 meets the second Tuesday of each month at Myerlee Manor, Fort Myers. Contact Richard Payne

richardhpayne@aol.com (239) 963-9104 FMMAONLINE.ORG for more details.

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HONORING A MEMBER AND UPCOMING EVENTS

BEAVER, PA— The Mystic Magicians of Beaver Valley (Assembly 57) opened with a moment of silence for recently deceased member, Jay Brenner. The Broken Wand Ceremony had been done for him with twenty members present. Releasing of doves at the cemetery was paid for with donations from the club, with surplus amount to purchase magic books for the library. The current officers were re-elected to serve for 2013-2014. Plans for a lecture by Chuck Caputo in November have been made. The Christmas Party will be the December meeting night at the Towne Square Restaurant with a Chinese Auction gift exchange. Members are free, guests will be \$15.

Ed VanDusen has brought several items to give to any member who wants them because he is having to move to an apartment. Several members reported on recent shows they have seen and are recommending to membership. Teach and Learn was hosted by Don Moody about "Tricks I Have Made." Several members added to the presentation with something they had made.

Bill Cornelius emceed the performances with his jokes and laughter. Tom Chidester presented two Die Boxes, one is a tree house and the other is a regular house. "Johnny" is placed in regular house. Tom opens all sides of house box. Johnny is gone. He is in tree house box.

Don Moody had a helper shuffle deck of cards. Don makes two predictions. Helper tells him to "stop" and he places one prediction card in deck, repeats it all again. Spreads deck, predictions show next to originals. Eric Davis had several one-liners. Showed a paper bag, asked audience to pick a flavor of Jolly Rancher candy, shakes the bag, chosen



60 Years of the Mystic Magicians

flavor falls out. Ray Lucas spread a deck of cards. A helper picked a card. Ray turned cards over; they all said "wrong," chosen one said "right." Eddie Ace had helper hold a string with a copper penny and a half dollar on it. He performed his magic and pulled one coin off string from the middle. Doug Ries told about a new music recorder he has to enhance his performances. It is size of a credit card, is flexible, and has a remote control that controls tracks and volume. Holds music for a whole program, plus. Ray Lucas treated each performer and those who contributed to teach and learn with one of his card trick inventions. —Judy Steed

The Mystic Magicians of Beaver Valley, Assembly 157, 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.

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PETE LENTINI, HARVEY BERG, AND DANNY ARCHER VISIT 161

SCOTCH PLAINS, NJ— According to Pete Lentini, he was stalked by President Doug Thornton at the *Genii* Birthday Bash in October 2012 until Pete finally relented and agreed to lecture for us in March 2013. Pete, a Bruce Springsteen and Giants fan, shared magic including cards, coins and ropes. His affable personality shone through his presentations. Pete began with a cut and restored rope with a new twist on a gimmick. Christian Engblom's Oil over Troubled Water inspired Pete to create Triumph over Troubled Oil and Water. He taught his Card Spread Top Card Displacement and Full Deck Monte, which is a full-deck false cut. Other effects were Distorted Hoarders, Exchange Place (inspired by Jon Racherbaumer), and a prediction (with a sponge ball) called Lost Electron Human. We were pleased to have Pete leave his self-imposed retirement to visit us.

Harvey Berg from New York visited us in April and baffled many of us with his creations. Harvey's first lecture was at Mindvention a number of years ago and he has continued to produce amazing demonstrations of mentalism. He started at the young age of sixty-two and at eight he is going strong. We were treated to his one-of-a-kind book test, Ne Plus Ultra, which is nearly impossible to find now. It is a brilliant piece of mindreading. He shared one of the effects from his *Three*

Degrees book in which a spectator shuffles a deck of cards, deals them to four people, and Harvey is able to name all of the cards. It seems impossible. He also told us about two new ideas that we look forward to seeing soon.

In May, Danny Archer travelled from Denver, Colorado, for a fine lecture. Danny does tableside restaurant magic as well as mentalism. He is one of the producers of the Mindvention convention held in Las Vegas and he contributes to the online *Vanish* magazine. He performed Eye Exam, a card effect with quick surprises. His Pick a Coin, Any Coin was created when Danny challenged himself to create an effect that could be performed for one to five hundred people. His Birthday Banner is a stack of cards that transform into a birthday banner – a great emcee bit or for when you suddenly need a trick for a birthday guest. He has a drawing duplication effect called Drawn Again and also showed us a no thumb tip bill switch.

Visit us soon. We have a fun group. —Christopher J Smith
 Society of American Magicians Assembly 161- The David Copperfield Assembly Meets at: The Stage House Restaurant 366 Park Avenue Scotch Plains, NJ 07076 908-332-4224 on the second Monday of the month (no meeting July or August) Contact Christopher J Smith sam-161@comcast.net (908) 850-8765 <http://www.sam161.org/> for more details.

181

GIFT MAGIC

HIGHTSTOWN, NJ— The summer recess is over, and it is time to get back to school and back to assembly meetings. Our summer planning meeting set up a full schedule of workshops and lectures. Our September meeting started with a workshop on Gift Magic by President Stephan Sloan. Gift Magic is also magic that leaves the spectator with a souvenir of the moment, therefore creating a stronger bond between spectator and magician.

Stephan began the gifting by distributing special colored napkins on which he demonstrated how to make a napkin rose. Although almost any napkin can be used, it looks considerably better when using a red for the petals and green for the peduncle (stem) colored napkin.

Another common gift item is the bead poodle, which is made by twisting a small string of Mardi Gras beads similarly to the twisting of a balloon into a poodle

shape souvenir. You might think that handing out such an artifact is quite silly. I have met a waitress who carries a bead poodle that a magician gave her every day to work at the diner as a good luck charm.



**Assembly President
Stephan Sloan**

After the workshop, our Amazing Randy, Randy Butters, did the Gene Anderson version of a Torn and Restored Newspaper presenting it with a recycling theme. Assembly 181 Dean, Hank Strasser, used a flipper coin to show coin through glass. Hank also showed us his new business card design, which has imbedded playing card pips for doing prediction effects – a clever way of getting someone to keep and remember your business card.

Jimmy Brown has a great mouth coil routine with a roll of toilet paper. He does it, as a Do As I Do routine. The spectator, who no matter how closely they follow, cannot get the same end result of a thirty-foot mouth coil coming from their mouth. Jimmy also showed us an iPod app called Show Cues, which can put you in total control of your music.

The point of Gift Magic night is that, as magicians, we can use our skills to entertain, inspire, motivate, and bring hope to those who we perform for. One never knows how an unselfish random act of magic may affect an individual. It might just be the only bright spot that they have seen in their lives in a long time. —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.

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HARD CARD TRICKS AND SIMPLE AMAZEMENT

OREM, UT— September's theme was "Hard Card Magic," and members could take a broad definition of the theme. Al Lampkin related a story about his Uncle Freddy, who died when Al was fourteen. Al said he felt his presence ever since. After "cleaning the aura" of one spectator, Al tapped the shoulder of another spectator. The first spectator said he felt a tap on his shoulder, but Al never touched him. Al said it was Banachek's Psychokinetic Touches.

Kerry Summers performed a wonderful card production routine including fans, split fans, and cards from the air. He also showed the assembly how to make a nifty performance table from a leaf bag holder and a bamboo serving tray, a variation of an idea from a lecture a couple years ago.

Steve Dawson changed a sign with black letters on a white background to white letters on a black background, a Lubor Fiedler effect from more than forty years ago. Steve then predicted two cards that would be mentally selected by audience members.

Ron Carrasco pretended to be his wife describing her first baseball game while performing what appeared to be a nine-card repeat. He then showed a deck of cards, each with a different state written on them, as well as a puzzle map of the U.S. that was placed in an envelope. A spectator named a playing card, and on the back of that card "Wisconsin" was written. Ron removed the map from the envelope, and the state of Wisconsin was missing from the puzzle, only to be found in the card box. Another card was selected, and the deck was then hit against a large target Ron was holding. The center of the target popped out and the card was found stuck to Ron's head!

Next, guest Mick Kristofferson showed his excellent card handling skills by creating a Bermuda Triangle to find a selected card. Dave "Magical" Johnson did a very clean You Do as I Do routine in which both he and a spectator removed cards from cut halves of a deck, ending in a double card revelation. Frank Bright involved a spectator in a ten-card poker deal, where Frank won almost every hand.

Prizes for the best effects were awarded to Ron, Kerry, and Al, courtesy of Jason Carling's frogsandmagic.com. —Steve Dawson

Assembly 188 meets the second Thursday of each month at the Courtyard Jamestown, 3352 North 100 East in Provo, Utah. Contact Brian South brian@teachbymagic.com (801) 916-2442

utahmagicclub.org for more details.

206

FOUR HORSEMEN OF THE CARDOCALYPSE INVADE ASSEMBLY MEETING

AUSTIN, TX— Card handling, card sleights, card maintenance, card magic: The August meeting of Austin's Assembly 206 was all about cards.

Featured lecturers Mike Brewer, Agustin Tajch, Edward Boswell, and Albert Lucio – all assembly members – dug deep into the topic, discussing everything from breaking in new decks to double lifts and undercuts.

Brewer, who has been performing for twenty-three years, explained how to break in a new deck by rubbing it on one's blue jeans. He also discussed the different seals on Bicycle decks and expressed a preference for the blue-and-black seals. But he said the very best were the gold seal decks associated with preeminent card mechanic Richard Tanner.

Tajch said that no matter the deck, a red back is preferable to a blue one. This is because red backs are more visible, especially if you have a spectator sign a card. "It doesn't matter what you did, or how you did it, the magic grows in their mind," said Tajch.

Boswell cautioned against gripping cards too tightly. He said the deck should be held almost so lightly that it appears you might drop it. "If you're tense with the cards, the audience will see that," he explained.

Lucio said it was important to get the audience on your side, and to have an "out" when necessary. "If you try something crazy, and it doesn't work, they (the audience) will be part of your journey," he said.



Assembly 206 - From left, Mike Brewer, Edward Boswell, Albert Lucio, and Agustin Tajch

Brewer said it was a sign of mastery when he became so adept at a card sleight that he could perform it while his mind was occupied with some other activity, such as talking on the phone. Lucio noted that even good card magicians can get by with only a handful of sleights, just as long as they do those sleights very well.

The assembly also announced that magician David Gabbay

would be the special lecturer during the November meeting. The lecture would be open to all assembly members for free; guests can attend for \$15.

Assembly 206 devoted its September meeting to all things TAOM. With the convention recently concluded, members came armed with their favorite new acquisitions, critiqued the shows, and recounted stories from the convention in Dallas and earlier ones.

The Assembly meeting in September also featured a special guest, Mitch Harwood, AKA Mysto the Magi, who performed entertaining card and rope magic. The Colorado-based magician and former Austin native was in town for a conference and a show. —R.A. Dyer

Assembly 206 meets at the Omni South Park Hotel, 4140 Governors Row, Austin, TX. Contact Jake Dyer jakedyer@yahoo.com <http://sam206.com/> for more details.

215

SUMMERTIME IN THE BLUEGRASS

LOUISVILLE, KY— This summer has been a busy time for the Louisville Magic Club, Mac King Assembly 215. August brought Al Lampkin to our state to give a presentation of twelve different and entertaining routines that included torn and restored napkins and dollar bills, rings on and off a stick, Magic Squares, the best card trick in the world, a routine called Infallible and one called Add One, besides a wonderful cut and restored rope presentation.

Our annual summer picnic was held at the riverside home of our honored member, Sherrill Nunnley, as in years past. A

great time was had by all who attended and magic filled the air once again. Thank you, Sherrill. Doug Conn stopped by in September to give us his presentations of so many

different routines and educating us in the art of street performing and parlor presentation. His routines included Coins, Cards, and an Eight-ball, Coins Across, one coin Flurry, sponge bunnies, wand spins, Coin-ci-dice, a Three Card Monte with a card shrink at the end, rope magic, linking rings, misprinted card routine called Pip Trip, and a paint by the number routine to close the evening.

Our annual presentation of *It's Magic* was held on September 20th with magic presented by David Garrard, Ray Adams, the Action Brothers, Seth Bendorf, and emcee Wayne Perkey, a local television personality. The evening was a success and the magic club extends sincere thanks to all who helped, performed, and supported this annual event. — Tom Crecelius

The Mac King Assembly 215 meets the second Tuesday of the month at the Kosair Children's Headquarters on Eastern Parkway in Louisville. Other meetings and places are scheduled as they become available to us. Contact Tom Crecelius medimagic@cs.com (812) 633-7875 www.lmcmagic.com for more details.

266

SEPTEMBER SHENAGIANS!!

LAKELAND, FL— Our business meeting was called to order by President Jerry Kardos. Our only order of business was to vote for a change of our meeting night to the second Wednesday of the month. This will make our meetings more accessible to local magi because we will not be competing with other magic events.

Resident card maven Ed McGowan wowed us; a card only thought of by yours truly ended up at a freely chosen location in the pack. Ed followed up by teaching us an effect in which everyone in the room found the match to their mixed up card in their pocket. Ed also demonstrated a Steve Reynolds packet effect he learned at our last meeting.

Al D'Alfonso told a story about runes and how they can be used to predict the future by displaying James Songster's Riddle of the Runes. The Amazing Sammy showed off and explained a number prediction effect in which he foretold what number Elmo Bennett would choose. He next told a story about how his father always had enough money to buy him candy when he was a kid by using some magical coins.

Elmo took the stage and performed his famous multiple card revelation. He creatively revealed a card chosen by everyone in the room to a tremendous response from the crowd. Dean Bob Macey treated guest Brad Breaux with a trick in which he used mathematical algorithms to memorize the entire deck, revealing the location of the selected card. Brad then showed his card chops by having Ed select a card from behind his back; the

card somehow ended up reversed in the deck.

Ravelli was next with a part of his stage routine music and all. He tamed an unruly balloon and threaded razor blades on a string in his mouth all in a few moments. Next up was a talking number in which the wrong card changed before our eyes. He closed his set with his popular rope routine followed by a charming story about his grandfather's legacy with a surprise that had to be seen to be believed.

President Jerry was our cleanup batter with another of his hand crafted miracles. His device helped to determine the qualities of a ghost card. This spooky device projected an image that wasn't visible to the naked eye, which was a great kickoff to the upcoming Halloween season.

Another amazing show by team Lakeland. Be sure to visit soon so you don't miss out on a night of great magic and fellowship. —Al D'Alfonso

Jim Zachary Assembly 266 meets the second Wednesday 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.

274

SHOW AND TELL

BOCA RATON, FL— At our September meeting we had a large number of members performing. VP Manny Riskin did a fine job acting as emcee. Simon Carmel opened with a mental card effect – very clever! Michelle Klein (the gal with a million dollar smile) demonstrated a cut and restored handkerchief. Peter Fox showed us a very interesting effect with dice in a box. Mel Panzer always comes up with unusual effects. Matching Cards was an excellent trick. Gene Fien, a long time member, caused cards to turn over with a color change as well! Next, Marshall Johnson performed Royal Fantasy, causing four Kings to change to four Sevens. Phil Labush honored us with several tricks. He performed the Fifteen Card Trick, a spelling trick, and a coin effect called That's Impossible. Fred Hyden did a very impressive cut and restored rope without using scissors. Fred is a new magician in our club. He is a polished performer. Our former S.A.M. national president, Warren Kaps, showed us an ESP effect and a four-Ace effect. Manny Riskin closed the show with an encore presentation of card changes and a location revelation – very nice!

—Marshall Johnson
The Sam Schwartz Assembly 274

meets on the 1st Monday at the JCC in Boca Raton, FL. For information call Marshall Johnson (561) 638-0043. marshj4magic@aol.com.

277

NO SMOKING? NOT HERE!

STROUDSBURG, PA— The members of the Pocono Mountains Magic Club met in August and revived a rather out-dated magic theme for our performances. The theme of "Cigarette Magic" was on tap for this meeting. Our first performer was Mark Mysterio, who did a comedy parody while demonstrating a new floating cigarette effect. The commercial was full of jokes and one-liners.

Ryne Gade, back from his job at the summer camp did his hilarious Card in Mouth routine. Ryne always does this one well. Jimmy Pagan, who is a non-smoker, decided to do a routine that uses something else you place in the mouth. He performed the Toothpick Vanish that was featured on Criss Angel's *Mindfreak*.

S. Patrick finished up the night with a multi-faceted routine that was themed around a magical 1940's old time radio noir private detective. S. dressed the part, produced, vanished, and transformed detective props, and even had a bit of trouble with his cigarette thanks to Ron Jaxon's Outsmokin' effect. S. even told the audience a mystery and challenged them to solve it before ending the routine by signing off the detective show with a magic filled radio commercial.

Our first Monday library workshop featured our always-popular "Teach-A-Trick" theme. Rich Saldan shared with us his version of Professor's Nightmare and we all shared various tips, plots, and handlings that make this classic performance worthy.

Jordan Benoit showed us how



S. Patrick Doing Some Close-Up Before the Business Meeting!

easy it is to maneuver half dollars on a carpeted floor as it pertains to his Matrix routine. Odes Odhner shared some books with the group and also his Four-card Turnover bar bet. He floors people multiple

times with this all the time.

S. Patrick shared three routines with the group. The first was Mind Power by Howard Adams, which uses the classic "Will the Cards Match" plot and adds a clever story with ESP cards. S. then showed an easy out method of the Spectator's Card to Wallet that anyone can do, even if they don't have card chops. S. then finished up by sharing another Howard Adams classic, Cidentaquin, which packs a punch but is really easy to perform. —S. Patrick

The Pocono Mountains Magic Club (SAM #277) meets at the "Art Space Gallery" - 18 N. 7th St. Stroudsburg PA. 18360, each month on the third Friday. Contact S. Patrick damagician@verizon.net (570) 242-6821 www.pmmc.webs.com for more details.

292

SPOOKY FUN

GREELEY, CO— In spite of Colorado's floods and road closures, we met at our usual time. In a brief September business meeting over lunch, during "Shows Seen," Paul Noffsinger enthusiastically reported on the *MAGIC Live!* convention. He saw the historic final performance of the classic comedy act of Johnny Thompson and Pam. Paul called it "the most inspiring week I've had in years."

During "Shows Given," President Worley the Wizard (aka Lloyd Worley) said that his Potato Day show had been cancelled because floods threatened the venue facility. However, he will be giving five Halloween shows back-to-back for the Centennial Library. Paul Noffsinger is giving a show for special needs adults. Also, he has been hired to do a spook birthday party. Alex Acosta is doing a public show sponsored by a church. The Amazing James Lopez is giving a show for a local political party.

Paul Noffsinger gave a book review on two stunning volumes on bizarre magic: Christian



Jim Pope (left), invisible thread, James Lopez

Chelman's *Capricornian Tales* and *Hauntiques*.

The meeting theme was "Boo! Spooky Magic." Worley the Wizard opened with a Harry Potter story and a rising-card box. He claimed that Hagrid gave him a pet spider that could play cards. A selected, signed card was shuffled back in, the deck was dropped into the box, and the spider found the card and handed it to Lloyd. Paul Noffsinger showed two

magnificent props from Outlaw Effects. Paul used their incredible Hobb's Box and antique patient directory (their Luna Book Test) to weave a scary story about a long-dead mental patient who answered questions by ringing a bell.

Alex Acosta demonstrated a graceful routine he developed: a bare-handed, no pail version of the Miser's Dream. He dropped the coins into "spectator" James

Lopez's hand. James Lopez closed with an impactful effect. James did Patrik Kuffs's Invisible Touch from the December 2006 *Genii*. The effect involves a spectator's secret choice of a finger (marked on a drawn hand). The choice is revealed not by the magician but by a different spectator (Jim Pope), who actually feels a "tingling" sensation on the same finger on his own hand! Special thanks to Lloyd Worley. —Ron Dutton

The Dr. Ronald P. Dutton Assembly 292 usually 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. ♦

New Members and Reinstatements

NEW MEMBERS

Angelatos, Nikolaos
 Patras, Achaia Greece
 Arthur, Tobin
 Seattle, WA
 Bable, Neil
 Papillion, NE
 Baker, Roger
 Burke, VA
 Bauschard, Frederick
 O'fallon, MO
 Black, Terry
 Rockledge, FL
 Boudreau, Remi
 Dieppe, NB Canada
 Brenner, Stephen
 Potomac, MO
 Bustos, America
 Houston, TX
 Cassell, Robert
 Orlando, FL
 Chao, Mike
 R. Santa Margarita, CA
 Checansky, Rick
 Simi Valley, CA
 Coffey, Jack
 Alexandria, VA
 Coffey, David C
 Willis, TX
 Colosimo, Carlo
 Yorkville, IL
 Daniel, Mark
 Mocksville, NC
 Danziger, Lawrence
 Poughkeepsie, NY
 Davis, Rob
 Burleson, TX
 Della Penna, Mike
 Emeryville, CA
 Divers, Robert
 Euless, TX
 Dix, Cameron
 Etobicoke, ON Canada
 Dukich, David
 Brownsville, PA

Egan, Daniel
 Petaluma, CA
 Farrell, Jim
 Austin, TX
 Fern, William
 Somerset, NJ
 Ferrante, Kelley
 Raleigh, NC
 Fitzgerald, Randal
 Weatherford, TX
 Foley, Vincent
 Bellevue, WA
 Gerson, Michael
 Westlake Village, CA
 Gibbons, Tom
 Sparta, NJ
 Gonzalez, John
 Centreville, VA
 Goodman, Phil
 Los Angeles, CA
 Grove, Brady
 Mc Intosh, MN
 Haag, Colin
 New Albany, OH
 Hammond, John
 Gadsden, AL
 Harris, Don
 Gilbert, AZ
 Karisik, Ademir
 Herndon, VA
 Klemens, Jonathan
 Gibsonia, PA
 Lee, Ang-Hsuan
 Taipei City, Taiwan
 Li, Yigxue
 Jersey City, NJ
 Lim, Gabriel
 Tucson, AZ
 Lowery, Jacob
 Tucson, AZ
 Mains, Steven
 Williamsburg, VA
 Malone, Spencer
 Fort Thomas, KY
 Manganelli, Tom

Great Neck, NY
 Marr, Joseph
 Falls Church, VA
 Medeski, Josh
 Kingwood, TX
 Meitz, Justin
 Reno, NV
 Melchor, Mark Anthony
 Houston, TX
 Mendon, Prajwal
 Tucson, AZ
 Mitchell, Chris
 Norfolk, VA
 Molnar, Gail
 San Antonio, TX
 Morris, Chris
 Rome, GA
 Nasi, Andrea
 Scottsdale, AZ
 Olliver, Richard
 Fulshear, TX
 Ortner, Brian
 Dallas, TX
 Pacheco, Roland
 Sunnyside, NY
 Rasmussen, David
 Charlotte, NC
 Reed-Brown, David
 Simsbury, CT
 Ruffley, Deb
 Eden Prairie, MN
 Sandberg, Isaac
 Crystal, MN
 Scadlock, Billy
 Orlando, FL
 Schincariol, Trino
 Mt Pleasant, MI
 Shapiro, Robert
 San Francisco, CA
 Sherman, Paul
 Arlington, VA
 Sieck, Curtis
 Cedar Rapids, IA
 Sigley, Tom
 Union, NJ

Spinner, Cheryl
 Durham, NC
 Tedrow, James
 Santa Clara, CA
 Tian, Dennis
 Beijing, China
 Virden, Thomas
 Phoenix, AZ
 Weiner, Baruch
 Kiryat Sefer, Israel
 Weisz, Daniel
 University City, MO
 Westfall, Chris
 Toronto, ON Canada
 Womack, Adam
 Camarillo, CA
 Wu, Donald
 Redwood City, CA
 Wynn, Samuel
 San Diego, CA
 Yoder, Jim
 Riverside, CA

REINSTATEMENTS

Becker, Larry
 St Louis, MO
 Brewer, Dennis Michael
 Austin, TX
 Chi, Yikun
 Manlius, NY
 Conlin, Jonah
 Cambridge, MA
 Connors, Storm
 Elkins, NH
 Crasson, Sara
 New York, NY
 Crecelius, Thomas J
 Milltown, IN
 Dufrene, Larry
 Millington, TN
 Escobar, Uriel Alexis
 Walnut Creek, CA
 Fowler, Chris
 Lawton, OK
 Garcia, Melinda A

Big Bear City, CA
 Hinton, Michael
 Indian Trail, NC
 Horr, Caine
 Alameda, CA
 Hurley, Jerry
 Bishops Town, Ireland
 Kahlow, Larry J
 Burnsville, MN
 Kjolraug, Clark
 Atlanta, GA
 Kramer, Thomas
 Trebur, Germany
 Kriss, Gary
 South Salem, NY
 Lacey, John
 Rochester, NY
 Lentros, Peter G
 Ashland, MA
 Malik, Shahid
 Bradford W.Y., UK
 Martin, Jason A
 Ashburn, VA
 Mitchell, J. Christopher
 Las Cruces, NM

Niehaus, Michael
 Affton, MO
 O'dowd, Michael A
 Barnhart, MD
 Olson, David A
 Tucson, AZ
 Pai, Makia L
 Bristol, PA
 Patrick, S
 E Stroudsburg, PA
 Tacle, Alan
 Woodside, NY
 Thighe, Craig
 Centennial, CO
 Thompson, Richard W
 Belleville, IL
 Walton, John H
 Bellingham, WA

Please take a minute to spread a few words of cheer with a card or note to one of our less fortunate members. Send additions, changes, or deletions to: Anthony Antonelly, Chairman, Sick and Convalescent Committee, (215) 820-3192 ext. 1512. magicforfun60@aol.com

Roger Barr
883 B Liverpool Circle,
Manchester, NJ 08759

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

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

Joseph H. (Ben) Grant
400 Commonwealth Ave, Unit 9
Warwick, RI 02886

Charlie Gross
16745 Gertrude Street,
Omaha, NE 68136-3023

Roy Horn
c/o Siegfried & Roy
1639 N Valley Drive,
Las Vegas, NV 89108

Bob King
304 Suburban Court,
Rochester, NY 14620

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

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

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

George Gilbert Lott
1725 Great Hill Rd.
Guilford, CT 06437

Frank J. McNaughton, Sr
1926 Apple Street,
Williamsport, PA 17701

James J. Morrisey
24 Grove St.
Wayland, MA 01788

Anthony Murphy
11 Angel Rd.,
North Reading, MA 01864

Nahmen Nissen
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Colfax, CA 95713-1856

David Oliver
141 Audaubon Rd. #201
Weymouth, MA 02188

Larry Poague
34221 West 90 Circle
Desota, KS 66108

Jim Relyea
241 W. Lakeshore
Rockaway, NJ 07866

Harry Riser
11755 N. Michigan Rd #313
Zionsville, IN 46077

Pat Ryan
43 Fairbanks Rd.
Churchville, NY 14428

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

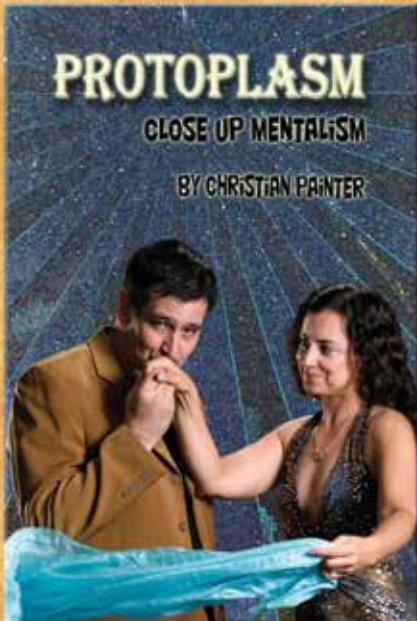
Sybill Simons
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**MELVIN LEROY GOODENOUGH
(MAY 10, 1932 – JULY 27, 2013)**



Leroy the magician loved to “Share the Magic.” Melvin Leroy Goodenough, the eldest of three children, was born on May 10, 1932, to Melvin and Ruth Goodenough, a farming family in Fresno, California. Shortly thereafter they moved to Fairfield, California, where his sister Myrna and brother Jack were born. Leroy’s interest in magic was sparked about ten years later when they lived near the Mare Island Naval Ship Yard in Vallejo where his dad was a welder.

Leroy frequented a local bookstore, where ads on the back of the popular *Blackstone the Magician* and *Red Dragon* comics caught his eye. Here he could learn to do real magic. Leroy begged for a magic set and Santa had one under the tree that Christmas. This magic set was put to good use, as was the catalogue ordered from Abbott’s Magic Company. Times were tough and money was in short supply during WWII, so the Abbott’s catalogue became well worn as he figured out his own tricks to make. When a fire burned their home down, all that survived was his magic set’s red ball, which kept his love of magic alive!

Studying magic and hypnosis kept little Leroy busy with new tricks to try out on his sister and brother. Once he built a huge, 3-foot square by 5½-foot tall escape box in his bedroom. After he was securely padlocked inside the wooden crate, which was wrapped with ropes for good measure, he would be found in the living room two minutes later, having escaped through a secret panel. The crate would never escape; it was made too large to leave his bedroom.

Goodenough joined the Air Force on May 10, 1949, his seventeenth birthday. While stationed at Lackland Air Force Base in San Antonio, Texas, Private Goodenough received training on how to intercept, decipher, and decode Russian military intelligence. Goodenough was very good at this and moved up the grade from PFC to Staff Sergeant in three-and-a-half years.

Leroy Goodenough saw Harry Blackstone Sr.’s big illusion show at San Antonio’s grand Majestic Theatre around 1950-51. This cemented his bond with magic! When discharged from the Air Force on December 2, 1952, Leroy took his bride, Mildred “Millie” Cook, and their baby daughter Melanie back to Vallejo. Jobs were scarce, so he attended a radio and television school in Hollywood, California, on the GI Bill. However, nobody was hiring DJs without on-air experience.

In the late 1960s and several odd jobs later, Leroy Goodenough found himself back at Mare Island Naval Ship Yard, working with non-destructive X-ray cobalt testing in their foundry, while still doing magic on the side. Then the doctors laid Leroy off with a medical disability because they thought he had muscular dystrophy, because he constantly walked into doors. In time, this would change his life. Goodenough did more than just perform magic while working at Mare Island.

Leroy made his own bass guitar in the shape of a Fender guitar and taught himself how to play it. He eventually had his own four-piece band, The Question Marks, which played nightclubs and causal dates. He also became so good at hypnosis that he taught it; he also held classes on how to use hypnosis to quit smoking. Leroy spent 1,700 hours at beauty school to become a hairdresser, so whenever Millie joined him and the band, her hair was made up to the nines.

The Goodenoughs now had six children; to help save money and obtain clothing in the styles they wanted, Leroy learned his way around a sewing machine, making all the clothes for his wife and kids better than most women could. Nonetheless, Leroy and Millie were headed toward divorce and new challenges.

It was not long until Leroy met Lynn Miller while ballroom dancing; they hit it off right away. Within a year of meeting Lynn, they were married on December 31, 1988, and Leroy the Magician had a new partner. Shortly thereafter, the doctors told him he was misdiagnosed and never had MS. With this news, they decided it was time to make magic his profession and Leroy the Magician was now a fulltime entertainer.

Leroy stayed active in the magic community and was a founding member and the first president of a magic club in Concord, California, that eventually became Assembly 112. He also joined the International Brotherhood of Magicians and formed the Sierra Sorcerers in

Placerville, California, when he retired.

When Assembly 112 held their annual **Share the Magic** shows, Leroy Goodenough was often one of the featured performers. He took the show's name to heart and thoroughly enjoyed teaching budding young magicians the finer points of his craft. Several of his students became very good seasoned performers.

Even in retirement, Leroy continued his mentoring of young students; he joined Assembly 72 and I.B.M. Ring 192 in Sacramento. For several years Goodenough made "Wizard Trophies" for the winners of all three of these magic clubs' contests. In 2010, Lynn and Leroy were divorced, but his love of magic continued.

Leroy Goodenough enjoyed a diverse life with lots of adventures during his seventy-year love affair with magic and hypnotism; he was always ready to share the magic! Knowing he was losing his battle with cancer, he planned his own celebration of life to make sure there was magic to share. He gave all his magic to other magicians in the hope that it would instill a renewed fondness for the art. His magic books were given to the Sierra Sorcerers so that the members would have a library to learn from.

Melvin Leroy Goodenough passed away on July 27, 2013, at the age of eighty-two. The celebration of Leroy's magical life held on August 11 in Placerville, just as he planned it. It was a packed house with seventy-one family, friends, and magicians present to share stories of Leroy the Magician. Several magicians performed per Leroy's wishes, following the Broken Wand Ceremony put on by Dale Lorzo, the California State Deputy for the Society of American Magicians and Roy Porfido of Assembly 112.

Leroy the Magician's mantra was to "share the magic." His magic might not have been the greatest, but his magic was truly Goodenough! —Dale Lorzo

MADREN ELBERN "JOHN" CALVERT (AUGUST 5, 1911 – SEPTEMBER 27, 2013)

John Calvert, a favorite magician in Hollywood circles who appeared on stage for more than eight decades and played the fictional sleuth The Falcon in three 1940s films died September 27, 2013, in Lancaster, California. He was 102.

Calvert was born in New Trenton, Indiana; he became fascinated with magic at age eight when his father took him to see Howard Thurston perform in Cincinnati, Ohio. Shortly afterward, he performed his first trick for his Sunday school class; he made an egg appear from under another boy's coat. He made his initial magic tour when he was eighteen, performing in small towns throughout Kentucky. His small troupe consisted of one assistant and "Gyp the Wonder Dog."

Through the depression years and into the 1940s, he continually increased the size of his magic show, adding illusions and personnel, and he gained notoriety by performing daredevil stunts for publicity. From the mid 1940s through the late 1950s, he performed in approximately forty films, including portraying a debonair detective known as "The Falcon."

Calvert continued performing magic during his Hollywood days. In the mid 1940s, he transported his show's equipment and personnel worldwide in a Douglas DC-3 airliner; in later years the show traveled on yachts.

At age one hundred, Calvert appeared onstage at the London Palladium, fulfilling a lifetime dream. He was still performing weeks before his death, accompanied by his assistant and wife of more than fifty years, Tammy. She survives him.

Asked to divulge his secret to living so long, Calvert told the *Oakland Tribune*: "Every morning when I wake up I say, 'The world is my stage; I'm an actor and I'm going to play the part of a young man all day long.' Don't be a pessimist. Expect to live one hundred years or more. It can be done. It's not magic." ♦

[A more complete tribute to John Calvert will appear in the December issue of *M-U-M*.]

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TAKING THE AUDIENCE'S PULSE

*"It's your baby; you rock it."
— Elvis Presley*

Not long ago, an interesting video did the YouTube two-step on the Internet stage. It featured the violin prodigy Joshua Bell performing in a busy Washington, D.C., metro station. This is a man who is usually found in packed theaters while earning a thousand dollars per minute. In the video you watch as Joshua stands next to a trash can, lays an open violin case at his feet, and salts it with a few bills and some loose change. For the next forty-five minutes, he plays an extremely rare, multi-million dollar Stradivari violin and performs the six most difficult concertos written for his instrument.

Over a thousand pedestrians hurry past on their errands as a recognized virtuoso offers the most beautiful and emotional music ever composed. A few of them toss coins or dollar bills into his case, usually without even looking at him. Only one person recognizes Joshua; only one person stops to listen for more than a minute. At no point does a crowd develop. Joshua Bell's performance yields a total of thirty-two dollars.

The event was a social experiment staged by *The Washington Post* newspaper to determine if music and beauty can reach past life's distractions and get us to pause and savor it. The Internet video and the intriguing article can be viewed by searching "Stop and Hear the Music" on YouTube. In general, the experiment has caused social scientists to conclude human beings have become so culturally self-absorbed and insular that we no longer stop and smell the roses...even when they are right in front of us.

THE HIGH ROAD

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

BY MICK AYRES

These experts have a point, but there is another social element to consider from Joshua Bell's performance: Bell is not a busker. Any conjurer who earns a living through busking will tell you there is a world of difference between performing in the streets and performing in a theater. The psychological attitudes of the audiences alone prove that. Furthermore, there are two ways to perform in the streets. You can stand behind an empty hat in the hopes that people will be kind enough to toss a bill or two in, or you can give people a show that draws them in and actively encourages them to fill that hat. Joshua Bell learned a hard lesson about that difference, stating, "It was a strange feeling that people were actually ignoring me."

In a theater, people will sit quietly and listen. After all, they bought a ticket for the privilege. On the street, people will stop and give attention only if they have time and if your show engages them. This is critical. There were plenty of conclusions to be drawn from the Bell experiment, but one that seems to be missed is that no matter how talented one is, to be noticed as a performer requires an interactive dialogue of some kind. There are also proven busking techniques that can be employed for gathering a crowd, holding them, and coercing the money. It doesn't matter if you are a musician, magician, juggler, mime, dancer, or any other type of performance artist; the basics are the same.

If Joshua Bell had prepared himself to busk rather than just provide an alternate form of background music, then this experiment might have ended differently. Without providing his name, he would have been noticed enough to gather a large crowd and keep them there until his hat was filled far beyond a mere thirty-two bucks.

We're talking about a level of communication that goes beyond words. How can a performer judge the rise and fall of his or her presentation without it?

How can one read the audience? Call it a groove, a wave, the zone, or taking the pulse of the crowd; when it hits you know just how much to raise your voice at the end of a good line to push it over the hump from merely funny to downright hilarious. Your timing on every pause feels exquisite. The guests shift to the edge of their seats.

This moment of connection with your audience is also the moment you feel validated in the role of entertainer. Every person in the room has just received what they came for. They hoped for escape and you have given it to them on a platter.

This euphoria all happens in the wink of an eye. Frankly, this level of intimacy is addictive. You will do absolutely anything to have it in your grip again. Even better, so will your guests — and they will return to your shows again and again to experience it.

It is for good reason that professional conjurers search for presentations that require greater audience participation. By doing so, you increase the opportunities to amplify the pulse of your audience. Of course, it helps if you have a good backstory to go with it.

AN OPEN PREDICTION... OF SORTS

You will need a deck of cards, a piece of blank note paper, and a marker.

Shuffle the cards. While you are doing so, put on your storyteller hat and deliver this tale: *"Many decades ago, a young man named Paul Curry was an insurance salesman by day, but at night he performed magic for family, friends, anyone who would watch. He was very talented and created his own effects rather than copying other performers. When other magicians watched his shows, very few could figure out his mysteries. Mr. Curry eventually published his ideas and concepts in books, but sold them only to magicians.*

Today, his secrets are used by conjurers all over the world. There are very few magicians who do not know Paul Curry's name.

"However, the reason I am fascinated by Paul Curry isn't because of a mystery he created, but rather something he didn't create. Let me explain. In the late 1940s Paul Curry told friends he believed the perfect mentalism experiment would be presented with cards in the following manner: a deck of cards would be shuffled by a guest. Next, the name of one card would be written down openly where everyone could see it easily. The guest would then go through the deck, flipping cards face up. At a point determined only by the guest, one card would be placed aside face down. The remaining cards would then be flipped over one at a time; everyone can see the predicted card has yet to appear. The single card is finally turned over by the guest and it matches the prediction dead on!

"Sounds incredible, doesn't it? Paul Curry had this remarkable mystery, but he couldn't create a way to make it happen. He tried and tried for the rest of his life but, sadly, Mr. Curry passed away before he came up with a solution. The puzzle became known as Paul Curry's 'Unsolved Card Problem' and has since become a legendary challenge among magicians.

"For many decades, countless performers have attempted to solve Curry's challenge to no avail. The difficulty lies in addressing each rule on Curry's list honestly. For example, the problem may be solved easily if the performer was allowed to have a secret helper hidden in the audience, or if sleight-of-hand was an option, or if a trick deck could be used. But Paul Curry believed if the audience even remotely suspected the use of those methods, the impact of this incredible mystery would be lessened. It had to be his way or no way.

"Why am I telling you this? Because, I want to take a shot at solving Paul Curry's challenge and I need your help. Right now, with you as a witness and a participant, we will follow Curry's Rules and try to accomplish what the experts feel is impossible. Are you game?"

Once she agrees, ask her to remove six random cards from the deck. Say,

"In this experiment, using just half a dozen cards will keep things simple and brief." Lay the six cards face up in two rows on the table. "Examine each card and choose one that feels right to you. Your first instincts should be trusted." Hand her the paper and marker. "Please write the name of your card here so everyone can see." Once you see which card she has chosen, collect the cards so her selection is on the bottom of the face-down packet.

Say, "Please choose any number from one to six and jot that number next to the card written on your paper." Your task now is to maneuver her card into that numbered position in the packet without getting caught. Fortunately, getting it there is boldly deceptive.

Subtract the guest's chosen number from six. Remember the difference for a moment. Say, "Since there are only a handful of cards you won't be able to give this packet a conventional shuffle. Instead you will mix them as you deal." Now you recall the difference and deal that many cards on the table. Say, "Obviously, just dealing one card at a time doesn't mix anything." Once you have dealt the appropriate number of cards to the table, drop the balance of the packet on top of the pile and pick it up. The guest's noted card is now at her numbered position in the packet.

Continue by saying, "So, when you feel like it you will pause and switch the position of the top two cards to mix them. Then drop those two cards together as one on the others – because if you deal them one at a time, you'll just put them back the way they were – and continue dealing and mixing until you run out of cards." Suit actions to words and demonstrate this method of mixing.

Once you deal the last card you may be surprised to know that you have merely reversed the order of the packet. The guest's chosen card is now in the numbered position, but from the bottom of the packet. Hand the guest the packet and watch as she deals and mixes her way through it. When she is finished, the packet is now in its original order with her chosen card in her numbered position from the top.

This clever "mix-deal" process comes directly from Paul Curry's A Swindle of Sorts and has been exploited by several

magicians in various presentations since its inception.

Your guest can stop right here and you can proceed with the revelation. However, for the sake of audience involvement, have another guest take the packet and mix it in this manner. They now pass the cards to yet a third guest who mixes it as well, which resets the packet to the original order again.

To conduct the revelation theatrically, hold up the paper so everyone can read it and say, "Remember, the rules for Paul Curry's challenge were, first, to have a card freely selected..." Point to the card written on the paper. "...then the cards are mixed fairly..." Point around to everyone who participated in the deal-and-mix process. "...and the cards are turned over one at a time, stopping at a point randomly chosen by a guest." Point to the number written on the paper.

Your guest now turns cards face up one by one from the top of the packet, counting as she goes along. When she reaches her number, that card is not turned over; instead it is placed aside face down. Say, "This is looking good; the chosen card hasn't shown up yet!" The guest continues dealing the remaining cards face up. "I can't believe this; it's still not there!" Remember, this is theatre. Be excited. Act! It's infectious and your guests will catch it.

Have her turn over the sole remaining card. Dance a jig if you must but do *not* let your guests suspect for one second that you are faking excitement. You just defeated the odds, broke a record, and achieved the impossible! If anyone walks away thinking, "Nice card trick," you didn't try hard enough. Throw your arms up in a victory salute.

Turn the paper over and have the guests date it and initial it as witnesses. Hand it to the primary guest as a memento and say, "Put this somewhere safe and remember...if anyone asks, you were there." ♦

Mick Ayres is an eclectic entertainer for the Walt Disney Company. He welcomes input at mick@mickayreswares.com.

The Nielsen Gallery

Tampa - Crushing a Girl

Dimensions: Window Card - 14" x 22" • Lithographer: Otis Litho. Co.

Date: 1929 • Nielsen Rating: Uncommon

This month's column is devoted to a poster featuring an illusion from the inventive mind of British magician P.T. Selbit (Percy Thomas Tibbles), who was responsible for such misogynistic effects as *Sawing Through a Girl*, *Dissolving a Girl*, *Stretching a Girl*, and in this case, *Crushing a Girl*. The graphic is actually a window card and promotes Tampa as England's Court Magician.

As readers of this column know, Howard Thurston decided to capitalize upon his reputation as America's favorite magician by putting two other units of his show on the road. The second unit featured Dante (Harry Jansen) and the third Tampa (Raymond Sugden). In each case, these magicians were heralded with the banner "Thurston the Magician presents..." and each poster portrayed one or more of Thurston's illusions.

Crushing a Girl first appeared on the scene in 1923. Selbit referred to it as either *The Fourth Dimension* or *Avoiding the Crush*. As the name implies, a lovely assistant is apparently crushed flat by the weight of two other assistants sitting cross-legged in boxes above her. To impress upon spectators the reality of the crushing, toy balloons were also placed in the cabinet; they exploded as the upper boxes were lowered down upon the girl.

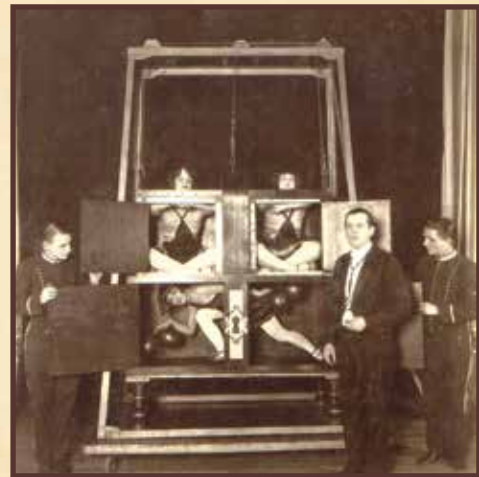
The first to present the illusion was E. Clive Maskelyne, who presented it on the stage of St. George's Hall in London in October 1923. In this instance, two male assistants filled the boxes above that were lowered onto the girl below. The weight of the boxes was reported to be five hundred pounds. Upon the boxes being lifted, the doors were opened and the girl was found to be in the same position as at the start. Upon stepping from the box, pieces of broken balloon dropped from her gown. In later versions, Selbit dressed the girl in a Japanese kimono and she held an open parasol, giving visual bulk to her appearance.

In the wonderful book *P.T. Selbit - Magical Inventor*, Eric Lewis and Peter Warlock relate a humorous story about this illusion involving Selbit's friend Oswald Rae. As they tell it, it was not unusual for him to take one of Selbit's illusions out to some of the provincial theaters. Selbit provided everything, including the equipment, assistants, and a written copy of the patter. Normally, Rae would run through these illusions during band call and a technical rehearsal.

Apparently, Rae had spent a little too much time in the pub the previous evening and arose the next day to find he'd missed his train. The next one got him to the theater in time for the show but not in time to rehearse the illusion. Fortunately, Selbit's top female assistant had seen to the setup and rehearsal and assured Rae that all he had to do was stand at the side of the stage and present the illusion. Lewis and Warlock wrote:

The opening matinee went without a hitch, and afterwards the female assistant congratulated the magician on a fine perfor-

*mance and asked him if he would like to know how the illusion worked. Ozzie replied that it was quite baffling and would like a few more shows to see if he could figure it out. Oswald Rae told this story on himself and swore that after a week of performances, he still didn't have any idea as to the secret of *Crushing a Woman*.*



Tampa Crushing illusion

Always eager to find new and amazing illusions, Thurston signed an agreement with Selbit allowing him to present *Crushing a Woman* in America as well as *Broadcasting a Woman*, *Man Without a Middle*, and *The Million Dollar Mystery*. *Crushing* was a hit and Thurston soon provided copies to both Tampa and Dante for their shows. It is well known that Dante was very unhappy that Thurston was allowing Tampa to present *Crushing* and other effects in Dante's show. Before things came to a head, the start of the Great Depression and the increasing popularity of speaking movies put an end to Tampa's relationship with Thurston.

Some historians suggest that Tampa was not as dynamic a performer as Thurston and Dante, and perhaps that's true. However, the late Frank Dailey, former National Historian for the S.A.M. and all-time fan and collector of Tampa material, disagreed. His scrapbooks on Tampa (now in my collection) fill two feet of shelf space and much of it is glowing testimonials from theater owners and patrons who witnessed and enjoyed Tampa's show. There is no doubt that the mystifying *Crushing a Girl* was one reason that audiences across the country filled theaters to witness the Tampa show. The inventive Selbit passed away November 19, 1938. ♦

—Tom Ewing

THURSTON
THE
MAGICIAN
PRESENTS
TAMPA
ENGLAND'S COURT MAGICIAN

CRUSHING A GIRL

The poster depicts a mechanical 'crushing' apparatus. A woman in a red dress is lying horizontally across the base of the machine, which is being compressed by a large vertical piston. Two other women are seated in the upper part of the machine, and a man is visible on the right side. The machine is decorated with red and white patterns and has two large doors open on the sides. The background is dark blue.

THE OTIS LITHO. CO. CLEVELAND, O. MADE IN U.S.A. 4x6 1/2



REAL SECRETS OF PERFORMING (PART 1)

This year Katalina and I had a great deal of fun performing at a few conventions. One of the highlights was meeting so many of the young, up-and-coming performers. I got to sit and talk with Kayla Drescher, Trent James Ketchmark, Alex Boyce, and Nick Diffatte, to name a few. I was caught a little off guard by one question that was asked quite a bit: “What advice would we give to young performers to help them move forward in their magic careers?”

To be honest, I was not prepared for that question. I tried to give a good answer, but I’m sure I only gave an adequate, meandering answer. This is an easy question to give a flippant response to, and a difficult question to answer thoughtfully. Having now thought about this subject for a couple of months, I am ready to give the reply I wish I could have told them at the time. I hope they will read this column and know that *this* is what I wanted to say at that time.

Since the core of the question comes down to show business, we will break this down into two parts, show and business. I will cover the show part of the question in this column. In the next column I will cover the business concepts. Here are our five secrets to moving forward in your show.

ONE: GET GENUINE FEEDBACK

If you want to make show business your profession, the first thing you will need is a good show. This seems like an obvious concept, but Katalina and I have found that it is not. Too many magicians believe that you can create a show within a week by going to a magic shop, purchasing eight tricks, deciding their order, throwing in a few hack jokes, and *tah-dah*, you have a show. Nothing could be further from the truth.

Roland Sarlot, a very successful

performer in Arizona says, “A solid, working show is not created on paper or designed in a week; it evolves over many years of performing.”

So, how do you get really good? Find a couple of mentors or trusted friends who can give you honest feedback. A mentor must be someone who has either been or is currently a professional performer. And by professional, I mean someone who is making a good living performing. Notice that I did not add the word magic after performing. This is because a mentor can be an actor, a comedian, a juggler – anyone who understands what it means to entertain. This person is someone who can tell you without reservations that you suck. Someone who gives it to you like it is. If they aren’t able to tell you that something you did was terrible, you’re not going to progress. Everyone wants to hear how amazing they are; how their magic is better than Copperfield’s; that they are the best thing since the Foo Can. It’s nice to hear these plaudits, but they don’t help you get better.

On that same token, you need to be able to take that feedback without getting defensive and crying like a hurt child. Growth comes with pain. If you want to get good, put your ego in the trunk.

TWO: GET AS MUCH STAGE TIME AS YOU CAN

When you are starting out with your act, don’t worry about getting paid. Get in front of as many audiences as you can for free. That’s right, for free. You are going to be bad, make mistakes, blow tricks, and say the wrong things. It’s much easier to overlook mistakes if you don’t charge. However, if you claim to be a professional and don’t bring a polished show to the stage, it can make for some very awkward situations. Your credibility will be in shambles. Don’t blow future gigs by trying to put value on something that is still being created. And especially with social media and the Internet, negative reviews or critiques can stay online forever.

Where do you perform for free? Go to nursing homes, Lions Clubs, charity events, veteran’s hospitals, churches, or anyone who will have you. Will it be awful at times? Yes it will. This is how you get hardened. This is how you get seasoned.

This is how you will get the confidence to work any venue and any crowd. This is also how you will get a tight show.

Understand that the dream is much different than the reality of performing. Sure, working in a beautiful theater where everyone is at your beck and call is great. But that’s not reality even for professional magicians. If Katalina and I perform two hundred shows this year, maybe twenty of them will be at an elegant theater with a full lighting and sound crew. When Katalina and I performed in the college market, I would explain that one day you could be performing on a beautiful, multi-million dollar stage and the next day they are moving folding tables from the corner of the cafeteria, where the floor sticks to your shoes. It’s not all glitz and glam.

There is a misconception that comes with Facebook, social media, blogging, and all around general bragging that every gig is some storybook setting. What makes a performer good, what makes the act get hired back over and over, is that they can work in all kinds of conditions and still deliver a solid show. It’s very easy to perform a good show when the environment is perfect. What happens to your show when the setting is challenging and stressful?

THREE: BE DIFFERENT

Open with the Kevin James Bowling Ball Production, perform the Linking Rings, surprise them with a Sub-Trunk, move to a cut and restored rope, add Banana Bandana for comedy, continue with Bill in Lemon, end on an emotional tug at the heart with a Snow Storm.

There, I just described ninety percent of magic shows.

Open with Tossed-out Deck, bend a spoon, perform a book test, demonstrate a drawing duplication, throw in a Confabulation routine, and end with a Blindfold Act.

There, I just described ninety percent of mentalism shows.

If that is all *your* show is, then the only difference between you and another act is price. Try to create something unique. It should be your own character, your own script, and your own take on tricks.

Recently, I had an agent tell me, “If I see that stupid number matrix trick again...”

He was talking about the Magic Square. I know many of you will say that you have the best Linking Ring routine, Tossed-out Deck, or Magic Square ever. This is where you need to go back and reread the first secret: get genuine feedback.

Nothing beats originality. Corporations, theaters, and colleges all look for something different. Magician and mentalist are pretty run of the mill terms for entertainment buyers. What makes you different from all the other magicians and mentalists?

I cannot stress the importance of standing out in the crowd. When your act is so unlike everyone else's, then buyers will start looking for you, instead of you looking for buyers.

FOUR: WORK A RESTAURANT GIG

Why? Because, you will learn a great deal about yourself, an audience, and the performance of magic. You will learn how to approach a table, engage in conversation, read people, and work with difficult individuals. You will also experience how quickly tricks develop into successful and personal pieces when you get to perform them over and over in the same night. You will learn how just changing a few words in your script can alter the emotional impact of the trick for the audience. It is a great place to experiment with scripting, methods, and different tricks.

This is a place where you will get instant feedback. You will know very quickly if the trick works or not. You can take the same trick and change it ten different ways in one night and gauge the

reactions of the audience. It is also a place where you will get to experiment with your character and magic premises.

Later in life when you are working on stage, those restaurant lessons will come back to you when you bring a difficult audience volunteer on stage or when you have to select just the right person for your next piece. Working with an audience can only be learned by working with an audience.

FIVE: LEARN STAGECRAFT

Performing magic or mentalism is theater. This seems to be a concept lost on many mystery artists. Back in my college theater class, during one semester we spent three hours talking about the first ten seconds of a performance. Those three hours covered how you walk on stage, your gait, your costume, your facial expression, and your hand motion – even your breathing.

One of the rules of theater I see magicians/mentalists break all the time is blocking. During the show the performer should not struggle to find his props. I have seen too many mystery performers digging in their pockets, suitcases, and prop cases looking for the next trick. I have witnessed them turning around and giving the audience a surprise look at their bent over derriere as they search for their next miracle. Terrible!

Go back and watch a David Copperfield special from the '70s or '80s. Watch how he moves from one trick to the next. If a banner has to fall down, he didn't pick up a rope and pull it, he just waved his hands.

That's magical.

I'm not saying that is how *you* should do it, but I think you should give as much thought as he did in orchestrating your movements on stage.

What about lighting? What kinds of lights and gels might you use to create a more powerful performance? What about microphones and speakers? Working within a theater environment gives you the opportunity to see and work with many different sound systems. This helps you select the right system for you. To be clear, there is no perfect system that fits everyone. However, if you have never worked with sound systems before, how will you even know where to start?

Sound will be one of the most important factors in your show. If they can't hear you, you're sunk. Do you know how to troubleshoot sound problems? Do you know how to adjust your soundboard to get rid of an echo in a difficult room? These are the lessons you will get when you learn stagecraft.

ADDITIONAL THOUGHTS

Of course, there are many other factors you will also be working on. Who is your character? What genre of magic will you be working within? What tricks will you be performing? What methods will you choose? The list goes on and on.

You will never be "done" with your show. Katalina and I are always refining and tweaking our show. We constantly look for ways to improve the performance. It is a never-ending quest. So, good luck to you as you embark on your journey to become a professional entertainer. ♦

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Go to www.mum-magazine.com and click on "Easy Report Submission." You'll be taken to a page with a form that makes submitting your assembly report a breeze. Simply fill in the required fields and paste in your report from your word processor. Upload a photo and a caption if are submitting one. Then hit "Submit Form." You're done, and your report comes to us in format that makes our job a lot easier, too.



Most readers of this column will know that Jeff McBride is one of the great magicians of our time. He is a virtuoso performer with legendary skills. He creates utterly distinctive routines, many of which have become modern classics. His working knowledge of magic and stagecraft is prodigious. And he is an extraordinary teacher of magicians.

What you might not know is that Jeff McBride is a master show-builder – one of the very best in the business. I can't count the times I have seen Jeff confront a hodge-podge collection of acts and, in the blink of an eye, organize them into a smooth-flowing magic show that builds properly and creates a tremendous effect. It is my great fortune to work closely with Jeff and to have learned a lot from him about building magic shows. He has been a significant influence on my own thinking in this area, and I am grateful.

Some of Jeff's excellence at this stems from his lifelong experience. Some of it, too, is his keen sensitivity to energy flow and dynamics in any given room. But most of it has to do with his rigorous study of the subject, along with much experimentation, that led him to create a powerful scheme that he applies – more or less loosely – to every show he performs or constructs.

The name of Jeff's scheme is the "Seven Stages of Show Flow." It is not possible in the space of this column to get into its details. But you may be able to discern some of its features and effects as you study the following performance. Enjoy!

Jeff McBride with Abigail McBride, the Palace of Mystery at the Magic Castle, February 9, 2013, 8:30 p.m.

1. The curtain opens on a dark stage. Two lights blink faster and faster to an explosion of light and music. Jeff McBride, wearing a mask, begins his signature mask routine. In brief, he removes one mask after another, performs mime with some of them, makes other masks appear in magical ways, and finishes with a

dazzling sequence that goes from a white mask to a red one (in a flash) to a green one, which gets removed to reveal Jeff himself. Wow!

2. Abigail brings Jeff a coiled length of white rope. He shows the single length while passing the coils from hand to hand. Suddenly the separate coils become five loops that are knotted together. After swinging the entire length of loops, Jeff magically removes one loop at a time, one by one.

3. *"Every magician starts out as a member of the audience. Would you like to have a magic lesson? Lesson number one: sleight of hand!"* Jeff magically produces eight cards at his fingertips, uses imaginary thread to pull them to the side (one at a time), makes them vanish and reappear, and drops them into his hat. But wait: after showing the front and back of both hands, one last card pops into view at his fingertips.

4. Moving on to lesson number two (optical illusions), Jeff directs the audience to experience the floating fingertip – with a funny, visual ending.

5. After discussing the first magicians – shamans who studied the mysteries of nature – Jeff performs his extraordinary water bowls. Within the narrative frame of a shaman seeking water, the bowls fill and are emptied, over and over again. At the end, the bowls are handed out. This is one of the great routines in modern magic.

6. Abigail plays a frame drum. Jeff joins in by snapping open and slapping large fans in rhythm. The audience joins in. As the rhythm continues, Jeff appears wearing a fez and performs his beat-box, rap poem, the Hindu Prayer Sticks.

7. Discussing different interpretations of sawing a woman and the importance of keeping mind, body, and spirit in balance, Abigail performs Zig Zag Card.

8. Using a medicine show framework, Jeff performs a thimble routine while playing the harmonica and creating rhythm by tapping the thimbles on a metal tie. *"I'm so glad I finally have a thimble routine that makes sense..."* Holding a bottle of "elixir" and riffing on Gilbert and Sullivan, Jeff offers his comic recitation that begins, *"I am the model of a modern esotericist."*

9. The music, costume, and setting shifts to the Old West for The Ballad of One-Card Pete – a Six Card Repeat effect.

BUILDING A SHOW

BY LARRY HASS

10. Abigail performs "Knots off Silk" with a gentleman from the audience.

11. Transported to a Renaissance street fair, Jeff becomes "Bravo!" with his magical, hilarious version of the Benson Bowl routine.

12. Borrowing a jacket, Jeff performs his "baby gag" for getting on an airplane.

13. Illumination: Jeff's light manipulation routine. It starts with lights flashing around the dark stage, morphs into lighted wands that spin, float, and dance in impossible ways, and then morphs into a giant fan with one light on one spoke. Jeff produces lights at his fingertips and places them onto the rest of the spokes. These lights go off and on and travel at Jeff's command; the fan then splits into a second lighted fan. Jeff uses one of these lights to trigger a string of flashing lights on a mask. He removes and eats those lights, one at a time, and then regurgitates those lights on a string. Jeff ends by throwing the string of lights toward Abigail; they become a lighted necklace around her neck!

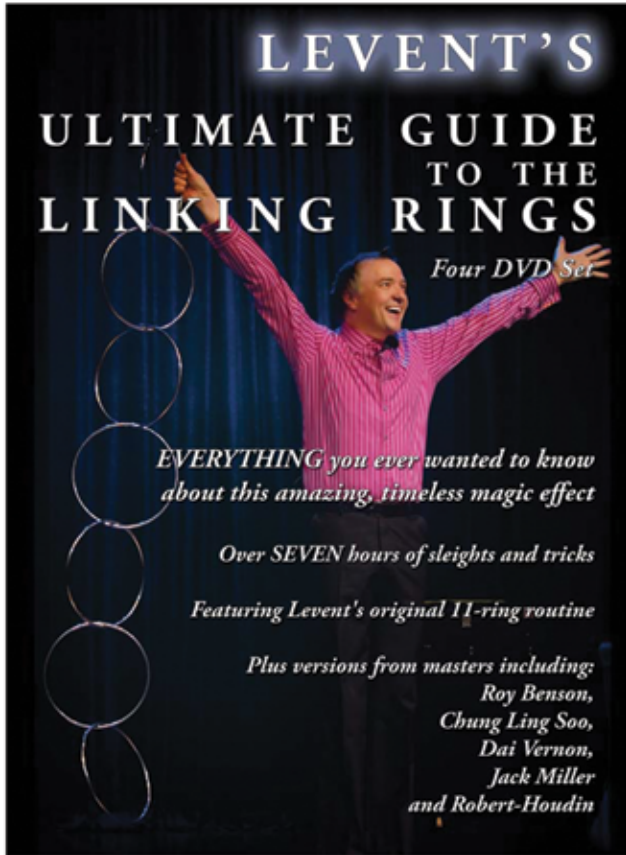
14. Jeff closes the show with his magnificent, unsurpassed card manipulation routine, The King of Cards. A raucous, standing ovation follows!

OBSERVATIONS

I was at this show. Believe me, the energy, excitement, and audience involvement was astonishing. To an extent unlike any other performer today, Jeff McBride creates a total, multi-sensory, magical experience. There are lights and music, rhythm and clapping, new-vaudeville variety, lots of laughter, and fascinating characters. There is unbelievable skill, astonishing magic, and a subtle point of view about the deep, important place of magic in our lives. All in forty-seven minutes!

I invite you to take a piece of paper and chart the energy of each piece in this show as it unfolds: notice where the curve starts, the interesting, dynamic-changing choices that Jeff and Abigail make in the middle (up and down, in and out), and the incredible build toward the double ending. It is virtually impossible for someone not to stand.

Energy, flow, and dynamic changes that stimulate the senses, move the body, and inspire the mind: that's some of what we learn about show building from Jeff McBride. ♦



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CHRIS WESTFALL

“Magic Saved My Life”

by James Alan



A magician stands at a fork in the road. One path leads to magic; the other path leads to dangerous behavior, possible incarceration, and possible death. (So, let the reader be warned.)

Chris Westfall is a remarkable magician in more ways than one. On the surface, he seems fairly ordinary; an arsenal of card tricks, rubber bands around his wrist, a mildly goofy, slightly off-Sankey sense of humor. None of that seems to explain how busy he is. He currently juggles four restaurant gigs in Toronto in addition to professional close-up gigs. In the summer he adds a series of kids' day-camp workshops that fuels weekends full of children's shows. Of course, he's not organized enough to give me an exact figure, but a back-of-an-envelope estimate has him doing about six hundred dates a year.

His mindset is eminently practical. He is more interested in creating something new and personal than he is in fooling magicians – which he does on occasion. High art is never the goal and you will never find him stroking his goatee and waxing poetic about how magic “should” be done. He has a very well-defined sense of what kind of magic suits him.

I've known Chris for years; there is more to him than meets the eye. When he speaks, he gives the impression of not being very bright. It's an illusion that comes from the conditions he grew up in. Time that should have been spent in school learning the prescribed subjects was instead spent exploring magic videos and books. He constantly builds his repertoire, both through learning new material and creating his own. And

he keeps copious notes, something that comes as a complete surprise, since he is incapable of stringing together a coherent sentence in an email.

The question is: what makes Chris Westfall tick? The obvious explanation might be that he was simply fortunate enough, in the ninth grade, to stumble onto a subject that excited him; he latched on to it the way other youth might gravitate toward hockey, drama, guitar playing, or fantasy novels. No academic subject attracted him; Chris had discovered magic.

But Chris's story is not painted in black and white, with good choices saving the day. It turned out there was much more to it than that. The force that pushed Chris into magic, which keeps him there and drives him to build a better show and a better business, is something far less idyllic.

Rewind twenty-seven years to the mid Eighties when Chris was born in Scarborough, Ontario. At the time, it was a separate city, but was absorbed into the “mega-city” of Toronto in 1998. Scarborough was certainly not an awful place to be, but still it didn't have the best reputation. Don Alan used to produce a knife during his act and refer to it as a “Chicago credit card.” Performers from the GTA (greater Toronto area) can often be heard calling the same prop a “Scarborough credit card.”

Of course, when you're growing up, you have no idea what a “good neighborhood” is; there's just “your neighborhood” – it's all completely normal.

At the age of twelve, life abruptly became less normal for Chris. Chris's parents split up. From his point of view it was both unexpected and sudden. It was less than two weeks between

coming home from summer camp to having his mother tell him she was leaving; she moved two thousand miles to Calgary to live with a friend. That was two weeks during which Chris had to decide which parent to live with. His brother went to Calgary; Chris stayed in Scarborough with his father, who was self-employed as a graphic artist.

After summer camp, Chris began grade seven. As he was adjusting to his new living situation, he also had to start at a new school. Unfortunately, things were not going to get better.

He may not have officially developed an interest in magic, but Chris was certainly thinking about deception. He remembers going out on Halloween with friends who carried a second set of masks, which meant they could visit houses twice. While out trick-or-treating that year, Chris was held up with a knife against his throat by a teenager. The attacker only took a single gumball and a can of soda, from which he took a single swig before tossing the can away. It's one thing to be robbed and have your valuables taken. It's something different to be robbed for sheer amusement. Nothing is more frightening than senseless violence, finding yourself in a situation where someone might want to hurt you for no good reason. It didn't help that his attacker wasn't wearing a mask. He lived six houses away. Because of the sense of intimidation, the police were never called.

That year at Christmastime, he visited his mother and brother in Calgary. He received a magic set. He was interested, but had more important things to deal with. Nervous about returning to Toronto, he opted to stay in Calgary. That meant starting at another new school, having been at the old school for less than four months. He also had to adjust to a new family situation.

His mother's boyfriend was frequently abusive. Again, no one ever sought the help of police. Within a few weeks, the three were again running away, going to live with another friend; this could not, however, be called an improvement by any stretch of the imagination. It was an abrupt move, taking only clothes that would fit in suitcases. Chris would continue living here for a year and a half, until the end of grade eight.

This new father-figure, Randy, was a bartender and was usually away at night. His son, Ryan, was sixteen (three years older than Chris) and was left in charge of the house, in particular, order and discipline. (And the discipline was simply bullying.)

Human beings are nothing if not resilient and adaptable. Chris kept his unpleasant home situation separate from his life at school and worked at the normal process of making friends. He had an interest in skateboarding, which gave him an excuse to join a new group of friends. Magic was also a help since it gave him a way to introduce himself and set himself apart.

The house where Chris now lived was also a place for parties for Ryan and his friends. This gave Chris his first exposure to underage drinking and recreational drug use. That meshed well with the skateboarding culture and made it easier to fit in there as well.

Armed with some new bad habits and a tiny bit of magic,



he found himself back in Toronto for the start of grade nine. Magic gave him a bit of help in breaking the ice and making new friends, and skateboarding provided a social group that was easy to join. They enjoyed the same bad habits, and, being older, they also took advantage of new venues to party. They learned which houses had parental supervision that was lax or non-existent.

Chris's father had a new girlfriend, which doubled the places he could beg, borrow, and steal to support his habits. Karma worked in a small way, since he was the victim of similar theft on more than one occasion.

At the same time, his interest in school waned and he had more free time to practice magic. Morrissey Magic, since closed, provided him with DVDs with card tricks. His father supported his magic study; it appeared to be a healthy outlet, even if it interfered with Chris's school-work.

By the end of grade nine, his final year of junior high, Chris had become a delinquent and had been kicked out of multiple classes, but, as he saw it, this only provided more time to practice magic. In his grade nine yearbook, there is an entry for Chris. Coincidentally, his photo was next to that of a friend who is listed as "most likely to become a magician." Chris's entry read, "most likely to become a good magician."

His family was certainly aware of how he was spending his time and the choices he was making. While they may not have said anything initially, the writing was on the wall when Chris was hospitalized in 2001 for alcohol poisoning.

In an attempt to distance himself from bad influences, Chris spent another summer in Calgary. But the friends he had left a year ago were still around and had developed a kind of thug culture. When he went back to Toronto to start high school, it became impossible to deny he was in a bad situation. The parties he was attending were now taking place in unoccupied homes that had been broken into and people were showing up in cars that weren't theirs. Theft was a necessary activity to pay for drugs and became a standard practice. Chris

“ I saw a lineup of homeless people with push carts filled with empty bottles. I saw my future in those lines: Having fistfights over nickels. ”



Left: Jeff Pinsky, owner of the Browser's Den of Magic, presents Chris with the Len Cooper Memorial Award. Right: Chris performing on TVO Kids in Toronto

recalls making a pact with a friend that they were going to spend an entire summer drinking daily.

One morning in grade ten, he was shocked to find police officers at his door. He was being arrested for assault and robbery, committed the previous day. He was released on his own recognizance. Unfortunately, he was immersed in a culture that applauded his behavior – in the eyes of his friends, it only made him cooler.

Within a few weeks he was offered two thousand dollars to steal a car. He wouldn't make it long enough to collect anything; he was arrested thirty minutes later.

This time no one appeared to bail him out and he spent four days at the Toronto Youth Assessment Centre. This was first of several important shocks that would kick-start the process of turning his life around. Conditions at the center were unpleasant. (In fact, the facility was closed nine years ago because of unsuitable conditions.)

The consequence of his incarceration was house arrest, which would cover most of the eleventh grade. School was the only exception permitted, although his father notably allowed him to sneak out to the Browser's Den of Magic, one of the Toronto brick-and-mortar shops, on Saturdays. The shop kept – and still keeps – a card table set up at all times to allow customers to socialize and share magic.

Magic became the all-encompassing obsession. He could dismiss schoolwork and spend as much time as he felt like practicing. He had cards confiscated often when he was caught shuffling under his desk. He even managed to sneak in his first paid show while under house arrest. It was an event arranged through his father's girlfriend's employer.

As soon as his house arrest sentence ended, Chris landed a job performing at a restaurant once a week. Contrary to what might be expected, he kept the job for over two years and in that time managed to add a second restaurant owned by the same family. In the foreword

to a set of lecture notes, Chris described the feeling: "That kicked off a sort of rock-and-roll lifestyle, being a partier and a performer, and working for what I thought was good money for short hours."

He had a source of income, which rendered school essentially useless to him. He was expelled during the first few months of grade twelve. He was enrolled briefly in an alternative school, but that was a short run. While he tried to make friends at the new school, he kept in touch with his old social circle. He invited some of the old crew to a party with his new friends and after a violent outbreak, felt unable to go back to the alternative school. It was a combination of embarrassment and fear.

Still living at home, he was making far more money than anyone else in his social circle; unfortunately, the money that wasn't going towards magic was going towards alcohol and drugs. At eighteen his repertoire expanded to include cocaine. He moved in a circle that kept him locked in.

By that point his family had run out of patience. His father kicked him out and he rented a room, sharing a basement apartment with two strangers.

On top of physical addiction, cocaine can produce paranoia: Chris was constantly on edge, irritable, and nervous. He split with his girlfriend, his original high school sweetheart. At the same time his social circle was being torn apart by money, addiction, and the violence that resulted. One of his friends was convicted of murder.

Chris's appraisal of the situation, looking back, is slightly more objective. He says he was always aware that things weren't right, but he felt trapped and powerless to do anything to change. The best that seemed possible for him at the time was to stay at the edge of things: to be near the violence but not directly part of it, at least not when he could avoid it. There was no clear way out.





Nothing in his upbringing had taught him to overcome large challenges. The mindset was to take things as they came, doing whatever felt right at the time. Goals and plans were never part of the program.

But the cognitive dissonance was finally at a tipping point. Chris reached out to his mother who bought him a plane ticket to Calgary. He sought training as a bartender, an extremely short course, and worked for six months serving drinks at a local theater.

Through the Calgary magic shop, The Vanishing Rabbit, he met local magicians like Tyler Wilson and Chris Mayhew. And he still had a circle of friends – skateboarders – but they were also older and more violent.

Ryan, the disciplinarian and de facto brother from four years ago, had matured. He offered Chris a bottle-counting job at a depot, a place where the homeless would go to trade in collected bottles for their five- and ten-cent redemption

deposit. He worked this job in conjunction with the bartending work. Magic was no longer making him any money. The time commitments of regular work were too pressing. And throughout this, addictions persisted.

Ultimately, it was the bottle depot that became the turning point. Nothing else up to that point had worked; his circumstances only pushed him towards impulsive decisions that usually made things worse. For six months he was paid minimum wage; he woke up at 6:30 a.m., and took a bus through downtown Calgary, sometimes in minus forty degree weather, to work in a kind of ghetto. He would arrive to find a lineup of homeless people wrapped around the corner with push carts filled with empty recyclable bottles they had fished out of dumpsters and trash cans the previous evening.

Chris summed it up more completely and succinctly than I ever could: “I saw my future in those lines: having fistfights over nickels.”

With a new sense of resolve, he saved money for a plane ticket back to Toronto and pleaded with his father, saying things would be different. His father arranged for an apartment in the building next door to his for closer supervision. He picked up a job stocking shelves at a supermarket. And even though he hadn’t performed professionally in over a year, he was still practicing magic and able to secure two restaurant engagements. Fortunately (or not, depending on your point of view), restaurant managers never ask to see your resume, or the gaps in it.

Soon after that (this was already 2005) he moved in with a new girlfriend who already had two young children, ages one and four. Now on top of resolve, he had responsibility. He was picking up the kids from daycare and supervising them in the evening. It kept him inside and necessarily out of trouble.

Chris looks back and sums up his life as a choice between two paths: the magic path and the wrong path. It’s been several years since he’s been drawn down the wrong path. Hindsight is naturally 20/20. Where some might be tempted to keep in mind that there were chances to get out and ask for help, all of those chances require working up the courage to reach out and ask another human being for help. And sometimes that’s very hard to do.





There's more to the story. When we sat down to talk about his life, there were a great deal of hints about what I was missing. Chris only mentions his brother in passing. He has lost friends to addiction and violence, figuratively and literally. Several people in the story have remained nameless. Thankfully, Chris is still speaking with his parents and relies on his father's design input for his website and promotional materials. He worked hard and now cherishes the trust he's built up.

When he wrote the foreword to *Calculated Chaos*, his first set of lecture notes in June of this year, he only hinted about his past. It's a very difficult story to tell; it took multiple interviews to get it out of him. Credit also goes to Lisa Close for convincing him that it was a story worth sharing.

Restaurants sparked Chris's career. He is, first and foremost, a table-hopper. His close-up material is fast moving with minimal dialogue (which he would call "patter" without any reservation) and magical climax after magical climax. The character that came out of it is very versatile. It appears slightly gruff and unsophisticated, but in a restaurant, where you never know who will walk in, he can transition seamlessly from children to drunken adults without missing a beat. Often, when magicians tread into adult territory, they come off as profoundly geeky. Chris's past affords him a certain credibility that gives him the freedom to get away with more.

It's an environment in which he excels. Before 2007 there were ten to twenty restaurants that featured magicians, including a couple that had featured the same magician for over a decade. After the arrival of the recession, that number dropped almost to zero. The work was, for the time being, gone. I'm personally aware of only two magicians who kept working restaurants through that. One of them was Chris, and he is the only one who was able to keep multiple restaurants during this time.

During the summer months he started performing for a variety of children's day camps, including Mike Segal's Sorcerers Safari camp. So he developed a children's show, bringing out the goofier side of his persona. It was essentially the same character, just more energetic...and oblivious. These

shows now represent a major chunk of his schedule.

Eventually, he branched out again, did more shows, and began working on stand-up material for adults. As part of that, he used his restaurants to start hosting a semi-regular dinner show a few times a year, similar to *A Little Night Magic*, a long-running magic show in downtown Toronto in the late 1980s and early '90s. The show was hosted by Glenn Ottaway and featured a series of acts in addition to close-up magicians strolling during dinner. At his shows, which he titled *A Slice of Magic* (naturally, they're hosted in a family pizza restaurant) he interspersed his own material with friends' performances to fill out a longer show and arranged for the restaurant to pay for the necessary staging. Now that he has become more comfortable on stage, he faces the same problem he has when performing close-up: figuring out when to stop performing.

This year marked another turning point for Chris when he was invited to give his first lecture at the Browser's Den, which led to the writing of a set of notes and a three-trick DVD. All three were well received; the notes and the DVD will be re-issued by Vanishing Inc. for wider distribution later this year.

Chris Westfall was lucky; his love for magic turned him away from the destructive path he was following. What keeps Chris going, apart from a love of magic, is a sense of fear. It took years, but he finally saw where his choices were leading him and he turned the other way. Now, regardless of what motivates him, he's a busy performer who finds joy in his profession.

I'll wait to see if all of this attention goes to Chris's head. More than likely, I'll bump into him at the Browser's Den, where I'll get to hear his now signature catchphrase, "Yo, check this out," along with whatever it is he's just come up with. ♦

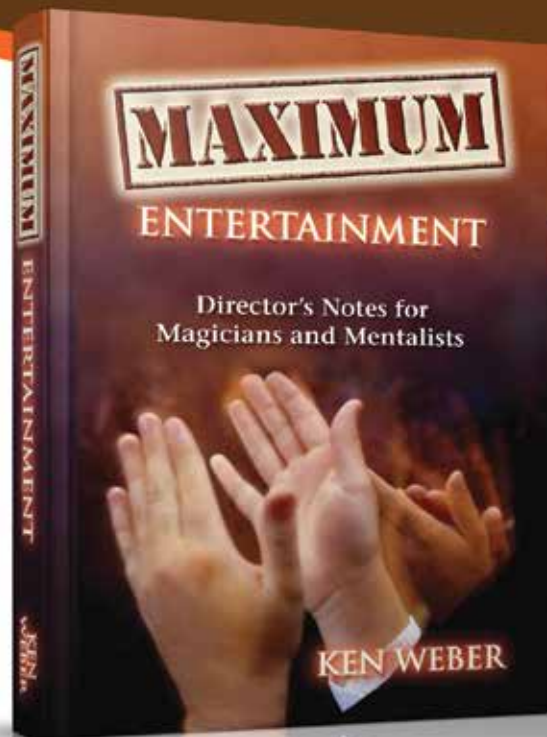
James Alan is a professional magician based in Toronto. He is the editor of Seventeen Secrets and the highly controversial Ninety-Nine Fabrications.

Be Better at Everything. Read a Book.

Do you know The Magic Circular?
It's the publication of London's prestigious Magic Circle. For the July, 2013 issue, a select group of leading thinkers and performers were asked to compile a "Five Foot Shelf of Magic Books." After much work, the list was whittled down to 28 titles, books that have stood the test of time.

How many have you read?

The Amateur Magician's Handbook – Henry Hay
The Big Book of Magic – Patrick Page
The Books of Wonder Vols. 1 & 2 – Tommy Wonder, Stephen Minch
Circle Without End – Dr. Edwin A. Dawes, Michael Bailey
The Dai Vernon Book of Magic – Lewis Ganson
Encyclopedia of Impromptu Magic – Martin Gardner
The Five Points in Magic – Juan Tamariz
The Great Illusionists – Dr. Edwin A. Dawes
Greater Magic – John Northern Hilliard
Hiding the Elephant – Jim Steinmeyer
The Illustrated History of Magic – Milbourne Christopher
Magic and Showmanship – Henning Nelms
Magic Made Easy – Bruce Elliott
Magicians' Magic – Paul Curry
The Mark Wilson Course in Magic – Mark Wilson
Mastering the Art of Magic – Eugene Burger
Maximum Entertainment – Ken Weber
The New Modern Coin Magic – J.B. Bobo
Our Magic – Maskelyne and Devant
Paul Daniels and the Story of Magic – John Fisher
The Royal Road to Card Magic – Jean Hugard, Frederick Braue
The Secrets of Conjuring and Magic – Jean-Eugene Robert-Houdin



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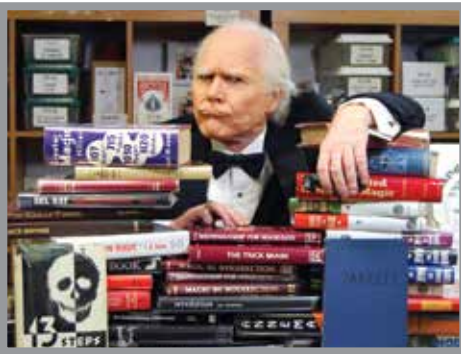
Seriously Silly – David Kaye
Sleight of Hand – Edwin Sachs
Stars of Magic – Various
The Tarbell Course in Magic – Harlan Tarbell
Thirteen Steps to Mentalism – Tony Corinda
The World's Greatest Magic – Hyla Clark

MAKING MAGIC BETTER, ONE PERFORMER AT A TIME



YOUR WORKING LIBRARY

“A room without books is like a body without a soul.” – Marcus Tullius Cicero



Remember when your teacher told you that reading is an important skill to have, and that the library will open up a world of adventure and excitement? Well, just like your fourth grade teacher, Denny is also a big believer in books. In fact he is emphatic that every magician worth his salt should have a working library. By a working library, he doesn't mean a bunch of books that sit on your shelf that you will eventually get around to reading one day...maybe. He means a set of hardcore, meat-and-potatoes books that cover the gamut of magic performance. A set of books that you keep coming back to and referencing whenever you are working on new effects or researching old ones. These are the books that are your “go-to” set of books that can help point you in the right direction. These are books that not only deal with tricks and methods but also the theory behind the magic. These are the books that no magician's library should be without. When you have a working library, the whole world of magic opens to you.

“Many years ago, in one of the magazines, there was an article called the ‘Eight Foot Bookshelf,’” Denny recalls. “It asked pros what are the ‘must-have’ books that would fit into that eight-foot area, and

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

BY SCOTT ALEXANDER

it was great because these pros told you what books you should have on your shelf. When I was young, I felt if a pro offered those suggestions, it was important. I did a search and I went out and grabbed those books.” Denny currently has about six thousand books in his entire library that he has collected over the years. As you can see, it is a working library!



Mark Twain said that a classic is “A book that people praise and don't read.” Here are some classic books that Denny thinks should be a part of any magician's working library, and that you should probably read, too. These are by all means not the only ones, but these are a good solid core of books to build your library.

The Tarbell Course in Magic
– Harlan Tarbell

Denny recalls, “Phil Thomas tried to get me to buy a set of *Tarbell* for three years. I finally broke down and got them on a trade. I didn't want those ‘old books.’ But when I finally dug into *Tarbell*, all of a sudden the whole world of magic opened up to me. I felt like I wasted three years. Everything you want to know about magic is in there: close-up, escapes, doves, rabbits, stage illusions, mentalism, and publicity. It is full of great essays on how to routine a magic show, how to make people laugh, and how to do publicity stunts. Everything under the sun is in there. If you're going to be a magician of any type, you must have *Tarbell*. It must sit on your shelf.

“A lot of guys say, ‘I'm only inter-

ested in close-up, or I'm only interested in card tricks.’ So what do they do, they only buy books on card tricks. Therefore, they never get exposed to anything else in magic. They don't know what they might like because they don't even know it exists; they don't know anything about it. When you read *Tarbell* things come to you, things you've never heard of before. Things that are so old they are forgotten and you revive them.” Denny is right. In fact, a lot of online magic companies make money by going through *Tarbell*, pulling out a trick, and putting it on a DVD with a slick one-word name. “I've seen them do this and have the nerve to charge you twenty-five bucks for that one DVD or twelve dollars for the instant download; all this stuff is in *Tarbell*! Magicians have to wise up!”

The Fitzkee Trilogy
– Dariel Fitzkee

Denny says, “Right next to *Tarbell* should be the *Fitzkee Trilogy*. *Showmanship for Magicians* is all about how to be a showman on stage, how to perform magic, and how to make your presentations enjoyable. Then there is *Magic by Misdirection*. This tome deals with the science of magic, why it works, and how it works. It deals with how you use misdirection and the principles of magic. Volume three is called *The Trick Brain*. To me, it's the most boring of the three books, but Jim Steinmeyer says it was his favorite



because it teaches you how to create and invent your own magic. So here you have a set of three books. One teaches you how to do the magic. One teaches you how to be a showman with the magic. The third one teaches you how to invent your own effects. Put that next to *Tarbell* and what do you have? An entire career. If you lived to be five hundred years old, you would have an entire career in those books. Wow! What more could you ask for?"

Stars of Magic
– George Starke

Next to *Fitzkee* and *Tarbell* should be *Stars of Magic*. These were originally released as a one-trick-at-a-time booklet series. Later, they were bound into one volume by D. Robbins in New York. Even if you are a stage performer, there are lessons to be learned from the likes of Vernon, Slydini, Leipzig, Scarne, Horowitz, Daley, and Bertram. But even Jacob Daley's *Cards up the Sleeve* is a terrific stage trick, along with Vernon's *Travelers*. This is also where the original *Triumph* effect came from. "Everyone lately comes out with this version and that version, but read *Stars of Magic* and do the original. You don't need anything else."

Rice's Encyclopedia of Silk Magic
Volumes 1-3 – Harold Rice

"So many magicians can't imagine what you can do with silks," Denny laments. "Most guys think the only silk trick in the world is the one where you shove it in your fake thumb and make it disappear. They have no idea what is possible with silk handkerchiefs because they haven't been exposed to it. There are thousands of pages of different tricks with silks. These things are colorful, lightweight, and play big. You

would be surprised at what you can do with silk handkerchiefs. You can do transpositions, transformations, changes, productions, vanishes, dyeing, cut and restored... everything can be done with silks." In fact, it was Denny who turned Puck and I on to the *Prisoner's Silk* by Marconick, which is featured in these volumes; we now both do it in our shows in a routine we call *Hanky Panky*. Jonathan Neal Brown does a whole show with nothing but silks. I watched it over and over again at Caesars in Vegas and it was sensational. It is amazing to me to see, firsthand, how silks can be so entertaining. There is also a fourth volume in the series written by Mark Trimble that is also great.

Magic and Showmanship
– Henning Nelms

Denny actually hung with Henning Nelms as a kid. He recalls, "Nelms wrote a book called *Magic and Showmanship* and it was all about how to make magic entertaining and theatrical. It taught you how to walk on stage, how to take a bow, and how to make an entrance." Nelms himself was never really a performer, he just loved magic but hated the way the art was being done. He took his theatrical background as a teacher and director and wrote a book from an actor's and director's perspective to magic and magic tricks.

Denny remembers, "I knew Henning Nelms and would talk to him at the MAES convention every year. I was just a snott-nosed kid, but boy was I clever. I was hot stuff back then. I was doing the Jeffrey Buckingham routine with eleven billiard balls. I won all kinds of trophies for this act. This night I was performing in the contest, and I knew I did a great job. I mean, I really nailed it. I couldn't wait to go to Henning after the show and listen to

his praise.

After the show I was in the lobby and someone said, 'Hey Henning, what did you think of the kid?' He turned around and looked at me and said, 'Yes, young man may I talk to you for a moment?' He pulled me aside and lit into me. 'Dammit, what were you thinking? That was the most irritating thing I have ever seen!' He had me almost in tears. Why? Well, back in those days I actually had hair and it was a bright red. In my breast pocket of my tux I had a red handkerchief. But the two reds were different shades. He felt it was such an off-putting error. He said, 'I had to sit there and watch that five-minute routine with these two clashing, mismatched, red things glaring at me and making me uncomfortable.'" As simple a point as this is, it is quite true. I imagine it like someone talking to you with food hanging out of his mouth. It is really annoying. Although it may not seem like a big deal, it is these little details that make the difference between the amateur and the professional. *Magic and Showmanship* can help you iron out those details and make your act better.

Maximum Entertainment
– Ken Weber

Denny says, "This is the modern day equivalent to Fitzkee's *Showmanship for Magicians*. Ken Weber has made this a more pleasurable read than the Fitzkee stuff and has tips and ideas on performing for a modern audience." I feel the same way. If they gave out licenses to be a magician, this would absolutely be required reading before you were given permission to perform on a stage. If you read the *Fitzkee Trilogy*, *Magic and Showmanship*, and *Maximum Entertainment*, you will have a firm grasp on what it is to be a performing magician who can entertain with magic.



Routined Manipulation

– Lewis Ganson

Denny believes, “Out of all the authors in magic, I have probably learned more from Lewis Ganson than any other author. He wrote bunches of books, but my three favorites are *Routined Manipulation Part One*, *Routined Manipulation Part Two*, and *Routined Manipulation Finale*. Some will look at the titles of those books and dismiss them by saying, ‘I don’t need this stuff because I’m not a manipulator.’ No, the titles are misleading. Not everything in there is manipulative. In the books you have great sections on manipulation: Linking Rings, billiard balls, and card manipulation. But there is other general close-up and stand-up magic as well. These books are jam packed with wonderful magic.

There is a trick in Volume One that is a killer. I’m not even going to say the name; if I were to sit at a table, do that trick, and offer to sell it for one hundred dollars, magicians would be throwing their money at me to learn that one trick. A lot of people don’t know this, but Ganson was also the guy who wrote all the stuff about the Professor, Dai Vernon in *The Dai Vernon Book of Magic*, *Inner Secrets of Card Magic*, *More Inner Secrets of Card Magic*, *Further Secrets of Card Magic*, and *Ultimate Secrets of Card Magic*. They are all must-have books. He also wrote the Slydini book, which again is a must-have for your working library. Basically, if you see anything by Lewis Ganson just buy it, don’t question it, just buy it. You won’t be disappointed.”

Our Magic

– Maskelyne and Devant

This book was written by Maskelyne and Devant. If you don’t know who they are, you haven’t read enough books. Denny insists, “Devant today is still the most famous magician in all of England. If you go to the Magic Circle they have a whole room called the Devant room. They have a big bust of Devant and it is surrounded with memorabilia, books, and props from the Devant show. In the middle of the room is an easy chair; when I was visiting there, I sat in that chair and I felt like I was in the presence of Devant.” *Our Magic* is divided into two parts. The first part is mainly theory and the second part is application using tricks as examples. This is an important book. Denny says, “This is the book that changed my life. I was doing all kinds of finger-flinging manipulation

and it was all in my act. But as I explored the chapters on presentation and making things simple and easy to follow, I realized that I was simply confusing the audiences by mixing too many props and sleights. This is how I pared down my card manipulation routine and made it such a great piece of my act. It showed me how to make magic play for laymen and be entertaining, rather than impressive to magicians to win a magic contest. It taught me the power of simplicity.

Greater Magic

– John Northern Hilliard

“When I was twelve years old I went to Charson’s Magic and Novelty Shop,” Denny reminisces. Back in the ‘50s Charson’s was on Baltimore Street, which was known as “The Block,” since it housed many houses of ill repute. “I’ll never forget the sign out in front of that shop; it read ‘Magic Tricks and Rubber Items.’ I never knew what that meant. Now I do,” Denny laughs.

Denny’s dad would drive him down there on Saturdays. Denny saw on the shelf a thick book called *Greater Magic*, which was selling for ten dollars. He imagined to himself that everything in the world about magic was in that book. He wanted it for Christmas, and he knew he was going to get it by the way his dad was acting. “Christmas morning I got it. I was so excited. I opened it up and started reading. I thought it was the worst magic book I had read in my life.” About four years later, when he read it again, he thought it was the one of the greatest books in magic. Denny says, “Sometimes we are not ready for the good stuff. We get exposed to things too soon and we are not experienced enough in magic to handle it or realize why it is good. Like when you are a kid and get a magic set. In that magic set there are the Linking Rings, Rice Bowls, and Chinese Sticks. We aren’t good enough to handle these tricks. Then, later on in life when we see a good set of these things, we dismiss them because as a kid we thought they sucked.” We learn to appreciate these things when we gain the experience. We grow into them. Denny admits, “I had to grow into *Greater Magic*.”

Modern Magic/More Magic/Later Magic

– Professor Hoffman

Jeff McBride said for every new book that you buy on magic you should buy two old ones, because this is where the

meat of the magic is. The books today have their foundations in these old books. Denny agrees. “These are big, thick books that have so many ideas and inspirations in them for magicians, yet these were written for the public and caused quite a controversy in their day.” You see these old props and tubes and boxes Professor Hoffman writes about and you can see to what lengths these magicians from the late 1800s went to make the tricks work – the precursors of the types of apparatus magic you may have seen in the intricate workings of Tommy Wonder’s effects. Denny imagines, “I’m sure Tommy pored over them for inspiration in creating his wonderful work.” Some of these titles are in paperback; you can pick them up for a few bucks. These are a tremendous resource to get your brain working.

*In a Class by Himself:
The Legacy of Don Alan*

– Jon Racherbaumer

In the close-up realm, Denny also recommends the Don Alan book. “Don only wrote two books. One was called *Pretty Sneaky* and the other was called *Close-Up Time*. They were just little paperback pamphlets, but boy, were they good! Magic Inc. still prints them today. Back in the ‘60s, Alan was *the* close-up guy. He was on TV and always working and performing.” Jon Racherbaumer has written a terrific book that chronicles the life story of Don Alan, featuring interviews, essays, and a complete reprint of the two original books. Also in here there is a list of criteria that he felt makes a trick good which is a must-read. There are lessons to be learned on how to perform. Today we have a lot of the slam-bam, one-trick-and-walk-away mentality spawned by David Blaine, but this is not how Alan used to do close-up. Denny remembers, “He wouldn’t just do one trick and leave. It’s not walk-around magic; it is close-up magic.” He did a show. It had a beginning, a middle, and an end. Reading about Don Alan is a lesson in learning how to create a stage show at a table, which will ultimately help your stage show on stage, if you do one.

The Art of Magic

– T. Nelson Downs

This is the guy who immortalized *The Miser’s Dream*. What more incentive do you need to get this book? That trick is a classic. Levent comments how most magicians see that book on a shelf in a

magic shop, leaf through the book, and put it back on the shelf. Denny says, "I always wonder why guys leaf through a book. Are they expecting something to jump out of the book and grab them and say, 'Buy me'?"

Denny points out that the reason people put the book back on the shelf and pass it by is that there are hardly any pictures or diagrams. It's mainly text. When Mike Rogers lectured at Denny's shop many years ago, he saw that book on the shelf and asked if he could borrow it for his lecture. Rogers said, "I want everyone to take notice of this little paperback book. It is twelve dollars. If any of you here were to take this book and learn everything in it, you could tour the world as a professional magician for the rest of your life, have a wonderful career, and earn a terrific living." That says it all about this book.

MAGICIANS BIOGRAPHIES

Biographies of magicians are fun to read. They are exciting and intriguing, full of backstabbing and wonderful tales

of the days of show business gone by. Their stories are fun, but also informative. You find out how these guys got stranded in foreign countries and lost all of their props. You learn about fortunes won and lost. You learn how they were broke and destitute, sitting on a park bench one minute, and then merely a short time later being the toast of the American magic scene, like Thurston. Rosini said it best about biographies when he commented, "I have learned more about performing magic by reading biographies of other magicians than from any book on tricks." I agree with this sentiment wholeheartedly. Denny puts it like this: "You get a feeling from these performers, reading their biographies, and it sort of... gets in your soul...and it really makes you a magician. You are learning about what it's like to be a magician when you read a biography. It's not this card trick, that card trick, this coin trick, that coin trick. You are learning about *being* a magician. You actually absorb and become little parts of all of these biographies you've read; you become those magicians, a little of this one, a little of that one. You see what tricks

these magicians caused a sensation with and discover new things. Then you can say, 'Hey, maybe I want to do that trick,' and you start to research how to do it." And where do you start this research, you ask? You guessed it: your working library. Your working library doesn't have to be as extensive as Denny's. He has been collecting for over fifty years. But as Denny says, having a great working magic library is fundamental to being a great magician.

Your teacher wasn't kidding when she told you to go hang out in the library and that reading would be a skill you'd use for your entire life. It is a learned skill. Like magic, reading gets easier with practice. Readers are good learners. Reading these books and others like them can take you to the front row of Thurston's show or even to the close-up table with Vernon. What you gain from books will enhance your entire lifetime in magic, living your dream as a working, successful professional magician, or simply an educated, well informed hobbyist, just by the turn of a page. ♦

HOUDINI MATERIAL

The following PDF files are available at no charge upon request.

- "The Original Houdini Murder Theory." (Mark H.H. in subject box)
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Norman Bigelow



In this month's column, I cover the Ninth Fundamental Rule of Stage Magic, which is:

"When performing a routine with a repetitious effect, it is more deceptive if you vary your methods."

For magicians of my generation, it was fairly common to first learn the art by getting a magic set or by reading beginner's books on conjuring. Many of these books and the instruction sheets that accompanied the sets offered the following trio of suggestions:

1. Always practice a magic trick before you present it in public.
2. Never reveal the secret of the trick.
3. Never repeat a magic trick.

Starting with the first suggestion, it is certainly very wise and cannot be argued with. But I would add that as a magician gets more experienced and skillful, the need to practice sleights by themselves can sometimes diminish (depending of course on the difficulty of the trick). But always bear in mind that even if you can do the trick perfectly on a technical level, there are other things that you should practice, beyond the pure mechanics of the trick.

For instance, I was recently performing on an evening show at a magic convention. Among the performers on the bill was a highly regarded sleight-of-hand magician, who was participating in a comedy sketch. One hour before the show, this magician decided that he wanted to do the Six Card Repeat as part of a gag. Surprisingly, he did not know how to do the effect, so I taught him the basic handling (using a buckle count); within a minute, he was doing it flawlessly. At his skill level, he had no problem doing the trick. But he wisely spent the rest of the remaining hour (before show time) practicing the presentation and gags that would accompany the effect.

Always remember that rehearsal encompasses all the elements required to present an effect in a deceptive and entertaining manner. Furthermore, diligent

practice is not limited to sleight-of-hand tricks. I would posit that apparatus tricks often require a great deal of rehearsal in order to present them with style and aplomb.

When practicing apparatus tricks, you must not only work out how to perform the effect. You must also establish where you will place the prop before it is used and where it will go when the trick is over. It is also during this rehearsal period that you might discover handling problems that require a modification of the prop. For instance, in one of my routines I use a special prop table with a square top; in order to use it correctly I need to have it in a specific orientation. I put a small piece of white gaffer's tape on the back edge of the table so that I can visually discern if the table is facing the right direction.

Additionally, I have many other visual cues for my props. For example, on my set of Chinese Sticks one of the tassels is wrapped with a small piece of red yarn. During my show I always keep the stick with the red yarn on my right side, the reason being that during rehearsal I discovered that one of the sticks was a bit more sensitive to the tilting maneuver than the other. By knowing which stick is which, I know exactly how much each stick must be tilted before the string retracts.

Also, these visual cues are sometimes for others. For instance, I have a large cloth container into which I discard my magic props during the show. If you were to look inside the container, you would see a very large arrow. This arrow is for the benefit of the stagehands so that they know which way to place the container on stage.

Getting back to the subject of rehearsal, in some cases, no matter how skilled you are, practice cannot be avoided. For example, a few years ago I was doing a tour of performing arts centers throughout Finland. On the tour with me was an Asian magician who did an amazing card manipulation act. Due to the difficulty of his sleights, this gentleman had to get to the theater three hours before show time, so that he could warm-up his hands and body for the show! It turns out that his act was so physically difficult to do that he had to approach every show like an Olympic athlete preparing for a competition. Basically, he had to practice every day just to maintain his ability to perform the act.

STAGE 101

BY LEVENT

The second suggestion from the beginner's magic books was to never reveal the secrets of the tricks. This of course makes perfect sense because the power of magic to give the sense of wonder to the viewer is often intertwined in the mystery of the trick. But in the context of a beginner, the exposure of a trick can sometimes be the by-product of a lack of rehearsal.

REPEATING A TRICK

The third suggestion for beginners gets to the crux of this month's column, namely the admonition to never repeat a trick. The reason for this rule is that one of the elements that sometimes makes a trick deceptive is the element of surprise. Take for example the classic Cups and Balls trick. The earlier sequences of the effect that utilize the smaller balls provide the motivation to reach into the pocket to retrieve and palm the larger objects. Furthermore, the action of the small balls provides the misdirection that covers the loading of the large objects under the cups for the finale. But if you choose to repeat that trick for the same audience, then they would be expecting the final loads and they would look out for the introduction of these large objects. In all likelihood, for keen audience members, the use of the pockets to steal the final loads would become transparent.

That said, in some cases a trick *can* in fact be repeated without detection. For instance, in the 1970s I used to watch my friend Chris Capehart vanish a small silk in his fist (using a thumb tip) and make it reappear over and over again in the streets of New York and he fooled the people every time. Chris was wily enough of an entertainer to know that repeating the silk trick over and over did not give the routine a proper finale. So at the conclusion of his routine, Chris transformed the silk into a cane to give the trick a definitive ending, an ending that garnered solid applause and gave him an opportunity to pass the hat.

VARYING THE PROCEDURE

In magic there are many cases in which a trick utilizes a repetitious effect and method. One such example is the classic Miser's Dream, in which a magician palms

a stack of coins in his left hand and at the same time holds a metal pail along the rim. The left thumb is on the outside of the pail, while the fingers are on the inside so that the hand could secretly drop coins into the pail one at a time. The basic method is that the right hand palms a single coin and seemingly makes it appear from the air. The right hand then re-palms the coin as it acts as if the coin is dropped into the pail, while the left hand releases one of the coins from the stack. As that released coin drops to the bottom of the pail, it makes a loud noise, thus creating the illusion that the right hand had dropped the coin. The right hand then seemingly reproduces that previously palmed coin from the air and the entire procedure is repeated until the left hand (which holds the pail and the stack) runs out of coins to drop.

The basic method for the Miser's Dream is fairly simple; because of this simplicity, magicians such as Robert-Houdin typically used only a few coins for the trick. If the same method was used continuously, too many times, then the secret could be detected.

If, however, a magician wanted to produce a greater quantity of coins using the exact same method, then the deception can be enhanced by varying the procedure. This means that subtle changes in the way a trick is executed can sometimes keep spectators from discovering the secret. For instance, the magician could produce the first few coins from the air in the standard fashion. Then he could ask a few spectators to reach into the air to grab an invisible coin and drop it into the pail. As the spectators open their empty hand over the pail, the magician releases a coin from his left hand. Then the magician pours the coins out of the pail, into his right hand

in order to apparently look them over. He then throws the coins back into the pail, but secretly retains a single coin in order to continue with the trick. The key here is to create enough variations of the procedure so that it seems as if different kinds of movements occur throughout the trick.

VARYING THE METHOD

The best way to execute a repetitious effect is to actually change the methods throughout the routine. A good example of this was the way Charlie Miller (1909-1989) performed the Miser's Dream (in his *actual* professional routine, which differs from the commonly known published versions). At the beginning of the trick, Miller secretly held a stack of about seventeen silver dollars in his left hand, which also held the pail. During the first part of his routine, the first few coins were produced from the air and supposedly dropped into the pail as in the standard trick. But in the middle part of his routine, Miller thrust his right hand into the pail and dropped the single coin into the pail. In a split second, as a continuation of that action, he secretly dropped about five coins from the left-hand stack into his right hand. The right hand was then withdrawn out of the pail. While using the pail itself as optical cover, the coins in the right hand were transferred into a T. Nelson Downs palm. From that position Charlie was then able to produce the coins one at a time at the fingertips; the coins could actually be seen dropping into the pail, thus changing the method for the coin production trick. For the final part of his routine, Miller again changed the method, by transferring the pail from his left hand to his right. Using the remaining coins that were

palmed in his left hand, he reached up into the air with his left hand and made a stream of coins appear. In his two-minute-long Miser's Dream routine, Charlie Miller used three distinctly different methods for the trick, which in turn greatly enhanced the deception.

MIRRORED REPETITION

There is one more aspect to using variations of methods that I should explain. Sometimes you have no choice but to do the same secret move twice in a single routine. This kind of repetition can expose the method. In such cases it helps to perform a "mirrored repetition." This means that you use the opposite hands when you do the move the second time. For instance, when I do my Sympathetic Silks routine, I show three silks that are tied together. The silks are placed onto a chair on my left. As the silks come down to the chair, the left hand secretly unties the knots, while the right hand provides cover. Moments later I do the exact same move with a different set of silks that are on a table on my right side. Except in that case I secretly untie the knots with my right hand and provide cover with my left hand. So it's the same move, but done in a mirrored opposite manner. The use of the opposite hands helps mask the repetition of the sleight. Incidentally, the only place I have ever seen this "mirrored repetition" concept appear is in Charlie Miller's routine for the Sympathetic Silks. And as far as I can tell this concept is original to him.

In conclusion, always remember: "When performing a routine with a repetitious effect, it is more deceptive if you vary your methods." ♦

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S.A.M. SPOTLIGHT



JERRY WAYNE

The Parent Assembly's Jerry Wayne is one of the true gentlemen in magic. He welcomes people with a smile, and he is appreciated for his infectious laugh, his

kind words for his fellow compeers, and his support of the art.

What is not known by most of his magic friends is his status in the medical field. Jerry is Jerome D. Wayne MD, Chief of GI Endoscopy at Mount Sinai Hospital in New York City. World Gastroenterology News has rightfully called him a "Superstar" in the field.

Jerry modestly insists that his magic skills are not due to any special talent. "I'm good at magic because I practice a lot," he said. "I practice magic with the same discipline that I practice medicine."

Jerry loves to volunteer his magic skills for the benefit of many charitable organizations. ♦



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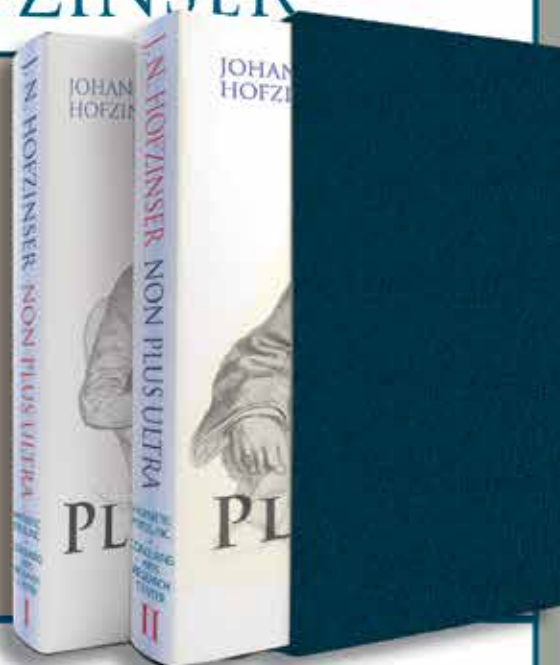
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HANKY PANKY

Effect: This is my routine of A1 Koran's excellent Hanky Panky from *Routined Manipulation Finale*. There is little new here. The main alteration I have made is in the selection of tricks. Only the strongest effects have been retained. In doing this I have increased the pace of the routine and the impact. This routine has been in my repertoire for over twenty-five years. It has always been a crowd pleaser. I published an early version of it in my *Tricks & Conjuring* lecture notes. Over the years I've made little changes and improvements here and there. Most of the credit should go to A1 Koran. I was pleased that, when I showed A1 my version, he was very enthusiastic about it.

Briefly described the effect is this: A handkerchief is borrowed, a coin is wrapped in its center, and several lit matches are held against the cloth to show how the coin absorbs the heat, leaving the cloth unharmed. However, something goes awry and a large hole is burnt in the center of the handkerchief. After some by-play, the handkerchief is restored to everyone's satisfaction.

Next, a half dozen or more half dollars are produced from the handkerchief, followed by a cigarette and a lit cigarette lighter. Then, just when everyone thinks the magic is over, a wine glass brimming with wine appears under the handkerchief.

Method: You will need two half dollars, a cigarette, a cigarette lighter, a book of matches, a wine glass and rubber cover, a holder for the glass, and a three-inch square of white cloth cut from a man's handkerchief. I recommend that you buy a package of inexpensive handkerchiefs and cut them into three-inch squares, because you will destroy one in each performance.

Place one of the half dollars in the center of the square of cloth and gather the corners around it. Twist the corners tightly together, drawing the cloth taut around the coin, and secure this twisted "tail" with a small rubber band (Photo 1).

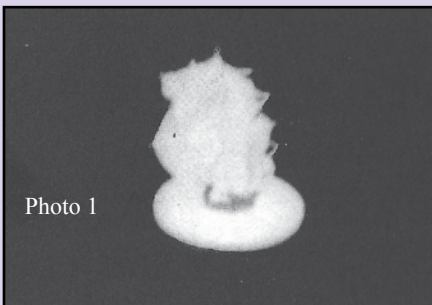


Photo 1

Place this gimmick in your right coat pocket, along with the second half dollar and the cigarette lighter. In your left coat pocket place the cigarette and the book of matches.

Fill the wine glass with a beverage of your choice; I suggest you

avoid red wines, because they stain and are difficult to launder should you spill or drip any on the borrowed handkerchief. Seal the glass with the cover. Rubber covers have become difficult to obtain in recent years. They can be fabricated from balloons or condoms, but I've found that a piece of kitchen plastic wrap, folded into quarters and fixed in place by a rubber band, does the job nicely.

The glass holder I have used for years is of Joe Berg's design. It is simple enough to make. Find a quality rubber suction cup and attach a safety pin to it with a loop of wire or chain. Stick the suction cup securely to the foot of the wine glass and pin the inverted glass inside your coat on the left side, just beyond the inside breast pocket; that is, on the side nearest the arm. The foot of the glass should hang level with the opening of the pocket (Photo 2). Here is a tip, should you use a rubber cover. Once you have stretched the



Photo 2

cover over the mouth of the glass, fix a square of rayon cloth over it with a rubber band. The rayon will prevent the rubber from dragging on the coat material when you steal the glass.

That completes the preparation. Over the years I have performed this routine both as an opener and in the middle of my act. I often preceded it with Scarne's Copper and Silver Trick from *Stars of Magic*. I would then put the copper coin in my right coat pocket, disposing of the palmed extra coin at the same time, and palm the gimmick. However, I will describe the routine as I most often do it today – as an opener.

Greet the audience and ask for the loan of a man's clean, white pocket handkerchief. On receiving it, snap it open and hold it in the left hand by one corner. Comment, "Oh, that's very nice. You should see some of them I get. I also need to borrow a half dollar, but since they're so hard to find these days, I carry one just for this trick." Put your right hand into your coat pocket, finger palm the gimmick, tail-side away from the fingers, and grasp the half dollar at the fingertips. Bring the hand from the pocket and display the coin. Transfer it to the left fingertips while taking the handkerchief in your right hand. Display the coin again briefly, holding it at the tips of the left thumb and forefinger. Then catch the hanging left corner of the handkerchief, nipping it between the left first and second fingers. Raise this corner and hold the handkerchief by its upper corners between the hands.

Release the left hand's corner and drape the handkerchief over this hand and its coin.

Bring the coin to the center of the handkerchief and release the right hand's corner. With the right fingers and thumb, grasp the top of the coin through the cloth, freeing the left hand. Bring the left hand from beneath the handkerchief and immediately transfer the handkerchief and coin to the left fingertips.

"Now I need to borrow a book of matches." As you say this, lay the handkerchief-covered coin onto the right fingers and directly over the gimmick, which has been in finger palm from the start. Stop anyone from searching for matches by saying, "That's all

right. *This isn't a cheap act. I brought my own.*" With the left hand, pick up the coin in the center of the handkerchief, and the gimmick beneath it, pinching the tail of the gimmick through the cloth. Lay everything onto the table. The center of the handkerchief covers the gimmick, hiding it from view. (Should you be working away from a table, set the handkerchief and gimmick on the right forearm as shown in Photo 3.) Both hands are now empty. Let this be seen, but don't comment on it. Reach into the left coat pocket and bring out the book of matches.

"Now you need four matches. Not three, not five. Three is not enough and five is too many. Four is just the right number. Close

cover before striking. I'm giving you all the professional tips here so that you can do this yourself at home." As you are talking, tear out four matches and close the matchbook. Lay the four matches together on the table, along with the matchbook. With your left hand, pick up the center of the handkerchief, with the coin and gimmick, and lay them across the fingers of the palm-up right hand, gimmick underneath. Look at the man who lent you the handkerchief and reassure him: *"Don't worry. No magician has ever damaged anything he has borrowed."*

This line provides a moment of misdirection, in which you switch the gimmick for the coin in the handkerchief. This switch, which I developed for the Hanky Panky routine, cannot be detected, even when closely observed. Al Koran liked it so much he had me teach it to him. It is not a difficult move. With your left thumb, engage the far edge of the covered coin and flop the coin inward, folding the center of the handkerchief back and over itself. This exposes the gimmick to your view (Photo 4). Immediately grasp both the tail of the gimmick and the coin in the handkerchief, pinching them between the left thumb and fingertips. Lift



Photo 4



Photo 5

Display the gimmick to the audience (Photo 5). This will be taken for the coin wrapped in the center of the handkerchief. Pick

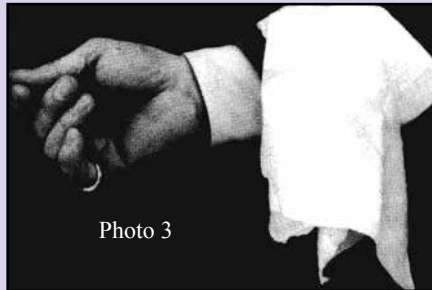


Photo 3

up the four matches with the right hand, and the matchbook with the left, while retaining the gimmick and handkerchief at the left fingertips. Light the matches and let the matchbook drop from the left hand. Hold the burning matches against the face of the gimmick as you expound to the audience: *"There is no trick to this. The matches will not harm the handkerchief. The silver coin absorbs the heat so quickly, the cloth cannot burn. After a while you can feel the coin start to get warm."*

By this time, the cloth should have begun to burn. You, however, do not look at it. Instead, you become caught up in your lecture. Someone will usually try to tell you that the handkerchief is burning. Carry right on, without checking it. *"No, no, the handkerchief isn't damaged. It's a simple demonstration of applied physics. This is really more of a scientific trick. It has nothing to do with magic; but people assume it's magic. You can actually hold the flame to the coin for two minutes and thirty seconds before...ouch!"* Suddenly jerk the right hand away, as if you were burnt, and shake the matches to extinguish them. Let them drop some place that is safe. *"But you always have a cue long before then. Now you will notice that the handkerchief is not damaged in any way whatsoever."*

Hold the gimmick and handkerchief out toward the audience in a dramatic display. When people begin to laugh, take a look at the burnt cloth yourself. Appear momentarily nonplused, but recover quickly. *"Sir, don't worry."* Lick your right thumb and rub it over the face of the gimmick while holding it in front of the man who lent you the handkerchief. *"If you look closely, the cloth is not burnt. It's just scorched. If you put a little bleach on it when you wash it ..."* At this point let the coin pop through the burnt hole in the cloth. Remove it and hold it at the right fingertips. Examine it closely.

"Thank goodness it's all right. These are hard to find, you know." Place the half dollar back in the burnt hole. Stand up particularly straight and face the audience. *"And now the trick you've all been waiting for – the vanishing magician. No, no, let's fix this."*

Bring the right hand palm down over the burnt gimmick and grasp gimmick, wrapped coin, and the center of the handkerchief between the thumb and fingertips. Then turn the right hand palm up, flipping the handkerchief over the hand. Slip the left hand under the folds of the handkerchief and gather the burnt piece of cloth into left-hand finger palm. At the same time, work the half dollar above the handkerchief into view (Photo 6) and take the half dollar under the handkerchief into right-hand finger palm.

Bring the left hand from beneath the handkerchief and pluck the coin from the folds.

Focus your attention on the bunched center of the handkerchief. *"A little reciprocal rotary motion and..."* Rub the cloth between the right thumb and fingers. While everyone watches this, casually place the left hand into your coat pocket and apparently leave the half dollar there. Actually, you discard the bit of burnt cloth and finger palm the half dollar. Bring the hand from the pocket as you spread the right thumb and



Photo 6

fingers a bit and peer into the folds of the handkerchief.

"Hmm, it's still burnt." Rub the cloth again with the right fingers and snap the left fingers over the center in a magical gesture. Then grasp the nearest corner of the handkerchief and lift it above the right hand. Continue to pinch the center of the handkerchief in the right fingers, obscuring the area thought to be burnt (Photo 7). *"A little trick performed..."* Release the center of the handkerchief from the right fingers and catch the right-hand corner. Raise it,



Photo 7

holding the handkerchief open between the hands to display the restored center. *"...to the chord of G."* Gasps and applause should result at this point.

Each hand now has a coin finger palmed. Drop the left hand's corner and hold out the handkerchief to its owner as if to return it. Suddenly seem to change your mind. *"Oh, let me show you one other thing."* You will now perform a short production sequence that I developed for this routine. Drape the center of the handkerchief over the left hand, opening the hand palm up under the handkerchief once it is covered. Let the coin lie loose on the fingers. Lay the right hand's corner over the left forearm. *"Everybody wants to make money. This is always fun."* Raise the right hand in a gesture, letting the empty palm be seen while you conceal the coin in the loosely curled fingers (Photo 8, the Ramsay subtlety).

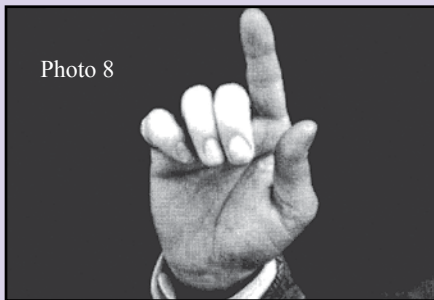


Photo 8

Then move the hand down to the front corner, which hangs from the tips of the left fingers.

Raise this corner and fold it back over the center of the handkerchief (Photo 9). As the right hand passes over the covered left hand, let the finger-palmed coin fall onto the left palm. Take care that this coin does not hit the coin under the handkerchief, and don't pause or hesitate in the least when you drop the coin. Close the left fingers over the dropped coin, hiding it in the folds of the handkerchief. Smoothly carry the right hand's corner forward again and let it hang once more at the front of the hand. Just



Photo 9



Photo 10

before you release it, give it a little tug (Photo 10). *"Simply pull this corner, snap..."* Snap the right fingers over the handkerchief. *"...and pull this corner."* Move the right hand to the corner lying on your forearm and give it a little tug. *"That's all it takes."* Open the left fingers, revealing the coin in the center of the handkerchief (Photo 11).

Now apparently take the coin into the right hand and pocket it. In reality, leave the coin on the handkerchief and merely cup the left fingers to hide it from the audience's view. Bring the right hand from the pocket, and gesture, letting the hand be seen genuinely empty this time. *"It's very easy. Just pull, snap and pull."* Repeat the corner pulling sequence just described. This time, of course, no coin is loaded into the left hand, as the half dollar is already there. Open the hand and show the coin, apparently a second one, in the center of the handkerchief.



Photo 11

"Now be careful. Don't put the money here and then pull." Pick up the coin at the right fingertips, display it briefly and seemingly place it back in the left hand. However, actually do a coin pass, retaining the half dollar in the right hand as the left fingers close. I use the Martin Chapender vanish from *Greater Magic*, but any direct vanish will serve.

"Nothing will happen." Open the left hand and show the coin has vanished. While attention is drawn there, shift the coin in the right hand to finger palm and move the hand over the center of the handkerchief. Pinch the inner edge of the coin under the handkerchief through the cloth and turn the right hand palm up, flipping the handkerchief over the hand and displaying the coin at the center (Photo 12). *"Well, something happens. The dream of a miser."* You have just performed the first move of Jack Chanin's TV production.

With the left hand, take the visible coin from the handkerchief and apparently pocket it, actually finger palming it. Bring the right hand from the pocket and pinch the center of the handkerchief, catching the right hand's coin through the folds. Turn the left hand palm up, flipping the handkerchief over it and producing the second coin from the center. Pluck this coin from the left fingers and pretend to pocket it, finger palming it again. Bring the right hand from the pocket and repeat the production sequence. This time, as the left hand goes to the pocket with the coin, leave the coin behind and palm the cigarette. Do the Chanin production a fourth time and, as you place this coin in your right pocket, palm the lighter. *"I can do this as long as I want."*



Photo 12

Perform the Chanin production again, this time producing

the cigarette. "And now a rolled-up five-dollar bill." Give the cigarette a closer look as you take it into the left hand and place it between your lips. "Well, you can't have everything." You will now produce the lighter from the handkerchief, but rather than repeat the Chanin production, do this: Grasp the near corner of the handkerchief, clipping it securely between the left first and second fingers. Raise this corner and let the handkerchief fall open in front of the right hand. Lower the right hand and at the same time light the lighter, letting the flame be seen through the cloth (Photo 13) a moment before you bring the lighter into view.

Light the cigarette and put the lighter into your inner left



Photo 13

breast pocket. As you do this, steal the wine glass in preparation for the final production. The steal is made as follows: The left hand, which still holds the handkerchief clipped between the first two fingers, goes to the left

lapel, grasps it and pulls open the coat for the right hand. The right hand goes behind the coat to the breast pocket, drops the lighter into it, then takes the stem of the inverted glass deep between the second and third fingers while the thumb breaks loose the suction cup. The right hand then travels to the right, meeting the left hand at the edge of the coat (Photo 14). The left hand draws the handkerchief back and over the right fingers, and the right thumb comes down on the handkerchief, trapping it against the foot of the glass. The left hand releases the lapel and the handkerchief, and the right hand moves to the right, remaining at about chest height, with the handkerchief concealing the glass (Photo 15, situation exposed from behind).



Photo 14

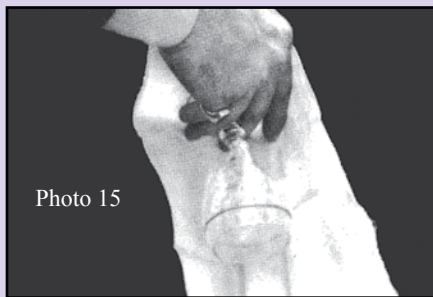


Photo 15

the center of the handkerchief, lift it a few inches above the right palm and let it fall back. Pause a moment, building a bit of suspense. Then nip the center of the handkerchief again and raise

it roughly six inches above the right hand. Simultaneously, close the right fingers and swing the glass to an upright position on the right palm (Photo 16, with handkerchief removed to expose the position). Let the handkerchief fall. Something is seen to have appeared beneath it.

With your left forefinger and thumb, pinch the handkerchief at the near rim of the glass and roll the lip of the cover away. At the same time straighten the right fingers, leaving the glass sitting on the flat palm. Then slowly lift the handkerchief and cover away, exposing the full glass on your hand.

Bring the left hand back to the right and momentarily cradle the bowl of the glass in

the fork of the first and second fingers (Photo 17). This allows the right hand to grip the glass by its stem. Remove the cigarette from your lips, clipping it between the left first and second fingers. Then, with the right hand, raise the glass to the audience, silently toasting them, take a sip from it and strike another applause stance.

As the applause begins to subside, bring the right hand and glass behind the left hand, and extend the right fingers secretly under the rear of the handkerchief. Release the cover from the left thumb and forefinger, and catch it in the right fingers. Close the fingers around the stem of the glass, bunching the cover against it, and separate the hands.

Hand the handkerchief back to its owner and put the wine glass away, disposing of the cover at the same time.

I have done this routine under many different circumstances. Sometimes it has not been possible to have the wine glass set up. In such cases, I have appropriated some large article found on the premises and tucked it under my coat, holding it in place under my left arm, before going on. I then produce that item – a brick, a large ashtray – in place of the glass. This can be very effective. At other times I have simply cut the glass production and finished with the appearance of the cigarette and lighter. Given this flexibility, the routine becomes nearly impromptu, so long as you have a prepared gimmick in your pocket. Everything else can be borrowed or improvised.

This has been one of my favorite routines for many years. I hope it serves you as well as it has me. ♦

Thanks to L&L Publishing for allowing this excerpt to appear in *M-U-M*.

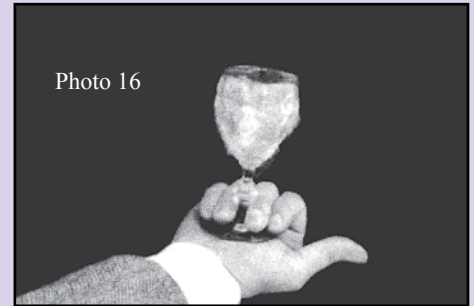


Photo 16



Photo 17



EL ROBERTO ENIGMATICO THE MAGIC OF BOB FARMER

TRANSLATED FROM THE SPANISH
BY R.D. MICHAELS

TWO-RIGAMI

Two-rigami is a folded, 6" x 9" prediction that can be opened in two different ways to reveal two different predictions, one on each side of the unfolded paper. Unlike earlier versions that restricted the writing to a small area of the paper, this version allows almost the entire surface of the paper to be used, so the writing can be very large. Because of the manner in which the paper is folded, it can be snapped open in one move. In this action, only one side of the paper will be displayed.

How to Fold the Paper: From a normal letter-sized sheet of paper, cut a rectangle that is nine inches long and six inches wide. With the paper oriented as in Photo 1, mark an "X" in the upper left-hand corner and a "Y" at the lower right-hand corner. (These two marks are for learning purposes only; when you make your performance paper you will not mark the corners.)

Turn the paper ninety degrees to the right. Using a ruler and a pencil, make a very light pencil mark six inches from the left edge (Photo 2, mark exaggerated – use a *pencil*, not a Sharpie). Fold the left-hand edge over to the mark (Photo 3). Turn the paper over from side to side (Photo 4). Fold the left edge over so it lines up with the right-side folded edge (Photo 5). The "X" is now visible in the upper right-hand corner.

Turn the paper ninety degrees to the right. Using the ruler and the pencil, make a very light pencil mark four inches from

the left edge (Photo 6, mark exaggerated). Fold the left edges over to the mark (Photo 7). Turn the paper over side to side (Photo 8). Fold the left edges over so they line up with the creased edge (Photo 9). This is the

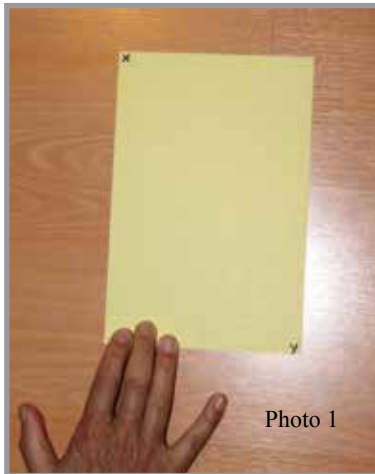


Photo 1

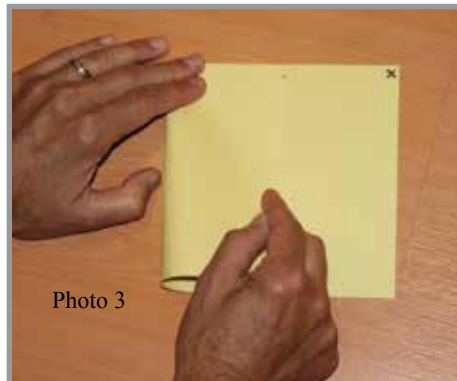


Photo 3

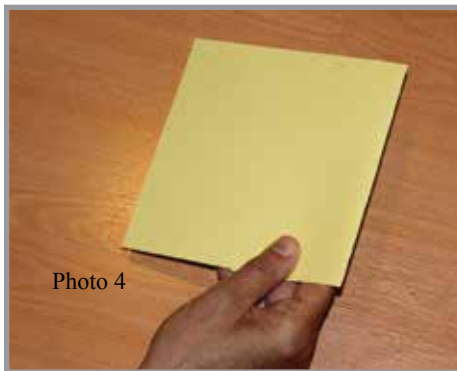


Photo 4



Photo 5

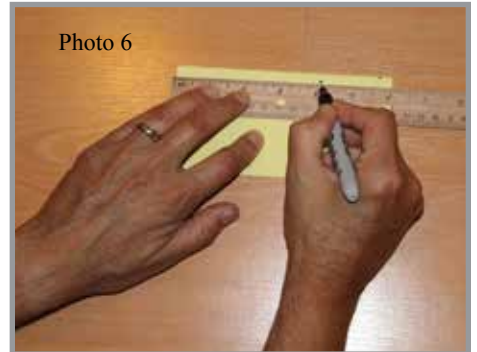


Photo 6

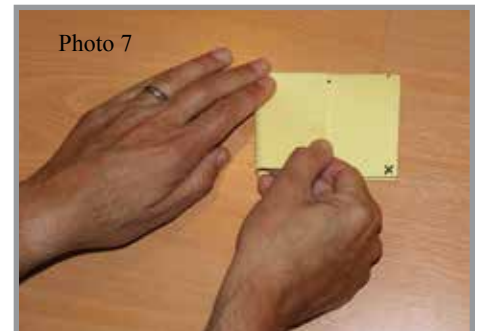


Photo 7

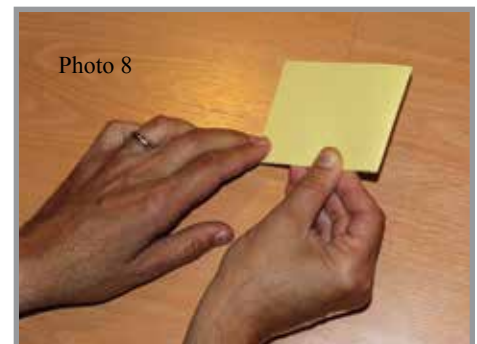


Photo 8



Photo 9

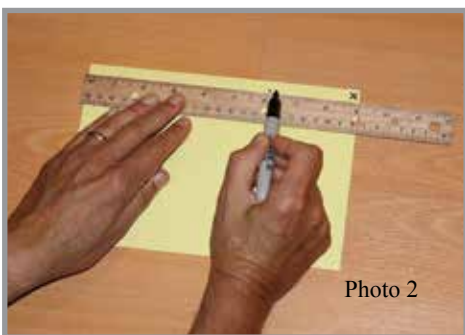


Photo 2

completed prediction packet.

To write the predictions, open out the paper so the “X” is at the lower right corner. Write the name of a card (in our case, the Ace of Hearts) as shown in Photo 10. Notice that the lower right-hand area is blank. (This will be the top surface of the prediction packet when it is folded.)

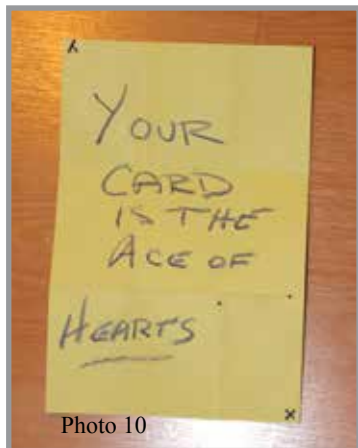


Photo 10

Turn the paper over end for end (the “X” is on the underside at the upper right corner). Write the name of a second card (in our case the King of Spades) as shown in Photo 11. Notice that the lower left-hand area is blank. (This will be the bottom

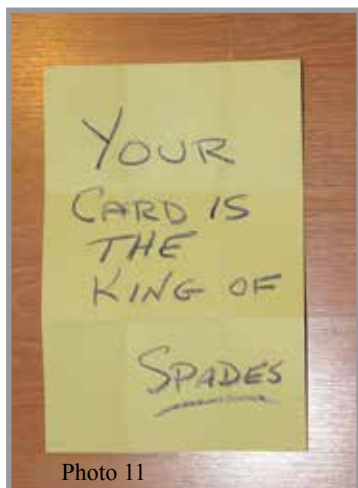


Photo 11

surface of the prediction packet when it is folded.) Refold the paper along the existing creases and orient it so the “X” is at the upper left-hand corner of the folded packet.

Snapping Open the Packet: The folded packet can be snapped open two different ways; each way looks perfectly natural, and each way reveals one of the two sides of the paper without flashing the writing on the other side.

Let’s refer to the side of the paper that has the “X” and “Y” marks and the Ace of Hearts writing as the top side. To reveal

this prediction, do the following:

With the right hand holding the packet at the lower right corner, the left hand grasps the “X” corner of the packet. The tip of the left forefinger lifts slightly on the outer edge of the “X” corner as the left thumb takes a position covering the “X”. Once the left hand has secured its grip, the right hand repositions so that the right thumb covers the “Y” at the bottom of the packet. The right first and second fingers are below the packet and press up against the right thumb (Photo 12).

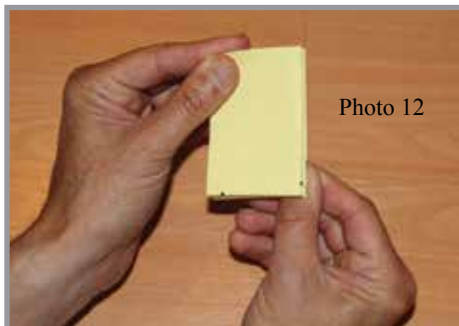


Photo 12

To snap open the packet, simply move the left hand forward, away from the body. The paper will unfold, revealing the Ace of Hearts prediction (Photo 13). The paper ends up being parallel with the tabletop.

To reveal the other prediction (that is, the other side of the paper), refold the packet along the existing creases and grip the folded packet exactly as explained above. This time, instead of the left hand



Photo 13

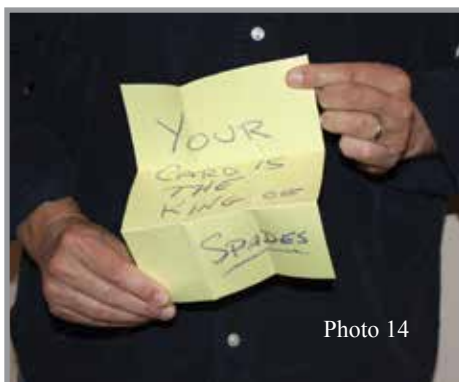


Photo 14

moving away from the body, the right hand moves forward; this begins to unfold the paper. At the same time, turn the hands inward slightly, which turns the paper to a vertical position and reveals the King of Spades prediction (Photo 14).

Both of these actions look normal, and the rapidity of the display seems to preclude any alternative methods of unfolding the prediction.

Background: I invented this to use as a four-way out for a Himber wallet. One packet is on one side with two outs, and one is on the other with two outs. Gordon Bean suggested it would be more effective if the packet could be snapped open, rather than slowly unfolded, so, following his suggestion, I figured out a way to do that.

In his trick *Folderoll* (*Mind, Myth & Magic*, pp. 669-670), T.A Waters explains a z-fold that allows a nail writer or Boon writer to write on the outside, while the handling makes it appear the prediction was written on the inside.

Thank you to Robert Neale, who knows how to fold and who corrected an early version of these obtuse instructions.

Editor’s Notes: If you plan on using Two-rigami on a regular basis (and you should, it’s a very clever idea), you’ll need to experiment a bit to find the proper paper and the proper writing implement for the predictions. A possibility might be Tyvek paper, which can be found in mailing envelopes. Simply cut the proper-sized rectangle from the paper. Tyvek has the advantage of great strength; it cannot be torn. It also is thick enough that the writing from one side will not bleed through to the other side.

If you want to use thinner paper, there are several options for writing implements. Crayons will work, if you find a color that is bold enough to read easily but does not bleed through. Also, there are calligraphic pens that make a bold mark but which will not bleed through.

You can also adjust the size of the paper, so the prediction can be used with larger audiences. The only thing to remember is that the paper is folded into thirds in each direction.

An Effect for Two-rigami: So that you can try out Two-rigami on your magic pals, here’s a simple (but very effective) card trick. It is based on Al Leech’s effect *The Spectator Does a Trick* from his booklet *Cardmanship* (1959). I have added some psychological ploys that deepen the mystery.

Let’s use the prediction sheet explained above, with the Ace of Hearts on one side and the King of Spades on the other. From

a regular pack of cards, place the Ace of Spades on top, followed by the King of Hearts. It is important to remember that the Ace of Spades is the top card. (In practice, you'll want to use two less conspicuous cards. The only requirement is that the two cards are of different values and different suits. The prediction is made by using the suit of one and the value of the other, in each of the two combinations. For example, if you put the Ten of Clubs and the Two of Diamonds on top of the deck, the prediction would have the Ten of Diamonds on one side and the Two of Clubs on the other.)

Bring out the deck and give it any shuffle that maintains the top two cards. Bring out the prediction. The prediction can be placed anywhere convenient (and isolated), but placing it into the closed card box between the flap and the box so that it projects for about half its length offers certain advantages later (Photo 15). As you place the prediction aside say, *"I've made a prediction on this piece of paper. In doing so, I've tried to anticipate the result of actions that you are going to make. You will make certain decisions, and you are the only one who will be in control of these decisions."*



Hand the deck to the spectator. *"I want you to make a pile of cards on the table. Go ahead and start dealing."* The spectator begins to deal cards into a pile. After he deals three or four cards, you interrupt him. *"By the way, you don't have to take the cards from the top; you can pick them from anywhere in the deck. Please put them down one at a time, but feel free to choose the cards from wherever you wish."* You can mime spreading the cards between your hands, placing individual cards onto the tabled pile. The spectator will follow your actions.

Let the spectator place a dozen or so cards onto the table, and then say to him, *"Put down as many cards as you want. The*

number of cards is entirely up to you." At some point the spectator will stop dealing. You say, *"Are you sure that's where you want to stop? Did I influence you in any way? Would you like to put another card down, or would you like to take one back? It's your choice. It's your decisions that are important."* Whatever the spectator does is fine. Take the un-dealt portion of the deck from him and place it aside.

"Please pick up the cards on the table. We need to make two piles of cards from those, and they need to be fairly equal in size. So, let's do this. Put a card here, and put the next one here. Then just go back and forth. That's it, great." The spectator deals the cards he holds into two piles, one card at a time, back and forth, until all the cards are dealt. It is important that he doesn't screw up this dealing, and that the cards are alternated properly. Watch as he deals, and remember on which pile the final card (which will be the Ace of Spades) falls. It is time now to recap and to add a little time misdirection and some smoke.

"When we started, we mixed the deck and you made a large pile of cards; you alone determined how many cards were in that pile. From that pile of cards you made two smaller piles. (As this is said, mime a cutting gesture.) The number of cards in these two piles is entirely determined by your earlier decision of how many cards to put in the original pile. You have been responsible for every choice."

The preceding patter and the actions that accompany it all play a part in distorting the spectators' recollection of events. Let me take a moment to comment on this. First, notice the use of the words "deal" and "dealing." They are used in the initial instructions to the spectator, and then **never used again**. Instead, the words "make" and "put" are used. We want the spectator to lose the memory of dealing cards one at a time from the top of the deck. The use of the cutting gesture further obscures that memory.

"You have one more decision. Please look at the top card of either pile. (The spectator picks up a card and looks at it.) I'd like you to remember either the suit or the value of that card. Which do you want to remember, the suit or the value? (The spectator says he will remember the suit.) Fine. Now pick up the top card of the other pile and remember the value of that card. (The spectator does so.) You now have both the suit and the value of a card in your mind. Using the two cards that ended

up on top of the piles, you have created a brand new card – a card that only you know the name of."

Because you remembered on which pile the Ace of Spades fell, when the spectator picks up one of the two top cards, you know which one it is. He announces that this card will determine the suit; therefore you know the suit as well. Since the other card will determine the value, you know what card he will be thinking of, and you also know which way you have to snap open the prediction.

"I'd like to remind everyone that before we started I placed a folded piece of paper into the card box, where it has remained in view." The right hand lifts up the card box by holding it at the lower right corner. The right hand turns to show both sides of the folded packet. (Because of the way the packet is folded, both sides are blank.) The left thumb and forefinger now are positioned at the upper left corner of the packet. As you patter, they assume the grip needed for snapping open the packet (Photo 16). The left hand removes the slip; the right hand tables the card box and assumes its proper position at the inner right corner.



"When I count to three, please shout out the name of the card you are thinking of: one, two, three." The spectator announces his card. Because you already know what the card is, you have already made the decision of how the packet must be opened. Therefore, the instant the spectator speaks, you snap open the packet, revealing the prediction.

"Congratulations! That doesn't work all the time." Refold the paper and pocket it. The deck is normal and may be used for further tricks. ♦



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INFORMED OPINION

LATEST PRODUCT REVIEWS Compiled and Edited by W. S. Duncan

JAPAN INGENIOUS BOOK
By STEVE COHEN AND RICHARD KAUFMAN
Distributed by Murphy's Magic Supplies
Price \$60.00

REVIEW BY ANTONIO M. CABRAL



On a family vacation in Japan this summer I had the pleasure of visiting the world famous Magic Land. While I did get to meet Mama, I sadly did not get to meet Ton Onosaka. His reputation is legendary, and the magic collected in Kaufman & Co.'s new book *Japan Ingenious* is dedicated to him and the inspiration he provides to what is, from the contents of this book, an extremely clever and imaginative group of magicians.

Ton is only present in the book via his delightful illustrations, but

the book does contain some names that American magicians will find familiar – Dr. Sawa, Hideo Kato, Shigeo Takagi, Akira Fujii – and some names that may be unfamiliar – Hiro Sakai, Tenaki Matsuura, and Yuji Wada, to name a fraction of the magicians appearing in this collection. Learning about magic from other cultural schools of thought is always eye-opening. The Spanish school, for example, will often fool American magicians with tricks and principles we already know combined with masterful presentation. Japanese magic, on the other hand, is a combination of principles that seem to come out of left field and very simple, yet beautiful, effects. It's refreshing to see really enticing cleverness that isn't wasted on boring or useless results.

The material in this book ranges from items that are perfectly suitable to a professional close-up or parlor repertoire, to neat little impromptu miracles, to items that you'll love busting out on the folks at the club. The first half of the book presents material from the more unknown performers, collecting the winners of the Masao Atsukawa Prize (previously published in Japan in the book *Winners*). These magicians in Japan have thankfully realized that "magic" covers a wide variety of props other than (and including) playing cards. There are many interesting money illusions (many relying on origami principles) that allow you to perform some very pretty penetrations, torn bill illusions, and vanishes. There's some very good coin magic, ranging from the delightfully simple (in effect and method) Fading Coin from Tomoyuki Takahashi to Akira Fujii's Jet Coins, which is a Coins Across that uses the muscle pass as a secret move (good luck!). The card tricks range from Kuniyasu Fujiwara's Automatic Ace Triumph, a beautiful self-working plaything, to Takanobu Ishida's Magic Square Card Mystery and Date/Time Cards, which will tax your memory for some compelling mathematical results, to card tricks where the cards don't really matter, like Tomo Maeda's Re-Psyche, where a fountain pen comes to life to scribble the name of a chosen card on the inside of the card case.

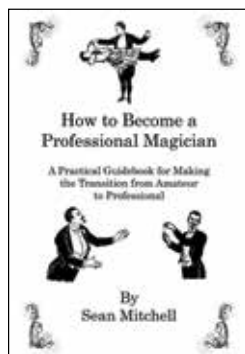
The second section is a selection of material not connected with the Atsukawa Prize, but a sampling of kind of the Japanese magic Richard Kaufman has been instrumental in introducing to America in *Five by Five Japan*, *New Magic Japan*, and the pages of *Genii* magazine. The lion's share of material comes from Dr. Sawa, including his Submarine Coins and a wonderfully weird sequence designed to be performed off-the-cuff during a game of ping pong. There are many other gems from other magicians, including Tenkai Matsuura's version of Unshuffled (with no faros), and an item from Kenichi Kuroki in which you remove the bow from your sneaker laces, replace it at the bottom of the tongue instead of the top, and untie the bow.

The book itself is standard Kaufman & Co. fare, well-produced, well-written, and certainly well-illustrated. The bulk of the illustrations were done by Ton Onosaka and the late Earle Oakes, two of the best in the business, with some from Kaufman himself thrown in the mix. The only tricky part about the writing is that it was stitched together from different sources, some originally written by Steve Cohen, some by Kaufman, and some by Max Maven. So it's not always clear whose voice you're dealing with. Luckily, the material shines through regardless. If you're looking for something to spark a little ingenuity of your own, absolutely pick up *Japan Ingenious*. Highly recommended.

HOW TO BECOME A PROFESSIONAL MAGICIAN BOOK
By SEAN MITCHELL

Available from Amazon.com
\$22.00 paperback, \$10.00 ebook

REVIEW BY JIM KLEEFELD



You have probably never run across a book like this one. I know that I have seen nothing quite like it. Written by pseudonymous author Sean Mitchell, this huge tome is an excellent step-by-step resource guide to everything an amateur or hobbyist magician might need to know about turning pro. In over 420 pages of plain-speak, Mitchell (not his real name) gives you details on how to plan for and begin working full-time (or even part-time) as a paid performer.

The book is extremely well-organized with a thorough and comprehensive set of topics.

There are thirty-five chapters within twelve "parts" or major headings. Beginning topics include such things as Setting Goals, Building a Repertoire, Selecting Clothing, and Preparing for a Gig. Later chapters include Fee Negotiation, Networking, Marketing Methods, and Expanding Your Business.

I found the writing to be clear and concise, yet personal. It reads softly, not like a hard-edged business outline, which makes it easy to glide through the book garnering information left and right. You really get the feeling that you are simply talking with a friend who gives good advice. I was impressed by how much

of the advice was practical, apparently gleaned from real-world experience. It is clear that “Mitchell,” whoever he really is, has a wealth of background performing paying gigs for a variety of venues.

Almost all of the advice I read was practical and beneficial. While you may not need all of it, you would certainly do well to read all of it, and at least consider if it applies to your budding career. Want to know how to effectively hand out business cards? It’s in here. Wondering how and where to get good photos to use for publicity? It’s in here. Need a set of criteria for choosing a restaurant to work? In here. Want a contract form to use for general stage shows? In here. Wondering why or how to get a website started? Yep, that too. This will teach you how to handle incoming leads, how to market to event planners, and why and how to use template emails. There are very few specific source references, but a great many resource ideas. For example, there is no listing of photographers experienced in magic stills, but there is enough information to help you find one.

I found some of his suggestions biased, and experienced performers may not agree with all of his recommendations, but at least almost all necessary concepts are introduced. Even the ones you disagree with are thought provoking and should give you ideas to consider. For example, regarding setting a fee for your services, he suggests that you start out doing free gigs, then transition into low-paying gigs, and slowly bump up your fee to a higher professional level. I think that if you begin charging too little, then you will have set the bar low and will have difficulty getting clients to accept your raise in prices. If you begin booking gigs at \$100, then you will always be thought of as a \$100 magician. Charging the same clients \$500 two years from now will get you turned down, not admired for your professional growth. But at least the concept is worth your consideration.

If there are any negatives, they are minimal and should not distract you from buying and studying this book. One possible downside is that the amount of amount of material could simply be overwhelming. If you truly are a beginner or hobbyist, you may find it daunting to absorb everything. No worries – just take it a step at a time and refer back to the book as you grow into your career. Another point is the large emphasis on close-up and restaurant magic as paid performances. There is an entire sixty-page section on restaurant gigs, but no information at all on private parties, school shows, festivals, or similar venues. The author freely admits that he does not do kid’s shows, but he has almost completely failed to address this huge market, which includes birthday parties, schools, libraries, and numerous other family functions. Maybe it’s just me, but I know way more magicians who make a full-time living from kid’s shows than those who do so from restaurants.

The other minor annoyance is the apparent lack of an editor. While I found few spelling or grammatical errors, there were a great many of what I call “cut-and-paste” errors. This occurs when you rewrite and edit your own material. Some sentences have extra words in them; this leads to constructions like “When going doing to a show.” Also common were unfinished sentences, such as the partial thought “They would have to steal” that stands alone in the negotiation section. And there were an inordinate number of widows and orphans – typographer’s terms meaning words left hanging at the top or bottom of a page when they should be with the preceding or following page. Some simple editing or typesetting should have been used to correct these in galleys.

Lastly, a comment about value: In this age of expensive, self-published books and more expensive magic books, *How to Become a Professional Magician*, a 422-page paperback from a

working performer that costs just \$22 is a real value. Better yet, you can read it on your Kindle (other devices with the free Kindle reader software) for a measly \$10. Working pros should buy this and go through it to double-check their business plans. Part-time amateurs should buy it and use it to increase the number of shows and the amount they get paid. Anyone who is a full-time hobbyist magician who has considered charging for shows should buy it and read it cover to cover.

**INVISIBLE MAGIC BOOK
BY DR. SIMON J. CARMEL**

Available from SimonCarmel13@aol.com
Price: \$50.00

REVIEW BY DAVID GOODSSELL



The subtitle of this book is: *Biographies of 112 Deaf Magicians from 28 Countries*. It is a follow-up book to Dr. Carmel’s 2008 compilation of biographies of deaf magicians in the United States. Either alone or together, the books are a celebration of men and women overcoming the difficulties of living in a soundless, or near soundless, world to provide the magic of magic to thousands upon thousands of people with normal as well as impaired hearing.

For the most part, the biographies themselves are short, a few hundred words, perhaps two or three pages in length, with a few running six or seven pages, and each with a photo. From them we learn a bit about each person, how he or she became interested in magic, how their professional lives developed, what their goals and aspirations were, and are. There are more than a few heart-warming anecdotes that provide both human interest and inspiration.

Most people in magic have probably never seen a deaf magician, hence the title of the book, *Invisible Magic*. We can remember seeing the U.S.A.’s Danny Johnson (he’s in this book) at a Tannen’s Jubilee in the late 1970s, and being absolutely thrilled with his close-up performance. There were some strong acts on the bill that day, but our favorite was Danny Johnson.

Dr. Carmel’s efforts are not to be taken lightly. He, himself, is deaf. So you can imagine the effort it took to contact two or three hundred deaf magicians around the world. Yes, email was an important tool, and letter writing, but as the materials began coming in, and Dr. Carmel began to organize his book, he did not have the luxury of picking up a phone to place a long-distance call to the Ukraine for clarification on some important matter.

Remove the fact that they are deaf, and you have simply a collection of varied performers from around the world, some exceptionally skilled, most solid journeyman performers, and a few semi-pro and amateur enthusiasts. But, the point is that they are deaf! Dr. Carmel has done a good job of describing the little realized world of deaf magicians, including their international organization that brings many of them together periodically for competition and public performances. If you love magic, you cannot help but be inspired by the short life histories contained in this book. Bravo to them, one and all! To their determination, their joy of living, their own love of magic, and their support of one another.

If you were among the lucky few who saw the special *Silent Magic* show at the S.A.M. national convention in Washington,

D.C., last summer, and watched Dr. Carmel, Steve Longacre & Gregg Koppel, Nobu Kamizuru, and Matt Morgan & Liliana, you know what we mean. Well done, Dr. Simon Carmel.

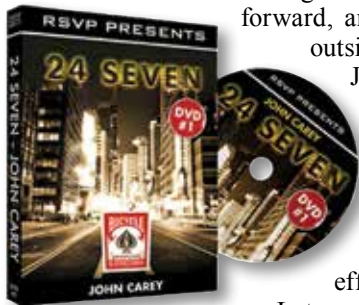
24 SEVEN PROJECT 2-DVD SET By JOHN CAREY

Available from: www.rsvpmagic.com

Distributed by Murphy's Magic Supplies

Price \$60.00, \$30.00 each disc

REVIEW BY DAN GARRETT



John Carey has a knack for taking existing card plots and streamlining them, making them logical, straightforward, and easy to perform. If you live outside the UK, you will detect that John speaks with an accent. However, I was able to understand his English English (as he can understand my Southern US English) perfectly well, with the exception of the brand of aspirin he uses in his opening effect.

Let me save you the trouble of reading the rest of this review and come right out and tell you this: if you enjoy performing card magic for real people, and want maximum impact for minimum effort, buy this two-DVD collection. Mr. Carey already has the endorsements of card persons like Peter Duffie, Jack Carpenter, and hundreds of other magicians around the world who are his new-found fans. With twelve great effects on each DVD, you can't go wrong for the asking price. Each effect is a keeper. Compare this to one-trick DVDs out there for the same price or higher, and you can't really go wrong.

Disc One: Carey opens with the only non-card effect in the collection; a wonderful signed bill transposition from a spectator's closed fist to an aspirin bottle in his pocket! It's hard to pick out favorites here, but Gemini Reflections and Shh...It's a Mystery are the cream of the crop for me.

Disc Two: I can't give you more favorites, because these are all good. I want to describe each one to you, but my space is limited. You can look up the quick descriptions online. The opening effect is an in-the-hands Triumph with a surprise color-changing deck that suits the needs of the strolling hospitality performer to a "T." And from there it just gets better. There's another Mystery Card effect in which a signed selection becomes the odd-backed "stranger" card that was placed on the table before the trick began. There's another no-sleights Gemini Twins effect using two casino cut cards. In the USA, these cut cards can be purchased inexpensively from Nevada through Amazon.com. (Of course, you can also use double-blank cards or glue two stranger cards face to face.)

Here are some details about *24 Seven Project* that really float my boat. Both discs feature real performances of every effect, done for real people. Most also have in-studio performance recaps as well. John gives full credits and inspirations where due. The international influences of Vernon, Tamariz, Jennings, Bilis, and many others show in his thinking and structuring of his routines. His scholarship makes these discs better for you. Each disc runs about two hours in length, yet the teaching is both concise and entertaining.

You can probably purchase each DVD separately, but you'll be

wasting time. Whichever one you buy, you're going to want the other one as well after you watch John Carey's magic.

Highly recommended for all card magic aficionados.

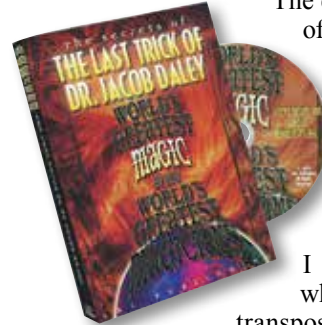
THE LAST TRICK OF DR. JACOB DALEY DVD By VARIOUS ARTISTS

Available from: www.llpub.com

Distributed by Murphy's Magic Supplies

Price \$20.00

REVIEW BY W.S. DUNCAN



The effect that is the focus of this edition of *The World's Greatest Magic by the World's Greatest Magicians* series is one of the most commonly seen in all of card magic. Oddly, the original version of the trick itself is seldom seen, and does not actually appear on this DVD. That's not entirely a complaint; I have no room to criticize those who vary the method for this classic transposition effect. I published my own handling and script for the effect many years ago in *Tubthumping*. In case you're new to card magic, the trick is a transposition between the red Aces and the black Aces, with the four cards typically being isolated from the pack. It's a natural companion piece to Vernon's Twisting the Aces.

The first presentation is the always ebullient Bill Malone, who sets the expectation that the two black Aces will transpose only to exceed that expectation by causing both to switch places with the red Aces. It's a quickie, done with his usual charm, and shows how the effect can be used as transitional piece.

Daryl's presentation makes the effect very clear by telling the audience he will be asking three questions, one of which will be "the trick question," a great idea that causes the audience to pay close attention, something rather important when doing a transposition. The presentation is worth considering, but the instruction segment doesn't describe the method, which uses the Gemini Count. This is a small problem, if you don't know the move.

In Weighted Aces, Greg Wilson offers a variation that begins with a different effect entirely. The Ace of Spades is placed into a spectator's hand and the Ace of Clubs is placed under it. The "lighter" Club rises up through the heavy Spade, in a sort of two-card Ambitious sequence. The standard transposition follows when you offer to repeat the effect.

In most presentations of the effect, the two black Aces are the focus, which begs the question of why the red Aces are present. Dan Harlan offers a version that works off the top of the pack, rather than with the Aces in isolation. His handling is really closer to Eddie Fechter's Be Honest, What Is It (aka Four Card Monte) than Dr. Daley's trick. Still, it's a fine trick on its own, and may provide additional directions of study for students interested in a two-for-two transposition. Dan's a fine teacher, and he provides some useful instruction on the Top Change. Given that the target audience for these videos is the beginning student, that's a solid bonus in my book.

Michael Ammar teaches a very simple method, which is more than serviceable. This really should have been the first item on the disc because it offers the easiest method technically with almost zero presentation.

Finishing off the disc is Martin Nash, who offers a presenta-

tion appropriate for those who do gaming or gambling-themed material. He speaks about the rank of suits in the game of bridge, asking the spectator who assists him to recall which suit (Clubs) is the lowest and which (Spades) ranks highest. Those of us who grew up watching Martin also know that his presentation is probably the reason so many magicians now believe that a royal flush in Spades is the highest poker hand. It's not; there is no suit ranking in poker.

Like most of the discs in this series, it's a great value for the money if you are interested in the subject. If you have found that the reactions you get to this classic effect are less than you would hope, there are several professional presentations for it to study here. And here's another idea: instead of causing the black Aces to change places with the red ones, you could use any of the methods here to cause a crappy Blackjack hand (say a red Eight and Nine) to change places with the Ace and Jack of Spades. Same method, but an entirely different effect...have fun.

THE MARVELOUS NUT DROPPER TRICK FEATURING MATTHEW WRIGHT

*Distributed by Murphy's Magic Supplies
Price \$50.00*

REVIEW BY CURTIS KAM



This is an odd release that's well worth having. Let's start with the oddness.

The ads and the box for The Marvelous Nut Dropper promise that "The Marvelous Nut Dropper gives you the ability to load any small item into a nut, into a fruit, with *one* hand in *one* second!" And after watching the two DVDs that come with the dropper itself, I do think I could do just that.

Take it from a guy who used to find a borrowed watch in a lemon in an orange

in a pineapple on a regular basis, the nut dropper and Matthew's method for managing the setup and loading are all well designed and should work reliably. So this is a well-conceived method that delivers what's promised on the box. And while that has sadly become rare, that's not what's odd about this release.

When you open the box, you find two DVDs. Underneath them, nestled in protective foam, is an unusual device without any obvious function. Surmising correctly that you should watch the DVDs before unpacking the dropper, you pop the first DVD into the machine. As expected, you are greeted by Matthew Wright, who congratulates you on your purchase, and again tells you that with the dropper, you will be able to load a small item into a nut, a fruit, etc. But first, (and here's where it gets odd) he offers to show you the nut dropper in action, by showing you: 1) his full stage show, 2) a set done behind a bar, and 3) a one-on-one close up performance, all done before live audiences. Okay, each performance does include the titular effect, and it's always good to see the trick you've just purchased in context. In the stage performance, he uses a borrowed ring, behind the bar he shows us an entirely different presentation with a borrowed bill, and one-on-one he does the trick with a borrowed SIM card, with yet another presentation. From these, we learn two things: First, the effect works under all sorts of conditions, and second, Mr. Wright is a very good performer.

So how does the ring get into the nut into the fruit? Not so fast.

First, the DVD cuts to a studio where Matthew is sitting on a couch with well-known U.K. professional Harry Robsin. Together, they proceed to walk us, moment by moment and line by line through each of the performances. They don't talk about how the tricks work; they talk about the more important stuff. Matthew covers the crucial first thirty seconds, how he establishes his character, and then how he builds connections, first with the volunteer who shares the stage with him, and then the entire audience, a few at a time. The discussion is engaging and valuable, and as Matthew lays out his thinking behind his Ring on Rope and Cups and Balls routines, (apparently the cups routine has won awards) it's easy to forget that we still haven't learned how to work the nut dropper. He covers when to start a running gag, how to build to the big finish, and how to expand the spotlight to include the whole audience. To my way of thinking, these are all lessons more valuable than the nut trick itself. Given that, I was content to wait for the explanation. I suspect that the discussion, sneaking up on us as it does, will try the patience of some purchasers. And that's the oddness I mentioned. This product is advertised as a single trick, but in reality, it's a detailed explanation of a well-constructed professional stage act, a solid bar set, and a commercial close-up performance by a thoughtful and talented performer, and it also happens to include the nut trick.

Oh yeah, the nut trick. The explanation's on disc two. In fact, on that disc, Matthew explains how to perform just about every trick in all of the shows. Where he uses a special gimmick or move, he has permission from the creators to explain them. There's even an additional section in which he teaches the standard moves, just in case you're new to this sort of thing. As for the nut trick itself, the gaff does its job admirably, and does allow you to make the load with one hand, in about a second. It should surprise nobody that the preparation for the effect takes a bit longer. Matthew's description of the process seems infused with advice gleaned from experience. The preparation of the walnut shell seems reliable, although I admit I haven't tried it myself. I also have no idea how it compares to the method recently sold by John Shryock, although I note that Shryock's routine puts the ring into a walnut, into an egg, and then into a fruit, and I don't see how Matthew's method would accommodate that.

Bottom line, this is recommended. You'll learn a lot of essential stagecraft, like establishing character, constructing an act, and building rapport. And, you'll learn how to get a small borrowed object into a nut or into a fruit with one hand in less than a second.

WATER: ELEMENTS OF MENTALISM VOL.1 DVD

By JOSEPH ATMORE

*Distributed by Murphy's Magic Supplies
Price: \$10.00*

REVIEW BY JOSHUA KANE



The disc covers five effects, four of which deal with water, hence the title. The first effect is called Water Mark. The performer grips an open paper bag and invites the participant to pour water from a bottle into the opening without looking inside. When she feels the impulse to stop, she does. The performer then reaches into the bag to show that there is a glass inside to catch the water and briefly

lifts it partially into view so that the participant can see it. The performer explains that he knew in advance where the participant would stop. The participant can now remove the glass and see a dot affixed to the waterline, making it clear that the performer had predicted correctly. The second routine, titled Water Spell, is a variant of the first in which a word that the participant has announced appears on the waterline written on a piece of tape instead of the dot to indicate the water line. In both cases, the procedure feels heavy and over-controlled, and the performer has to touch the glass at an awkward time. It does not feel clean, direct, or worth the procedure.

The third effect, Hydro Birthday, is a charmer that uses six glasses. The spectator is asked to think of her birthday as she is invited to randomly mark different pouring heights on the glasses with a marker. When the participant then pours water into each of the glasses up to the marks, the performer can then tap out the tune to Happy Birthday. Using your own favorite method, you can also reveal the participant's birth date.

The fourth routine is a Russian Roulette-type effect that involves four glasses of water and a fifth glass of "acid." The spectator is not told this up front, but is asked to rearrange the five covered glasses once and then also to switch their paper bag covers. The performer then has the participant shuffle a small stack of cards with instructions on them. They are returned to the performer who then lays them in front of the bags and follows the instructions for the first four, which say "drink." When the fifth card says "don't," the performer tells the spectator that the fifth glass has acid in it and that she can now carefully lift the glass to smell it and affirm the statement. I do not like this for several reasons. The procedure is long. The suspense is lowered as the reveal of it being roulette happens late in the routine. I am appalled at the idea of someone being told after they have handled objects that they were at risk. Also, the fact that the fifth glass does have a distinctive odor would also make it clear to the audience that the performer would know in advance not to drink if he picked up the wrong glass. Nefesch also makes it clear that the routine has risks, and he does not recommend we do it.

The fifth routine is the best on the disc. It is listed under the category of Fifth Element and has to do with emotions. Two stacks of cards are shown. The first has the word "slap" printed on each card. The second has the word "kiss" on each. The cards are mixed by a female spectator and she is instructed to cut the cards five times and to follow the instructions each time. An envelope rests on the table. She mixes the cards and then cuts them. Twice the performer is slapped and three times he is kissed. (Note from a woman – this routine sounds as if it could also make a lot of female spectators extremely uncomfortable.) The envelope contains a prediction that matches the result. This is a fun effect that would play well for a particular audience.

The DVD is almost three hours long and feels it. English is not Nefesch's first language and his persona on the DVD is not terribly compelling. He is warm, but even one of his participants expressed her boredom. The DVD is shot in a living room and his necklace keeps brushing the microphone. The instruction segments are thorough, but tedious. This would have made a better booklet. All that said, at a price point of \$10 this is a fairly good value.

CLARITY BOX TRICK By DAVID REGAL

Available from: www.RegalMagic.com

Distributed by Murphy's Magic Supplies
Price \$80.00

REVIEW BY CURTIS KAM



There's a good chance you've already heard all there is to say about David Regal's Clarity Box. You've heard how it debuted and sold out at this year's *MAGIC Live!* convention. How magicians came to David's booth to see the effect over and over in vain attempts to figure out how it works. If you frequent The Magic Cafe, you've heard the buzz, and seen the YouTube clips of David performing the effect at the Magic Castle. If you've checked out the ads, you've seen glowing endorsements from luminaries like John Bannon, Andy Nyman, Dean Dill, and Jim Steinmeyer. I could just tell you that the accolades are justified, the box works wonderfully well, the naysayers are daft, and be on my way. But wait; what was that about naysayers? What the nay? As far as I can figure, it comes down to these same three nays:

Nay the First: Some people don't like the effect itself. The effect is this: Before anything else occurs, the performer shows the audience an attractive box made entirely of clear, polished, heavy acrylic. Naturally, the audience can see what's inside, which is a folded object – a playing card folded in fourths, showing the back, or a bill, or a piece of paper, or a business card. Let's assume it's a playing card. (You can change the item any time you want, and everything necessary for that relatively simple task is supplied.) The only other thing the audience sees in the box, or stuck to the box, is a small sign that reads "Emergency Use Only." (You can also change the sign to say anything you want, and David's instructions on how to do this are very clear and complete.) You explain that the box is there just in case there's an emergency. At some point later in time, you have a playing card chosen, signed, and shuffled back into the deck. You fail to locate the card. You spread the deck face up, and discover that the card is gone. This, being an emergency, calls for the "Emergency Card," which is taken out of the box and shown to be the signed card.

Obviously, this effect is related to Bruno Hennig's Card in Box as made famous by Fred Kaps, and then varied by just about everybody else. In fact, the basic mechanics are the same as in that trick. However, there is one significant difference, and on the DVD that comes with this nicely made prop, David discusses that difference at some length. Briefly, the difference is that the folded card is in view *before* any card is chosen, and it stays in view until

If you wish to have your product reviewed, please send it to:
Bill Duncan P.O. Box 50562 Bellevue, WA 98015-0562

it is revealed to be the card *that was* chosen. That aspect makes this effect closer to Alex Elmsley's *Between Your Palms*, Brother John Hamman's *The Signed Card*, and Jay Sankey's *Paperclipped* than it is to the *Card in Wallet*. In other words, the effect is not that the chosen card somehow got into the box, but rather, that the chosen card was in the box even before it was chosen. You see the difference? The former effect is doing something everyone is capable of – folding a card and putting it in a box – in an impossible way. In the *Clarity Box* effect, you do something that is in itself impossible (time travel?). And it's at this point that cries of "too perfect" or "nobody will believe it" arise. However, it is good to remember that the too perfect consideration first states that if we claim a more impossible effect, we must have a sufficiently deceptive method. In other words, if time travel is such an impossible effect that it compels the audience to look for a switch, then the switch must be a very, very good one. Well in this case, I think it is. The switch looks wonderful and deceives both the eye and the mind sufficiently. On the DVD, David explains why this is so, including a fascinating observation that today, one of the things we see and ignore instantly are signs.

I happen to like effects like this, in spite of the fact that sometimes the audience misses what the effect is. To aid with that, here's a suggestion from skilled amateur Dr. Jason Fleming – take a note from Michael Close and put the cap to a Sharpie in the box with the folded card. To further establish the effect, change the sign to read "Found and Lost" (as opposed to "Lost and Found") and instead of the emergency card premise, introduce the prop by saying, "Like most of you, I tend to lose things. The weird thing is that I find them before I lose them. So I have to keep the things I find in this box, until I lose them." Proceed until you've had a card signed, and returned. You then notice that the cap to the marker is missing. "Great!" you say, "that explains the cap in the box." Having foreshadowed and then eased them into the concept, proceed to find both the lost pen cap and the card in the box.

For mentalists, I should note that with a folded prediction, written by you and not the spectator, this issue does not exist. It is completely logical for predictions to be made and placed on display before a random event occurs. In that context, this item is comparable to Bob Ostin's bulldog clip, in particular, one application for the Ostin clip, which is to hang the clip on a chain attached to the lid of a glass jar.

Nay the Second: The audience cannot be directly to the side of the performer, or behind him. Yes, this is probably true. This effect does not work surrounded. If you work that way, you've given up the ability to do some really great effects and this will be just one more. If, however, you are suddenly beset by such conditions, and there's no way around it, you can toss a handkerchief over the box. Lift the hank anytime you want the people in front of you to see what's in the box, and the rest of the crowd sees nothing. As to the side angle considerations, check out the clips on YouTube and see how David manages them.

Nay the Third: The box is too big to carry around strolling, or going table-to-table in a restaurant. This is true, for me at least. The box measures 4" x 2" x 2.5", which is a big thing to put in one's pocket, though it does fit. Of course, if you stroll with your props in a case, carrying the box is not a problem. I don't think you'd want to wander about at a cocktail party with it, though. The trick is really better suited for a more formal setting where an attractive prop is appropriate, if not necessary.

These minor nays aside, I really want to commend David on the instruction on the DVD. He is an excellent teacher and provides a detailed explanation of the *Mercury Card Fold*, as well as a control procedure that gets the card and the deck in the right

position for the fold quickly and smoothly. David also teaches a method for getting the card folded invisibly without using the *Mercury Fold*. He also covers effects using a bill and a prediction written on a card. The thinking on each of these is as excellent as we've come to expect from David Regal.

ROSEPAD TRICK By MARTIN LEWIS

Available from: www.magikraft.com

Price \$195.00

REVIEW BY PAYNE



First the bad news: Unlike its predecessor, *Cardiographic*, the necessary gimmicks required to perform *Rosepad* aren't cost effective to construct yourself. Unless you are overly skilled with an Exacto knife and gifted with a steady hand and more than a modicum of patience, you are going to want to purchase

the refill packs. This means that it will cost you a little over two dollars each time you perform this routine. The good news is that even at twice the price, the cost is well worth it. *Rosepad* is one of those rare effects in which the magic is both inexplicable and happens while in full view of the audience. Inspired by an effect created in the middle of the nineteenth century by Johann Nepomuk Hofzinsler, Mr. Martin's *Rosepad* is a marvel to witness and an ease to perform. What more could you ask for in a routine?

A sketchpad remarkably similar to the one employed in *Cardiographic* is brought out. The performer explains to the audience that he is not only a magician, but something of an amateur artist as well. To prove his claim he takes out a black marker and begins to draw on the uppermost blank page of the sketchpad.

After a fair amount of doodling, the magician shows the audience his handiwork. A drawing of a stylized black rose now adorns the upper right-hand side of the page. "This will never do," the performer proclaims as he picks up a green marker to finish the picture by adding a stem and a couple of leaves to the drawing of his black rose. "I appear to have used the wrong pen. I meant this rose to be red, not black. A bit of magic is called for." As the magician holds the pad upright in one hand, the rose slowly and quite visibly changes color from black to red. The transformation is quite wondrous and deceptive, and you'll find yourself doing it over and over for yourself in the mirror. If magic were real, this is what it would look like.

Once the transformation is complete, the page is torn out of the pad, the drawing is signed, and then, as in *Cardiographic*, given to a lucky spectator to keep as a memento of the evening's performance.

You receive the pad, twelve refills, a green marker, and an instructional DVD with handling tips, prop modifications, and several routines and ideas. Some of the routines are more fleshed out than others. There are also performance demos and printable PDFs of scripts (one of them by Ed Solomon) and props for some of the included routines. The prop might need some modifications if you are going to be performing this in a parlor setting. But these are minor, and ample instruction is provided on the DVD.

Anyone who already owns *Cardiographic* knows the time

mances had two failures. But I carefully modified the script, and everything has been perfect since. I also developed my own script so that it is almost impossible to fail. Now, I am very happy with Spoken, and it has almost instantly become a permanent addition to my repertoire.

Rus credits Michael Murray and Max Maven with inspiration and a mysterious “Dr. Tear” with a variation of the handling. I feel that a big tip of the top hat should also go to Kenton Knepper. Unfortunately, Kenton is not credited on the DVD.

For the average reader, this item would be the type of thing you would expect to read in a magazine or other magic periodical. Or, perhaps find as an online download for about \$10 or less. For others (and I include myself in this group), Spoken could turn out to be a diamond in the rough, and therefore much more valuable.

TICK TOCK DVD AND GIMMICKS

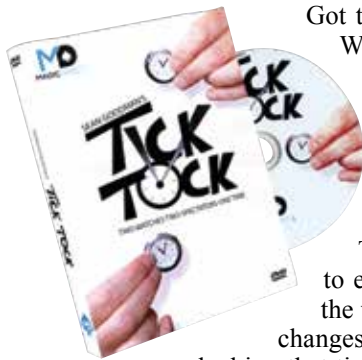
By SEAN GOODMAN

Available from: www.magictricks.com.uk

Distributed by Murphy's Magic Supplies:

Price \$45.70

REVIEW BY DANNY ARCHER



Got time for a little mental miracle?

Working for a husband and wife (or any two people), the performer introduces a small nurse's watch (watch without a band) and shows how the hands will move when the crown has been pulled out and turned.

This watch is given to the man to examine and play with and then the watch is turned face down as he changes the time and clicks the stem in, locking that time in place. The watch is placed

face down on the table as a second matching watch is given to the lady who repeats the changing of the time with her watch. When the spectators turn over the watches and compare the times they are exactly the same. That's the basic effect of Tick Tock.

Audio, video, and disc navigation are fine on this release from magictricks.com.uk. The performer is Sean Goodman and he credits Mark Bendell with the inspiration. I had never heard the term nurse's watch, but such a thing really exists. After explaining the basic routine, Sean explains two other handlings using the Phil Deck as well as combining the watch effect with a rough-and-smooth deck. Both effects are similar. The cards are shown to have times written on the backs. The watch is spun by a spectator and tabled, a card is selected, and the time on the back of the card matches the time on the watch. Another handling uses a coin; the time aligns with the date of a borrowed coin (a date of 2010 translates to ten after eight using the twenty-four hour standard common in the UK but less common in the US).

This effect requires a little sleight of hand but nothing that a beginner couldn't handle. In addition to the DVD, you also get the needed watches. The watches have all had the batteries removed and this fact is disclosed to the spectator. The presentations all have a coincidence theme to them and I think that there are other hooks that could be developed using these small watches. So to end this review on time, I think that Tick Tock could be a really fun routine that won't last too long and could garner you a few seconds of astonishment.

SILVER SWINDLE TRICK By ROMANOS

Available from: www.VanishingIncMagic.com

Distributed by Murphy's Magic Supplies

Price \$25.00

REVIEW BY DANNY ARCHER



This DVD, plus gimmick, allows you to perform a version of the classic “which hand holds the object” plot. In this routine, your participant chooses one of two identical coins and initials it. You then turn your back, and one of the coins is placed in your hand as she holds the other coin. The spectator speaks and by listening to her voice you can tell who holds which coin.

The next time, she remains silent and you read her facial expressions to figure out who has the signed coin. The third phase starts with the performer placing his business card down on the table; after the coins have been given out, the business card reveals the truth about who has which coin. The gaffed coin (included) was created by Romanos; the UK's Dave Forrest contributes a three-phase routine that takes the heat off the coin. Andi Gladwin joins Dave in the studio and offers some good thoughts and performance tips. The video, audio, and disc navigation are fine, although Dave's mic volume seemed a little low.

The method is low tech and foolproof (unlike some other versions of this effect). Charles Gaucci was an early pioneer of this effect with his routine Eye to Eye marketed long ago. That routine opened up a floodgate of copycat ideas and presentations and now, after ten long years, another version has surfaced. This is different than the Gaucci version and has some advantages over the earlier methods. Dave's presentation is designed to be a three-phase routine that builds to a satisfying climax. There are no moves or sleights in the routine so this is within the skill set of everyone. By placing the emphasis on which coin is signed, Dave has taken most of the heat off the coin. There are handlings suggested on the DVD that seem to allow you to use borrowed coins for this effect. The gimmicked coin is very well made and a unique solution. The coin is available in US, UK, and Euro coins.

This is not a showstopper or a closer by any means. This is an interesting effect that can be easily carried and performed in a casual situation. Some people look at an effect like this and think it's a 50/50 choice and not strong enough and they could be right. But if you put this into the hands of a performer who knows how to sell an effect, this will get a dynamite reaction. In my mind, I see this as an opening type of mental effect that would start the performer and spectator down the road to something bigger and better. I don't believe that this was mentioned on the DVD, but bending the signed coin could be the next phase. I like this effect for the conditions stated above and I can recommend it. ♦

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PARANORMAL HAPPENINGS

BY CHARLES SIEBERT, MD

Welcome back! In my last article I mentioned how, as humans, we have an overwhelming want to believe in things whether explainable or not. Today I will talk about how a childhood prank evolved into what was to become a worldwide religion.

Spiritualism is a religion based on the belief that spirits of the dead residing in the spirit world have the ability to communicate with certain living individuals. I am not at all here to discuss the benefits, merits, or shortcomings of any religion. The topic of this article is to discuss the particular origin that led to this particular faith.

It all started in 1848 in a small hamlet in New York known as Hydesville, and began with two young girls, Margaret (or Maggie) Fox, age fifteen, and Kate Fox, age twelve. They lived in a small farmhouse with their mother and father. In March of 1848, the two girls began playing a game when they went to bed wherein they tied an apple to a string and then moved the string up and down, letting the apple hit the floor creating a bumping noise. At times they would also just let the apple hit the floor making a strange noise every time it rebounded. Their mother was a simple woman and was becoming concerned by these “unexplained” noises. According to Margaret in an expose of her story in 1888, “Mother listened to this for a time. She would not understand it and did not suspect us as being capable of a trick because we were so young.”

This incredulity spread beyond her family to the entire community of Hydesville, who quickly latched on to the belief of disembodied spirits doing the communicating rather than these innocent young girls. With the increase in interest there was an increase in “communications,” which came to be known as rappings. The girls soon developed a code in which raps could signify yes or no in response to a question or indicate a letter of the alphabet. Also, due to the increase in attention, the girls quickly learned that the use of the apple to make the noises was no longer

going to be an option. Kate discovered that by “swishing” her fingers she could make certain noises in her knuckles and joints and the same effect could be done with her toes. Both girls learned this new technique and practiced it until they were soon having regular conversations with the spirit of the house.

At this same time, an older sister of theirs named Leah came home and quickly grasped on to the occult possibilities in her little sisters. She organized a society of spiritualists and encouraged crowds to come to the house to see the sisters, who then became famous overnight. Word quickly spread of their powers and they became topics of conversation not only in the United States, but also in England, Italy, Germany, and France. Realizing that Hydesville was becoming too small a base for operation, the sisters soon moved their exhibition to Rochester, then New York City, followed by a tour of the United States.

When their grand tour ended, Kate went on to school while Margaret chose to continue performing a series of séances with her mother in rooms at the Union Hotel in Philadelphia. Romance soon blossomed for Margaret when she met Elisha Kent Kane, the noted arctic explorer and a member of one of the most aristocratic families in Philadelphia. Dr. Kane was determined to make Margaret his wife. He did everything in his power to eliminate everything in her mind related to rappings and spiritualism. Unfortunately, Dr. Kane’s health took a horrible turn and he soon died. Not being entitled to any of his estate due to compromises made during their relationship, Margaret was penniless as well as friendless and soon turned back to her rappings. She spent the next thirty years wandering from place to place holding séances.

She then found temporary solace in the Catholic Church and in October 1888 she released a written and signed confession to the press that was published in the *New York World* Sunday edition on October 21, 1888.

“I do this because I consider it my duty, a sacred thing, a holy mission to expose it [spiritualism]. I want to see the day when it is entirely done away with. After I expose it I hope Spiritualism will be given

a death blow. I was the first in the field and I have a right to expose it. My sister Katie and I were very young children when this horrible deception began. I was only eight, just a year and a half older than she. We were very mischievous children and sought merely to terrify our dear mother, who was a very good woman and very easily frightened.”

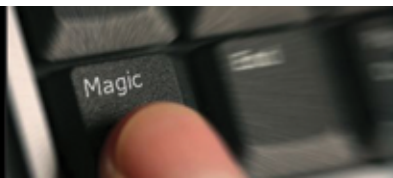
She went on to explain the details of the apple and string as well as the discovery of how to make the noises using their toes. She even admitted to not having a belief in spirits at all.

“As far as Spirits were concerned, neither my sister nor I thought about it. I know that there is no such thing as the departed returning to this life. Many people have said to me that such a thing was possible and seemed to believe so firmly in it that I tried to see, and I have tried in every form and know that it cannot be done.”

Margaret followed the press release with a public demonstration of her methods in front of over 2,000 witnesses at the New York Academy of Music. Despite the enormous attention that her confession and expose attracted, many refused to believe it; there was even a rumor that she recanted under pressure from the First Society of Spiritualists, claiming it would be in her, as well as the Spiritualists’, best interest to do so. Her confession did not give her the relief she hoped for and she resorted to continuing to give séances and drinking heavily in cities throughout the United States until her death on March 8, 1895.

Kate never fared much better. After school she moved to England, married a barrister, and tried to have a normal life. She did, however continue to do occasional séances. In 1885, Kate’s husband died of a stroke, she moved back to New York, lost custody of her children, and also died from drinking in July of 1892.

Despite Margaret’s efforts to come clean and expose spiritualism for what it was, a children’s prank, Spiritualism gained momentum and by 1897 it attained a following of over eight million people in the United States and Europe; it continues today in various forms. ♦



A Stab at Augmented Reality



I had this as a last minute app, but moved it to first position because I was so excited about it. This is a good one.

Take a deck of cards and have one card selected. The deck is now held in the spectator's hand. You now show an ornate card with a photo of a sword surrounded by numbers and suits. The card is placed on the top of the deck. An iPhone or iPad camera is turned on and pointed at the deck. As you look through the screen, the sword comes to life and spins around in the air and eventually points to the number and suit of the selected card. The sword now pushes itself through the deck, stabbing it all the way through. When the spectator looks through the cards, all of the cards are fine except for the selected card, which now has a slit in the center as if a sword had pierced it.

The special sword card is actually a special picture that starts the virtual reality view built into the app. You can walk around the deck with the iPhone camera and view it in all directions. It looks really cool!

I see many different presentations for this app. I prefer to have every card pierced except for the selected card (which is the way I do it now). I talk about the unknown Knights of the Round Table who protected themselves. The selected card becomes the knight. If you do bizarre magic, you could have a few drops of blood drip from your hands. I prefer to have the spectator hold the deck so he can see his hand in the viewer while all the spinning is going on. I have actually had spectators say that they felt something when the sword stabs the deck. It is that real looking. The creators, Alakazapp, give you a website to print out the special card. This app has a proud spot on my front screen. **Magic Sword AR** is available on the iTunes App Store for \$3.99.

Photo Narrations



While surfing the web for new tech items and gadgets, I came across an app called **Shadow Puppet**. Nope, it's not what you think. I thought it was a way for you to learn what Raymond Crowe does. No one can do what Raymond Crowe does, but this app

is certainly something you can use.

Remember in grade school, they used to have filmstrip slide shows that were accompanied by a recording narrating what you saw? Well that is what this does.

Select photos from your camera roll and place them in the order you wish. Then record a narration as you zoom in and put

spark dots on areas you wish to point out. Then transition to the next photo. You are creating a portable slide show with sound.

Now that it is created, you can send it to a private website with a link for people to watch. You can also link it to social media like Twitter and Facebook. So how can you use this? Create a living brochure showing what you do in a show. Teach a "public domain" easy to do magic trick for the birthday child and include the link when you send a thank you note to mom. There are lots of possibilities. It's not quite a movie but quirky enough for people to take notice. I've actually used this app to explain how to do things on the iPad when a relative asks. I guarantee you will find a use for this. I still don't understand why they call these mini slide shows puppets, but I'm glad they thought of this very useful app. **Shadow Puppet** app is on the iTunes App Store and is free.

Make It Light Cream



Magicians love to decorate their home with gimmicky things for guests to admire. If this is you, you definitely will want the **Floating Mug**. This very artistic coffee mug appears to levitate a

few inches off the base. The handle acts as a sort of Super-X Levitation gimmick and accomplishes the trick. They say it was designed to keep drops of coffee from staining your tablecloth. I say it looks really cool! Designed by Tigere Chiriga to solve the problem of not having a coaster all the time, he got the design idea from looking at the stand you use to hang bananas on. Check out this \$40 mug at www.floatingmug.com.

Oh, it's Nothing



The **Useless Box** has been around for years in different looks and sizes. When you turn on the switch at the top of the box, a finger-like hook comes out and shuts it off. Yup, that's all it does. When you turn it on, it shuts itself off. It can be a great bit of fun for a kid

show when you ask the child to turn the box on and then turn away.

This kit takes about ninety minutes to assemble, but it is really easy to make and everything is included except the batteries. You will need minor soldering skills. The **Useless Box** is available from our friends at www.thinkgeek.com for \$40. ♦

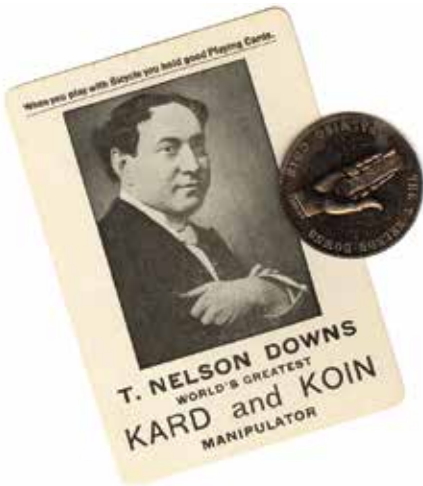
Found a cool gadget, app, or website for magic applications? Share your discovery with Bruce to include in a future column. Email him (SAMtalkBruce@cox.net).

TREASURES FROM THE SALON DE MAGIE

BY KEN KLOSTERMAN



DOWNS COIN LADDER



This month we feature the Coin Ladder, an interesting piece of equipment associated with T. Nelson Downs, the King of Koins. Downs was a performer from Marshalltown, Iowa, who began small and rose to the pinnacle of success with his coin production and manipulation act.

As a young man, Downs continuously practiced coin manipulations and demonstrated his ability to every magician who came into town. Once he performed some of his moves for Harry Kellar, who, after witnessing his skill, said, "Keep practicing on what you have and you'll be a headliner by the time I see you next." This prediction came true ten years later when Kellar visited Downs in his dressing room at the Palace Theatre in London where he was headlining.

Of course, Downs spent a lot of time playing small towns while refining his act and many people discouraged him from presenting an entire act based upon producing, vanishing, and manipulating coins. However, he persisted, and in the fall of 1895 he secured a booking at the Hopkins Theater in Chicago with his all-coin act, which he called "The Miser's Dream." This title has become synonymous for the trick of producing coins from thin air, but it was originally the name for his entire act. The act was a hit; in 1897-98 Downs was headlining on the East Coast. By 1899 he was a star in the capitals of Europe.

His one-month contract at the Palace Theater in London was extended to two months, and then six. He could have stayed longer, but he already had commitments to perform on the Continent. He ran eight weeks at the Wintergarten in Berlin and nine months in

Paris at the Folies-Marigny, the Casino de Páree, and the Folies-Bergère.

In order for his productions to be seen and heard by everyone in the theater, Downs used a extra tall Coin Ladder, on which his magically produced coins clinked their way down panels of glass where they were collected at the bottom. The model in the Salon de Magie is a smaller version as described in Downs's book *The Art of Magic* and is constructed of wood with metal legs.

In performance, Downs plucked some thirty coins from midair one by one, depositing them in a borrowed hat. Tipping the coins from the hat onto a side table, he did some manipulations and flourishes with many of them and then swept them all back into the hat and set it atop the coin ladder. He stepped away and commanded the coins to leave the hat. The shining pieces of money cascaded down one by one, clinking and ringing as they followed the path between metal studs on the edges of the ladder, to fall with a ring of real cash into a crystal goblet at the bottom of the ladder.



After Downs died in 1938, the prop was acquired from Mrs. Downs by Dave Coleman, a magician from Terre Haute, Indiana. Coleman toured the United States with his wife Pauline, presenting an act of magic, comedy, and a sideshow stunt for a finale. He considered Downs's Coin Ladder one of his prized possessions. He performed the ladder on rare occasions, according to Woodrow Carpenter, who bought the prop from Pauline Coleman after her husband's death. ♦

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INSIDE STRAIGHT

BY NORMAN BECK

TIPS

I have heard that the word “tips” is an acronym for “to insure prompt service.” But it isn't, because the correct word to use in that phrase is “ensure,” not “insure,” and that screws up the acronym. The *Oxford English Dictionary* says the word tip originated as a slang term, and its etymology is unclear. The term in the sense of “to give a gratuity” first appeared in the eighteenth century.

I used to be a waiter; I lived off my tips. My employers paid me \$1.25 an hour. I have an uncle who does not believe in tipping, and I have read some articles that think we should outlaw it. I am of the old school; I believe in tipping, and I tend to go overboard at times.

Have I ever stiffed a waitperson? Yes. Was I right in doing so? I think so. I have seen some people leave religious flyers in lieu of a tip. I think that this is wrong on so many levels that I won't even get into it.

I want to talk about a very clever ploy that I like to use when tipping. I like to tip first, before the service. Let me explain. I was on a cruise recently. The boat docked and we went out on a shore layover. While we were away from the ship we decided to have lunch. I do not like chain restaurants. I seek out the local cuisine wherever I am. I always want to eat at the best place in town, and on this trip that place was called Bob's on the Rocks.

Bob's joint was a trailer stationed at the end of a road; it didn't even have a paved parking lot. You could buy a one-, two-, or three-piece dinner. We ordered the three-piece and decided to split it. Prior to paying, I noticed that the tip jar was empty. I asked the woman who took our order a very important question: “If I put money in here, do you get it?”

I have been places where a tip jar is in place near the cash register, but the owner of the joint takes the tips. I think that is just short of stealing. I was informed that, in fact, she did get the money. I put a five-dollar bill in the jar. The lady was not only the cashier and the waitress; she was going to cook my food as well. I wanted her to like me. (I have seen hidden camera YouTube videos of what can happen in the kitchen if your waiter doesn't like you.)

Her response was, “Do you want change for the tip?” I told her no. She informed me that the bill was \$18.29 and she could swap out my change for the tip and make the tip be \$1.80. I once more told her no, and I asked her to keep the \$5.00. I was on vacation; if my gesture makes her feel good, it makes me feel great.

In about fifteen minutes the food came; we were informed that she had actually cooked four pieces, rather than the three pieces we ordered. Did the tip tilt the scales and get us the extra piece? Yes.

I have a friend who tips with two-dollar bills; he does it so the people will remember him. I like this ploy and have used it as well. ♦



THE DEAN'S DIARY

BY GEORGE SCHINDLER

BEAUX ARTS BALL

At 2:30 a.m. on a Sunday morning in 1994, Nina and I walked up to the registration desk in the lobby of one of Philadelphia's poshest hotels, the Ritz Carlton. Nina was in her fancy black costume and I was in my tuxedo, and both of us were covered in the chalky white powder and residue of the "under construction" lobby of the downtown Marriott. We were coming from our appearances at the *Magic in Black and White* show presented by the Architect's Society at their annual Beaux Arts Ball, which was always held on the site of an unfinished building.

The public space provided was cleared to safely hold a thousand people. There was a contest to award the best design of a performance stage, and three such stages were set up in various parts of the entrance area. Magicians performed on each of the stages. Nina and I, Dick and Joan Gustafson, and Marc DeSouza were the performers, and a few of us joined Jeff Carson and George Hemple doing close-up magic earlier in the evening.

We got to the black tie event early; while the guests were being served food, we languished in what we called the backstage, among the construction tools and all sorts of concrete bags, etc. One of our brave performers ventured out into the public area disguised in his tux and returned carrying a stolen tray of hors d'oeuvres over his shoulder. Marc DeSouza was that brave soul and *this* was dinner.

Marc did his show and found that the wiring in the

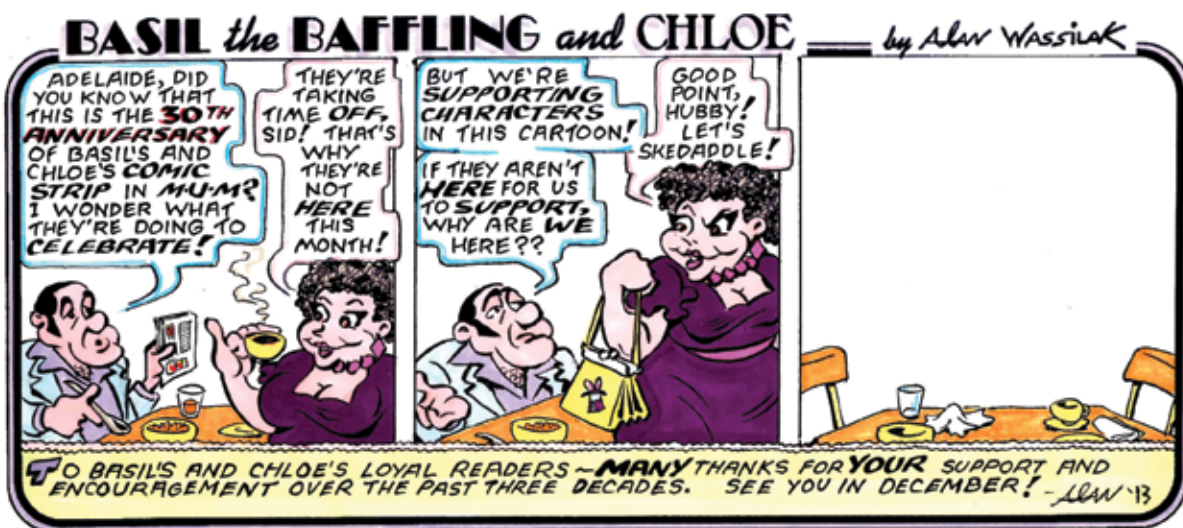


ceiling interfered with the electronics of his Sidekick. The Gustafsons, as always, had a smooth and flawless performance. George and Nina were announced, and when I called for my table, Nina brought out the Legs Table as always, but this time, as the first leg fell, an unknowing fellow magician in the audience came running forward to help the lady

in distress. He arrived as she dropped the second leg and she waved him away so we could get the laugh when the comedy lady's legs popped into view.

By the end of the evening we were all exhausted and we decided to change costume at our hotel a few blocks away. *But*, there was a booking mix-up, the room was not held for us, and the hotel was sold out. We were too weary to drive the two hours back home. The hotel manager made some calls and, at the same rate, got us the last room left in Philly. We were too drained to realize that we had been given a three-room suite. Room service was handled by the receptionist at the desk and we ate a few bags of vegetable chips before going to bed. We had little sleep as we had to get off early for a date in New York later that evening. Isn't show business glamorous?

We still speak to the producer of the show, Brad Jacobs. ♦





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Renaissance St. Louis Grand
Reservations 888-236-2427
Rates: \$115 single/double
Add \$20 for each additional occupant

CONTEST QUESTIONS?

Joan Caesar, Chair
jcaesar@sentex.ca

CONVENTION WEBSITE

www.ibmsam.com for more information
about the hotel, contests, special
events, registration forms, dealers,
committee contacts and quick links.



**IF YOU'RE GOOD ENOUGH TO ENTER
YOU COULD BE GOOD ENOUGH TO WIN!**