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*Autumn
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Page 36

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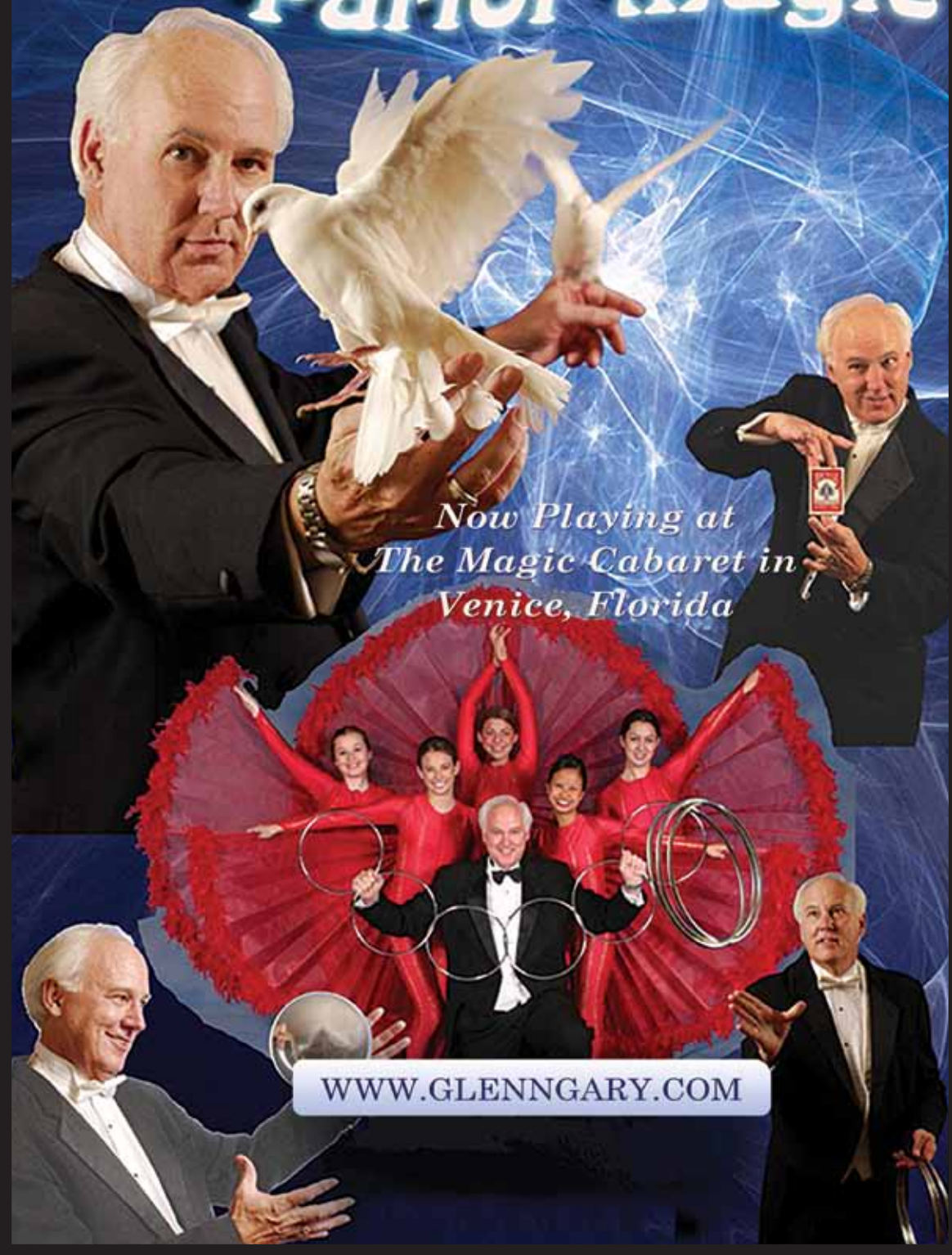
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COVER STORY
PAGE 36



S.A.M. NEWS

- 6 From the Editor's Desk
- 8 From the President's Desk
- 10 Good Cheer List
- 11 M-U-M Assembly News
- 22 National Council Meeting Minutes
- 52 2013 Christopher Awards
- 69 Our Advertisers



THIS MONTH'S FEATURES

- 27 Paranormal Happenings • by Charles Siebert, MD
- 28 The High Road • by Mick Ayres
- 30 Nielsen Gallery • by Tom Ewing
- 32 On the Shoulders of Giants • by Scott Alexander
- 36 COVER STORY • by Lindsay Smith
- 42 Convention Photos
- 48 Mental Breakdown • by Christian Painter
- 50 Stage 101 • by Levent
- 54 Ebook Nook: Roger Klause In Concert
- 58 Building a Show • by Larry Hass
- 59 Tech Tricks • Bruce Kalver
- 60 Informed Opinion • New Product Reviews
- 68 Salon de Magie • by Ken Klosterman
- 69 Inside Straight • by Norman Beck
- 70 The Dean's Diary • by George Schindler
- 70 Basil the Baffling • by Alan Wassilak



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Editor's Desk

Michael Close

In July, I had the pleasure of meeting Autumn Morning Star and her husband Brian at the S.A.M. national convention in Arlington, Virginia. A few months before that, Lindsay Smith had pitched the idea of doing a cover story on Autumn. There were several reasons why I agreed with Lindsay that an article on Autumn would make an interesting read: she is a busy, working pro whose name is probably unfamiliar to most compeers; she has a wide range of interests and talents; and she has found a way to utilize her talents to bring the story of her culture to the general public. You'll find Autumn's story, written by Lindsay, starting on page 36.

On page 42, you'll find part one of our photographic coverage of the Arlington convention. (Part two will appear next month.) I was very pleased that many of the regular *M-U-M* columnists were at this convention: Christian Painter, Levent, Steve Marshall, Bruce Kalver, Tom Ewing, Dean George Schindler, and Denny Haney. (Technically, Denny doesn't write for the magazine, but his repertoire has been chronicled by Scott Alexander, who also showed up for a day.) If you attended the convention and saw the lectures and performances by Christian, Levent, Marshall, Kalver, and Haney, you can appreciate how fortunate our organization is to have magicians of this caliber donating their time, energy, and knowledge to this magazine. In particular, Denny Haney gave a condensed version of his Egg Bag seminar (featured in the January and February "On the Shoulders of Giants" columns), and Levent covered his rules of stage magic, which he has been discussing all year in his "Stage 101" column. It was great to see this material come to life.

At the convention I met Dr. Charles Siebert, who has been named the new chairman of the S.A.M. Paranormal Investigation Committee. Since few compeers (myself included) understand exactly what the role and goals of the PIC are, Charlie suggested a bi-monthly column that would discuss these issues: I agreed. You'll find the first installment of "Paranormal Happenings" on page 27.

My old friend Max Maven dropped me a note to offer a clarification to something that appeared in last month's issue: "I've been enjoying the Scott Alexander/Denny Haney series. But, I must offer a correction to Scott's intro to the August column. He writes, 'The club date, as I imagine, gets its name from the heyday of the various nightclubs and cabarets of the '50s and '60s.' That is incorrect. Scott goes on to cite Denny's 'wider definition' of the term. But, in fact, Denny's definition is the accurate one. The term 'club date' goes back over a century. In magic literature, I've found it in a 1909 *Sphinx*, but it is likely a bit older than that. It has nothing to do with the 'club' in 'nightclub,' and everything to do with social organizations (Lions, Rotary, etc.) that sometimes book entertainment to augment their meetings and events. Thus, a 'club date' is usually a one-time booking, as opposed to a run at a nightclub, on a cruise ship, or any other continuous entertainment venue." Thanks, Max.

Magicians who live in the Milwaukee/Waukegan/Chicago area should mark October 19, 2013, on their calendar. This is the date for the Jackie's Magic Food Drive, which benefits the Warren Township food pantry and the Warren Transitional Students (special needs students). This is the tenth year for the event. Both close-up and stage magic will be featured. Performers for the show this year include: Mark and Sue Holstein, Bill Cook, Joe Diamond, Trent James, Chezaday, Big Bob Coleman, Trent Rivas, Jimmy Stanislawski, and Jim Stan – Magic Man. For more information go to www.jackiesmagic.com.

Presenting close-up magic at magic conventions has always been a thorny problem. For years, the standard solution has been to split the attendees into smaller groups, which means the close-up performers repeat their act many times. This was taken to its extreme at the second *MAGIC* Live convention. The manner in which the close-up was presented was exquisite, with bar, restaurant, trade show, and formal close-up settings constructed just for the event, but the performers worked from 4:30 in the afternoon until 1 a.m.

One thing you learn when you work magic conventions as a close-up performer is that you have to play big if you want the spectators to appreciate what you are doing. Although this tends to turn close-magic into parlor magic, it still retains many of the essential aspects of close-up magic.

However, I have noticed a huge change in "contest" close-up magic, a change that certainly has its roots in Johnny Ace Palmer's contest act more than two decades ago. The aspect of Johnny's act that has taken hold is the production of a large, unexpected item as the finale of the act. (In Johnny's act it was two doves.) Although the final production item has changed over the years, the method (which involves performing behind a draped table) has not. This production gets a big reaction from magicians, and people win contests because of it.

The other change in convention close-up is that acts are now being done silently, to music. While this certainly eliminates the language barrier for competitors, it also eliminates one of the things that I think makes a great close-up performer: the ability to interact with spectators verbally.

At the Arlington convention, several competition acts required that their draped table be set up behind a curtain. When everything was set, the performer worked silently to music. In one case, the act seemed to be designed solely for the video camera. The result, to me, appears to be "stage magic done at a table," rather than close-up magic.

Whether this change is good or bad is not for me to judge. But it's interesting, and it might be something you'd like to discuss at your assembly meetings. ★

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President's Desk

Dal Sanders

I am writing this month's column from Los Angeles, California and the eightieth annual P.C.A.M. convention. I think there must be more magicians per square foot in L.A. than anywhere else on the planet. I'm sure that's because of the close proximity to the Magic Castle. This convention was loaded with excellent talent. Since my recent visits to Southern California have been business-related performances with very little free time for myself, I almost forgot how many friends I have in Southern California. After this weekend I've rekindled those old relationships and made many new friends from the Pacific Coast. The lifelong friendships that are formed are one of the best things about being a magician.

WHILE AT THE P.C.A.M.

I presented my first Presidential Citation to S.A.M. Lifetime Member Shawn Farquhar, who is also the President Elect of the I.B.M. I have known Shawn since I started my career in magic. In fact, I don't remember when or where I first met him but I also don't remember a time that I didn't know him. Shawn has always done everything he could to elevate and advance the art of magic. I was proud to have President Elect Kenrick "Ice" McDonald join me on stage for the presentation.



AFTER THE P.C.A.M.

When the convention was over, many of us headed out to visit the Magic Castle. I love the Castle. It is the center of the magician's universe. It's the one place on earth that we truly fit in at any time of the year and any time of the day. We get a brief sense of that when we go to a magic convention, but if you have ever stayed in the convention city a day longer than the convention (when everyone you know has gone home), you can't help but

feel let down and lonely. The hotel or casino that has hosted the magicians has shifted their attention to the next group of conventioners. They aren't concerned about your needs anymore.

This isn't true at the Castle. Their concern is always the magi who are there. The magicians are treated specially and the laypeople who have figured out a way to visit are the outsiders.

I have always loved wandering from room to room at the Castle. I love inspecting the posters and art on the walls. I love wandering the back passageways and exploring the various rooms, be they public, private, or secret (yes, there are secret rooms). It is always a pleasure to land in one of the seats in one of the many showrooms, enjoying the great magic that is presented daily.

I feel comfortable at the Magic Castle. I have been lucky enough to perform there a couple of times and while I felt a little intimidated by all the magicians in the audience, I still felt comfortable performing there. It was like I was home, entertaining the members of my own magic club. One time while I was visiting there, I started thinking about what room I liked best... where I felt most comfortable. After a while my thought process turned to where in the Magic Castle I belonged.

I love the Close-up Gallery. With just twenty-two seats, it is the perfect place to watch close-up miracles. I love visiting that room, but I don't "belong" there. The Houdini Séance Room is also a great show. They host a wonderful séance there...but I don't "belong" in that room either. The Parlor of Prestidigitation is perfect for my stand-up comedy magic and I've enjoyed working the stage of the Palace of Mystery as well, but with all the headline acts that take those stations, I have to wonder if I really "belong" in those rooms. There are other rooms and spaces too. There is the Pellar Theatre, the W.C. Fields Bar, the Library, and The Inner Circle. There is Invisible Irma's Room, the Grand Salon, the classrooms, and even the dining rooms. They are all wonderful, but probably not where I "belong."

I finally figured out where I "belong" in The Magic Castle (and indeed in magic) as I prepared to leave that night. I was in the foyer when a young magician visiting from Iowa (who had used his S.A.M. membership to gain entry to the exclusive clubhouse) and his assistant-girlfriend tried to figure out the magic words to make the sliding bookcase open. Abracadabra they shouted... nothing happened. Shazam...Hocus Pocus...Purple Puppy Chow. Of course, the bookshelf stayed shut. I walked behind the magician and whispered "Open Sesame." "Open Sesame," he shouted as if it was his idea and the bookshelf opened. The magician and his date entered the wonders of the Castle and I couldn't miss the look in her eye as she admired his apparent ingenuity.

My place at the Magic Castle is near the front door to help guide the neophytes and uninitiated. My job is to help them at the beginning of their journey through that wondrous place. I love all of the rooms of the mansion, and I visit them when I can, but I really belong near the opening. I admire and revere the people who belong deep inside that building's wondrous rooms. I imagine them sitting around the upstairs bar discussing Vernon, Miller, and Marlo, or comparing Blackstone and Henning. I would love to belong at that table, but my place is at the front, encouraging others to go deeper into the Castle and reassuring those who might be too timid to make that move without a little push.

This is my place at the Magic Castle, it's my place in magic, and it's my place in the S.A.M.

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1

HOT MAGIC AT PA 1 IN THE CITY

NEW YORK, NY—Max Droge, who had just returned from Paris, delighted us with stories of his trip at the Magic Table this month. The Magic Table has been meeting in Times Square since its first days at the Dixie Hotel in the early 1940s. Lee and Jerry Oppenheimer, Scott Mero, Richard Bossong, and Rene Clement continue to come as regulars to the Table. The Table meets to share magic over lunch at the Edison Hotel Café on 47th Street off 7th Avenue. When in the Big Apple come and visit with your compeers.

The Parent Assembly does not meet over the summer in July and August, but our members and board are still very active. PA#1 Magicians of the Year Doug Edwards gave a great lecture at Rogue Magic in Queens. Roger, the owner of Rogue, also has hosted fundraisers for the PA 1 Gravesite Restoration Committee and to support the “Do Magic for David Oliver” group. At the well-attended social at I.B.M. Ring 26, PA 1 member Kamaar was honored before a wonderful show produced by Frank Reyes. Many PA 1 members are members of both clubs. I guess we just cannot get enough magic here in NYC.

Bob Friedhoffer has returned from a very successful performance tour in Europe. Rene Clement, Richard Bossong, and many PA 1 members have been performing throughout the summer.

We met as a board for the summer organizational board meeting in July with thirteen of the sixteen PA 1 board members in attendance. We set the meeting dates for the year, which Dr. Jerry Wayne is now clearing with Mount Sinai, who hosts our meetings. Committee heads and presidential appointments were presented by newly-elected President David Adamovich (you may know him as “The Great Throwdini”). One of the yearly appointments

Throwdini made was that of Past President Richie Magic as the Ambassador of Magic for the PA 1, a role he is truly suited for. I was voted by the board to be the historian of PA 1 at the recommendation of new president. With our yearly plan in order, we are prepared for a wonderful year of fun and magic here in the Big Apple. —Tom Klem

Parent Assembly Number One meets usually on the first Friday of the month at 7:15 on the Mount Sinai Campus in the Goldworn Auditorium, 1325 Madison Avenue, NYC Contact Tom Klem Reporter tpk47@aol.com (212) 725 5258 www.sampal.com for more details.

2

SOMETHING OLD, NEW, BORROWED, BLUE

SAN FRANCISCO, CA—The evening before July 4, mages and guests gathered to liberate their magical powers and display wondrous feats of wizardry – based on the theme “something old, something new, something borrowed, something blue.” In place of a teach-in, Rich Seguire staged a giveaway, offering three magic items: a tray for vanishing objects, a small table for vanishing, producing, and predicting, and a CD of jokes and comic routines.

Beginning the evening’s performances, Stu Bacon amazed us with a card routine invented by Albert Einstein, or so we were told. Hippo Lau assisted by cutting the deck into four piles and selecting a card. Using the Australian shuffle, Hippo dealt the cards to the table. The final card was the chosen one. The routine definitely involved space curving back upon itself.

Rich then demonstrated his mind power with Jim Kleefeld’s Cinema Verite, an engaging effect utilizing cards with images of different movie posters. Rich correctly identified the films mentally selected by Rob Shapiro and Corky LaVallee. Walt Johnson presented two amusing routines. First he sprinkled some popcorn

salt on a rubber band causing its molecular structure to change. While a laser beam was flashing on the rubber band, his assistant Rob pulled his finger through the rubber band without damaging either. Next Walt, while blindfolded, showed his skill at ascertaining a chosen card.

Corky mystified us with Henry Evans’s Tribute to Varone, an enchanted effect in which a selected card vanishes and is discovered in a miniature card box. Next Corky performed Matrix Poker, a stunning display of magic based on numbers. Rob, well-known balloon sculptor, made a balloon rabbit and, after putting it into a cabinet, pressed a heavy wood mallet into the cabinet bursting the balloon. We were happily surprised to discover a stuffed cloth rabbit in its place. Setting a capped bottle of water on the table, Hippo placed a straw on the cap. With a natural flair, Hippo gestured at the straw causing it to rotate around the bottle top. The straw revolved one way and then reversed itself. John Caris deftly revealed the power hidden in Howard Adams’s Reversee, an ESP card effect. Mary Caris enjoyed the night’s conjuring and did her part in vanishing the gingerbread cake. —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

SUMMER ORGANIZATIONAL MEETING

PHILADELPHIA, PA— On Thursday, July 18, 2013, newly elected Assembly 4 president Brian Hurlburt enthusiastically convened a two-hour organizational meeting to which all



President Brian Hurlburt (seated) with (L to R) Larry Grossman, Ed Hanisco, Suess Metivier, Jim McElroy and Andrew Stillwell at the Assembly 4 Summer Organizational Meeting

Assembly 4 members had been invited at the Tiffany Diner on Roosevelt Boulevard in the City of Brotherly Love. Approximately twenty-one members and their guests were on hand to assist in planning the Assembly 4 meeting agenda for the 2013-2014 calendar year. Those in attendance, who are a major part of the heart and soul of Assembly 4, included President Brian Hurlburt, Jeff Carson, Peter Cuddihy, Phyllis Cuddihy, Mort Feldman, Kurt Garwood, Rick Greenberg, Larry Grossman, George Hample, Ed Hanisco, Donna Horn, Larry Horn, Eric Johnson, Kim Matthews, Sidney Matthews, Charles Murter, Jim McElroy, Seuss Metivier, Helene Schad, Andrew Stillwell, and Jim Straub.

All in attendance had a delicious dinner while Brian led the discussion and took suggestions about topics and formatting for upcoming meetings. The membership in attendance unanimously agreed that all future meetings should begin promptly at 6:30 p.m. as soon as the doors open in order to get the business meeting out of the way and allow the magic to begin. Additionally, it was agreed that the judging of contestants once again be opened up to the full membership instead of having a select number of judges. Numerous other subjects were discussed and everyone in attendance expressed enthusiasm over the upcoming year. With Brian at the helm, it promises to be a good one. —Peter Cuddihy

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

6

“MAGICIAN FOOLERS” NIGHT

BALTIMORE, MD— Under President Andy London, the business part of our meetings rarely exceeds two minutes. We voted on a plan for a November lecture, and then it was off to our theme, “Magician Foolers” (but don’t we try for that every month?).

Guest Les Albert kicked things off displaying recently mastered moves with his Boston Coin Box, using heavy silver dollars and making them disappear silently. He followed with a fine coins-through-clear-shot glass and some card magic, ending with his signature floating card. Howard Katz, who graciously lets us meet in his Magic Warehouse, performed a beautiful Sharpie through Card. Guest Craig Feinstein did a home-brew version of 20th Century Silks and a linking ropes (essentially Dean’s Box without the box). His six-year-old son Jordan, also a guest, performed an unusual Socks Across version of the Piano Card Trick. Joe Bruno, our walking encyclopedia of magic, demonstrated several ways to cheat in poker deals and an apparent demo of stacking while shuffling. Joe has long offered this effect in manuscript form. Eric Hoffman showed the danger of placing dissimilar metal fasteners together, with a steel nut weirdly spinning off a brass bolt all by itself. Mike Schirmer performed Marc De Souza’s Die of Destiny, a favorite effect for many of us. Tony Anastasi did a nice two-deck



Howard Katz performing Sharpie Through Card

prediction and Andy London passed around his NOC deck and did some amazing card magic with it. It was another great evening of magic, and the feedback from the members helps us all improve. —Eric Hoffman

The Kellar/Thurston Assembly 6 meets every first Thursday at 8:00 pm at the Magic Warehouse, 11419 Cronridge Drive suite #10 in Owings Mills, Maryland. 410-561-0777. Contact Andy London alondon@comcast.net www.baltimoresam.com for more details.

7

WISDOM FROM A NEWCOMBE(R)

OMAHA, NE— The July soiree at the Omaha Magical Society started with announcements of our upcoming August sessions and a reminder that anyone wanting to serve on the Wizard’s Banquet Committee should come forth soon. We were then treated to insights from newly-elected 2nd Vice President Jeff Sikora regarding the wonders of the recent S.A.M. convention near Washington D.C. Briefly, some highlights were the Comedy Magic Show, a show by deaf magicians, plus buskers and a plethora of great activities, including S.A.M. President Chris Bontjes laying a wreath at the Tomb of the Unknown Soldier, donations toward the double lung transplant for David Oliver, and the Wounded Warrior collection for our servicemen. Jeff is slated to be the 100th president of this classy organization and I am proud to have him as a friend. Last, but not least, Jeff was awarded a document recognizing our brand new S.Y.M. group.

Larry Brodahl then explained that our November soiree will be the liquidation of the donated magic paraphernalia from the estate of Warren Mattes. We thank Warren’s wife for thinking of us.

Next up was Travis Newcombe, a recent addition to the Omaha Magical Society, and our resident busker. Travis started by demonstrating some of his busker skills by swallowing a balloon, bending a quarter, and transporting a quarter from his right to his left eye. He then gave insights into his family-friendly shows and showed his adaptation of a Russian Roulette routine with sacks holding glasses; only one of those would have poured water on an assistant’s head. He spends a lot of time selecting music to make



Bending a quarter for Greg Schuerman

the total effect more spectacular. Then he swallowed a razor blade, acknowledging Dan Sperry’s technique. He claims to have only four books in his library; however, one is a volume with the complete set of Tarbell books.

His lecture continued with melting a quarter and penny together, an ESP effect in which the audience could read Professor Emeritus Tom Zepf’s mind, a card force and reveal, a prediction of the total bill for a three-course dinner, shoving a needle through his arm, and a version of a Devin Knight illusion with a Travis Newcombe twist. Travis then fielded questions about the life of a busker. If one wanted to know how to “busk,” he would be a good role model. —Jerry Golmanavich

Assembly 77, the Omaha Magical Society usually meets on the third Monday of each month at the Southwest Church of Christ near 124th Street and West Center Rd. right across from where Hooters used to be. Contact jerry.golmanavich@golubki@cox.net (402) 390-9834 www.omahamagicalsociety.com for more details.

8

PRACTICE MAKES PERFECT

SAINT LOUIS, MO— June 27th Practice Makes Perfect: After a short meeting, Randy Kalin emphasized the importance of practice and taught us the straw penetration effect. He took time to ensure everyone had time to practice the moves required. George Van Dyke showed Douglas Clark the Robin Hood Sequel. Columbus Smith showed his mettle with great coin magic. Randy explained how he

causes coin transpositions, all over the place. Steve Barcellona showed his tried and true Two Coin Trick. Ron White and Randy showed magic with smart phones. Larry Minth shook it up. Lots of fun for all!

June 29th Relay for Life Charity Event: Over a dozen members came to perform Saturday. There were all kinds of effects for the participants. Steve Barcellona not only organized our part in the event, he brought his family and performed too. John Davit performed several rope effects in front of our booth. Jason Stack and Sandy Weis taught and handed out free tricks. Randy Kalin performed several coin effects for the young ladies who just could not get enough magic. In addition to those previously mentioned, Greg Lewis, Michael Long, Larry Minth, PNP Harry Monti and



Assembly 8 - Relay for Life 2013

Trudy, Adam Putnam, Richard Thompson, Dan Todd, and more contributed to a great day!

July 11th Convention Review: In our short meeting we got our bylaws officially updated. Randy Kalin taught safety pin magic to all attending. Kris and Kevin Allen visited and got hooked, like everyone else. A panel of distinguished magicians reviewed the S.A.M. convention, including Shaun Rivera via Skype. PNP John Apperson, Dick Blowers, and Andy Leonard connected pins too. Randy, Gregory Green, and John Davit all performed card effects for us. Jason Stack taught a rubber band effect, with a twist. PNP Harry Monti performed the linking hangers with finesse. Derrick Daniels performed two cool effects with cards. Kris Allen performed a classic version of the Cups and Balls. Dan Todd performed Three Cards in Three Pockets with Creative Magic’s Flash Cards. Columbus Smith taught us a version of pencil through bill and card. What a night! —Dan Todd
Assembly 8 meets at Mount

Tabor United Church of Christ at 6520 Arsenal in Saint Louis MO 63139. Contact Dick Blowers rmblowers@aol.com (213) 846-8468 www.Assembly8.com for more details.

13

PERFORMING CHILDREN'S MAGIC

DALLAS, TX— President Derrel Allen welcomed the members of the Dallas Magic Clubs to the July meeting, and welcomed visitors Marcus Koch, Caleb Weateen, and Michael Blum. The first order of business was to congratulate DMC member Dal Sanders on his ascendency to the presidency of the Society of American Magicians.

The main event of the evening was a lecture by Dal and Cinde Sanders on performing magic for children, occasionally featuring effects to illustrate a point. Dal discussed the importance of writing a script, for he believes that children will “do everything to derail your train of thought.”

They also discussed the importance of an assistant. The magician's assistant can focus attention and direct the children's gaze. Cinde discussed the importance of setting rules, in a firm but kind way. Dal described techniques for picking assistants from the audience. He prefers to pick the quiet child with the biggest smile rather than the most excited kid with his hand raised the highest.

A pre-show should have about ten minutes of music, and the music should get gradually more exciting. A voice-over countdown is given every few minutes. An inexpensive, but effective, way to do this is to use fiverr.com. Professional quality voice-overs, and other services, can be obtained for a minor fee.

The opening act should be fast and colorful. The middle of the show uses variety. Dal doesn't constantly do magic; juggling, puppets, and storytelling may all fit into the show. After closing the show, Dal talked about the importance of a meet-and-greet. Sometimes the “show after the show” might be the most meaningful part for both kids and parents.

Wrapping up, Dal and Cinde discussed how to optimize control of your performing environment. This included the importance of a using a backdrop, especially in people's homes. This is a psychological edge, and helps focus and control.

Following the lecture, Daryl Sprout performed during the open session, and spoke a bit of his methods of performing with children.

The Dallas Magic Clubs meet at Crosspointe Community Center, Theater 166 on the third Tuesday of the month at 7:00 PM in Carrollton Texas Contact Reade Quinton reade.quinton@gmail.com (972) 400-0195 www.dallasmagic.org for directions.

19

FOURTH OF JULY MAGIC IN HOUSTON

HOUSTON, TX— Houston had lots of magic to help celebrate the Fourth of July. The evening's teaching session was centered on the first magic trick that you ever learned. We had lots of participation and just good fun.

Scott Wells threaded a needle with a piece of rope wrapped around his thumb. Anthony Dinardo pulled his thumb right off his hand. Dick Olson tied a knot in a piece of rope without letting go of the ends. Gene Protas didn't actually perform, but shared a funny story about almost blowing smoke out of his ears. Johan McElroy shared his first coin vanish, as taught to him by our own Scott Hollingsworth. Mark Melchor shared his first card effect using a gimmicked set of cards. Rick Hebert shared his first magic with cards and how he was able to locate a chosen card from a deck.

Randy Stulken restored a broken match. Chris Alonzo located a lost card in shuffled deck. Shane Wilson performed a torn and restored mis-made dollar bill effect that could not possibly have been the first bit of magic that he ever learned. Gene Protas shared a second story concerning a crawling nickel that his grandfather used to perform. Frank Price performed the infamous 21 Card Trick in a very different and unusually long drawn out and entertaining manner.

The regular performances were led by Johan McElroy, who had Anthony Dinardo's selected card appear almost restored inside a sealed fortune cookie. Jaden Rhodes produced the four Aces with a series of cuts and flourishes. Mark Melchor's Torn and Restored Newspaper routine had music provided by Scott Wells. Anthony Dinardo performed Gregory Wilson's Weighted Aces

in very fine fashion. Scott Wells used a website with photos to demonstrate his mindreading powers with Randy Stulken and Anthony Dinardo as his participants. Gene Protas used his recent trip to Australia as a story line for a con game using three coins and three shells. Randy Stulken changed the pip colors of two dice while held in his hand. Rick Hebert claimed that he had a dream in which randomly selected cards matched his red Five and Three, and he was right! Chris Alonzo caused the four Aces to change places with the Four Kings. Shane Wilson changed blue-backed cards into red-backed cards, one at a time, and then the whole deck. Thanks to all of our July performers. —Miles Root

Assembly 19 meets the first Monday of every month at the International Alliance of Theatrical Stage Employees Local 51 Meeting Hall, 3030 North Freeway, Houston, TX. A teaching lecture begins at 7:30 pm with the meeting beginning at 8:00 pm. Contact Miles Root milesroot@aol.com (281) 334-7508 houstonmagic.com for more details.

21

A STUNNING AWARD

HARTFORD, CT— MI Dan Sclare, just back from the convention, related the good news about David Oliver: only the week before, David got his lungs! He underwent a double transplant and was doing very well. The day before the meeting, Dan was able to speak with David by phone. (Dan was so flabbergasted by this, David spoke better than he did.)

Dan shared a David-honoring video with us that had been



The 2013 Humanitarian Award

shown at the convention. After it was shown there, Dan and a handful of volunteers passed “the hat” (purple buckets) and collected nearly \$1,500 for the DO Fund. Dan also reported that in the previous two weeks, another \$370 came in from PayPal. Many thanks go to Steve Wronker for putting a lot of information out on Facebook and his blog. Because of all the work our assembly members put into this project, the National awarded Assembly 21 the S.A.M.'s 2013 Humanitarian Award. It was on display for the rest of the evening.

After the meeting, Norman St Laurent did a trick that involved tearing up a piece of rolling paper and restoring it. He taught us all how to do it afterwards. Lastly, Dan demonstrated the iPad app Mind Lister that Bruce Kalver had shown the conventioners. —Dana T. Ring

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

GREGORY WILSON LECTURES IN LOS ANGELES

LOS ANGELES, CA— The July 15, 2013, meeting of the Southern California Assembly 22 was presided over by First Vice President Michael Perovich, standing in for Tom Meseroll. Secretary Ed Thomas, P.N.P., gave a short report about the recent S.A.M. national convention and presented some awards and certificates to members unable to receive them at the June banquet. Mike then moved the meeting directly to our scheduled program, a lecture by Gregory Wilson. A two-time FISM winner and a magician with a national and international reputation as a performer and lecturer, Wilson is also a frequent and very popular Magic Castle performer.

Gregory Wilson performed and explained, by my count, at least seventeen effects that were all at a doable skill level for most in the audience who would be willing to devote some time and practice necessary to learn and perfect the effects. Going beyond just “a lecture,” it was very entertaining to see Wilson perform. He is very personable and fun to watch. Included in the lecture were several very good tricks from a series of articles Wilson wrote for *MAGIC* magazine, circa 2011,

called "Coffeehouse Conjuring" After the lecture, Wilson had some of his magic and his excellent DVDs available for purchase. With some members lingering on late into the evening, it was close to midnight before Gregory Wilson finally left our meeting hall. It was another great evening of Southern California Assembly 22 magic. —Steven L. Jennings

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.

31

THAT FESTIVE SPIRIT

INDIANAPOLIS, IN— In late June, the Harry Riser Assembly 31 joined forces with I.B.M. Ring 10 for our annual magic picnic, proving once again that a group of magicians have no difficulty making large quantities of hot dogs disappear.

In honor of Independence Day the theme for the July meeting was Red, White, and Blue magic. Your humble scribe started off the evening with a brief video presentation of his recent pilgrimage to the House of Robert-Houdin in Blois, France. Robert-Houdin's genius still shines forth when seeing his automatons over 150 years after their creation. Newly installed President Taylor Martin kicked off the magical portion of the evening with a brief history lesson on phlogiston, an invisible substance that alchemists believed was released when there was heat and fire. Taylor entertained the group with the Green Purple Orange Mystery, an effect originally described in *The Discoverie of Witchcraft* in 1584. One red, one white, and one blue rope (the mystery is why is the effect called the Green Purple Orange Mystery) were tied together. The ropes were sprinkled with phlogiston by a willing spectator and mysteriously fused into a single red, white, and



Picnic Celebration

blue rope.

Tom Winterrowd continued the festive spirit by producing red, white, and blue silks from a "church collection bag," transforming them into white, blue, and red silks. He then mixed things up by producing a psychedelic silk with a mixture of all three colors. Tom capped it off by producing an American flag to thunderous applause. President Taylor next explained the origin of the phrase "two bits, four bits, six bits a dollar" and dramatically demonstrating the concept with the help of his little black money bag. The evening concluded with a presentation by Taylor of "coin through the back of the hand" and "coin through leg" from Bobo's *Modern Coin Magic*. —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 or visit www.sam31.com for more details. Contact Taylor Martin kazoo23@aol.com (317) 413-1320 www.sam31.com for more details.

32

MENTALISM MINI-LECTURE

LYNCHBURG, VA— Assembly 32 held its meeting on July 16 and compeer Glen Rae was featured as he presented a mini-lecture on the ins and outs of mentalism. Glen shared a bunch of clever ideas emphasizing inner actions with the audience. Another segment of the meeting was a recap of the recent S.A.M. national convention as those that attended discussed the highlights. Three local members attended; Bob Wallin, Mike Kinnaird and John Jennings. The convention program was passed around for all to see Assembly 32's ad as it was placed in the program.

Bob Wallin then performed an effect in which a coin penetrated through a solid disk. He followed this up by performing a relatively new trick called the Tiny Plunger – an impressive effect. Bob Staton offered some helpful suggestions. John Jennings finished the magic for the evening by performing a prediction effect involving colored

stones. This was an effect that John had brought back from one of the lectures at the convention and the assembly meeting served as a sort of dress rehearsal for John's first audience presentation of the mystery.

For the August meeting, Bob Wallin offered to host a picnic of sorts at his home as a change of pace for the assembly and the other members thought this would be a good idea. Thanks Bob, we will see you then. —John Jennings

The Hersy Basham Assembly 32 meets the third Tuesday at 7:00 p.m. at Tharp Funeral Home, 220 Breezewood Drive, Lynchburg, VA. Contact investigatefire@aol.com (434) 851-6240 for more details.

37

LECTURES 2013

DENVER, CO— One of the biggest benefits of being a Mile High Magicians Society Member is attending outstanding lectures throughout the year for extremely minimal fees. Generally the club has the funds to provide ten to twelve lectures to our membership each year. Our club's wealth comes from the two public shows we produce each year. The 2013 list for lectures we have already been privileged to attend include the showmanship and skill of Eric Anderson. Eric was particularly enthralling by using his own personal life to add stories to his motivational magic. The club was fortunate to have Hannibal lecture before his performance at Joe and Carol Massie Givan's Theatre of Dreams. Dan Harlan provided a theatrical based lecture along with a unique display of magic wares for sale. Devin Knight provided the club a new mentalism lecture at the end of April that was followed by an entire mentalism meeting in May. *America's Got Talent's* Eric Buss threw in some improv to our magic mix while the always unique Nathan Kranzo brought his delightful lecture and personality for a nifty close-up lecture. Nathan provided the most interesting take on his magic. His excellence can only compare to his wonderful teaching skill. Everyone walked away from his lecture with a smile and a wonderful magic item to add to their repertoire. We were Kranzo-sized! —Connie Elstun

Assembly 37 otherwise known as "The Earl Reum Assembly" meets at The Riverpointe Senior Center the 2nd Thursday of each month. Contact Chad Wonder Chad@Idomagic.com (303) 933-4118

www.milehighmagicians.com for more details.

47

RAINY SUMMER UPDATE

ROCHESTER, NY— First of all, Assembly 47 wants to extend their best wishes to any of our western compeers being attacked by the savage fires of summer. We, on the other hand, are experiencing just the opposite – days and days of rain. Our annual summer picnic in June was cancelled for the first time in unknown years (I believe Professor Rem would know). The annual July Fourth parade in Penfield (the location of our meetings) was cancelled for the first time in twenty-seven years, too! I performed in the rain as probably many of my fellow club members did, also. But, I have been reading, practicing, and supporting magic and I hope you all do, too!

Fellow member Vasisht Srinivasan and I represented Assembly 47 by performing under a tent at "The Strong Stroll," which was a resounding success, drawing almost 5,500 participants and raising a record-breaking \$415,000 for Golisano Children's Hospital at the University of Rochester Medical Center. As the participants came by before or after their competition, we performed close-up magic for them. Since the event was held on June 1, we were lucky. It looked like rain, but



Vasisht & Mike at Strong Stroll

it held off! Next year, we hope to have a few more magicians doing walk around at the slides, bounce houses, and dunk tanks! Magic is fun and a good way to spread happiness. Hope your summer remains safe! —Mike Ihrig

Assembly 47 meets the third Tuesday of the month (Sept-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

SUMMER OF MAGIC (JUNE AND JULY 2013)

PEORIA, IL— Lots of magic happening in Peoria this summer, including performances at the Heart of Illinois Fair July 12-20 and at the Riverfront Farmers market on the second and fourth Saturdays all summer, as well as our regular meetings.

The June meeting began with President Jerry Tupper having various members give updates on the events mentioned above and discussion on new business cards for the PMA.

We had one guest this evening, Logan. Jerry Tupper began the magic with a silk production that transformed into a silk fountain with a flag finale. Michael Baker brought along a new item he had made, The Okito Tea Canister Mystery, which he performed. Michael then performed his Famous Five Card Trick at the request of Grant Golden.

Gambit did a cool trick with reversed card, in which the entire deck reversed itself around a selected card. He then did Francis Menotti's toxic prediction. Finally, he demonstrated his handling of The Hopping Halves. A few days later in this week of lots of magic, Oscar Munoz treated us to a fine lecture.

President Jerry Tupper opened the July meeting by presenting Doc Lowery with a can of road kill possum in honor of Doc's vent puppet, Awesome the Possum. Guests, Logan and Bob were then introduced to the group.

We next heard updates on the Heart of Illinois Fair, where several of our members were performing. There was an official club good-bye for CJ Diamond, who is moving to Boston later this month.

Grant Golden began the theme for the month of "Magic with a Message." He showed rope and silk tricks that tied nicely into his message of fire safety. Terry Meridan demonstrated how it is impossible to catch a bill dropped, even though it is easily within the grasp of the person trying. Jerry Tupper was the unfortunate person who kept missing the money, but segued nicely into his performance, with The Mother of all Diamonds, a wonderful story with a message about having patience.

Mike Tate showed his floating water bottle and then gave a safety message using a finger in a box that came alive. Michael Seyfert

showed several effects with rope, including Ring & Rope, Pet Ropes that changed color and then blended into striped ropes, and Jump Ropes.

Doc Lowery shared a gag he used to use on TV called Frozen Hair Tonic. Finally, Jerry Tupper returned to the spotlight with an inspired rendition of Gene Anderson's "Old Mother Hubbard" Die Box routine.

There was a lot of small group discussion after the meeting before several of us met across the street at a restaurant for dinner, drinks and more magic talk.

Assembly 51 meets on the third Monday at 7pm at Lakeview Public Library in Peoria - 1137 West Lake Ave. Contact Shaun.Rivera@gmail.com for more information.

52

RED, WHITE, AND BLUE MAGIC

SAN ANTONIO, TX July 18, 2013, Brother John Hamman Assembly 52 held its monthly meeting at LaMadeleine Restaurant. Newly-elected President Don Moravits welcomed everyone. He announced that he plans on running things loosely this year, but above all, he wants us to see a lot of magic and have a lot of fun. One of his goals for this year is for us to grow and improve our magic with honest feedback and constructive criticism. Also, he hopes that we can all be creative each month with our performances. Don announced all of his suggested themes for the year and thanked his wife Dahnene, who was the one who actually came up with all of the clever and creative ideas for the themes. Thanks, Dahnene. Now it is up to the membership to use those themes in creative ways to entertain each month at our assembly meetings.

Starting off the open performances for tonight was Ray Adams, who did a three-card matching effect with the help of Fran Gorman. Wayne Kunkler entertained with a red and blue rubber band effect that left us wondering, "How'd he do that?" John Murphy did an effect that he called An Empty Box. Using a mummy, Ed Solomon told a story about a pharaoh that proclaimed "I will stand for you, if you need me." Doug Gorman did an oil and water effect based on Bruce Cervon's Black and White Trick. Michael Tallon closed the performances with a sort of Cups and Balls

routine using red, white, and blue hats with a comedy finish.

Thank you so much to Don Moravits, who stepped in at the last minute and taught the breather crimp. Don says this is his go-to move because it never fails. He gave us several examples of its use. Great practical information. Thanks, again, Don.

Door prize winners tonight were Wayne Kunkler, John Murphy, and Ray Adams.

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.

056

JULY MEETING

DAYTON, OH— Our July Meeting was held at the home of Compeer Jim Rawlins. Jim has a very extensive collection of magic, and with our meeting theme being "Old Magic," it was the perfect location. We had sixteen members and one guest in attendance, which wasn't bad for a summer meeting. After our business meeting we broke for refreshments provided by Barbara Pfeifer.

Meeting chairman Thurman Smith then introduced our theme and we got right into the magic. We had performances by Bill Hagen, Scott Miller, and John Love, who did a routine that paid tribute to beloved member Mike Herrick who passed away the previous week. Scott then presented a card effect using antique-looking pasteboards. In addition we had performances by Thurman Smith, Oran Dent, Paul Burnham, Craig Morgan, Fred Witwer, and Jim Rawlins, who presented a couple of great items from his collection. After the performances we continued to explore Jim's amazing collection. A great time was had by all. —Matthew David Stanley

Assembly 56 meets in various locations Contact Barbara Pfeifer barbara.pfeifer@att.net for more details.

59

LITERARY MAGIC!

PORTLAND, OR— The meeting of Assembly 59 for the month of June took a rare and refreshing literary turn. Portland authors Teri Brown and Cat

Winters joined our members and talked about their books, which involve magic and magicians as their theme. Ms. Brown's book is *Born of Illusion*, and Ms. Winter's book is *In the Shadow of Blackbirds*. Ms. Winter's next book, *The Cure for Dreaming*, is set in the year 1900 with a young stage hypnotist as the protagonist.

Assembly 59 welcomed two new members to our ranks: Jay Fredericks and Craig Anthony Perkins. They are both energetic and enthusiastic young men who will bring new ideas and skills to our ranks.

Showtime performers for the evening were Randy Stumman, Tom Waldrop, and Mel Anderson. The theme was magic with borrowed objects.

Assembly 59 draws the curtain after the June meeting and will not meet again until our annual picnic on August 24, 2013. This event will be hosted by John Edsall. He and his wife are well known to organize many such gala events. Following that in September we return to our regularly scheduled program with our swap meet. Till then, Happy Trails! —Glen L. Bledsoe

SAM 59 meets on the fourth Wednesday of each month except Jul/Aug/Dec at The Beaverton Elks, 3500 SW 104th, Beaverton, OR 97005. Contact Glen L. Bledsoe glenbledsoe@mac.com (503) 967-9151 www.sam59portland.org/ for more details.

88

UNOFFICIAL MEETING AND JULY COOKOUT

ANN ARBOR/YPSILANTI, MI— The Ann Arbor Magic Club doesn't have any "official" meetings in July or August, but that's not to say that we don't get together for magic fun! On July 10 some of our members got together for an "unofficial" meeting at the Denny's restaurant in Ann Arbor, where they had good food and showed off their magic skills to each other! July 13th was our magic cookout, held at Pam and Randy Smith's house in Dearborn Heights. We ate plenty of food, hamburgers (provided by the club), and all of the side dishes that friends and members brought. Afterwards a few members showed some magic; I even worked in a trick to celebrate member Tony Saputo's wife Betty's birthday, which happened to be the same day. It was a great time for fellowship and relaxing on a beautiful summer day! —Randy A. Smith



Randy with a Dancing Wand

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

94

PICK A CARD, ANY CARD

SILICON VALLEY, CA— For our Learners' Workshop, Kim Silverman taught an entertaining presentation and some handling refinements for a simple pick-a-card effect, showing how our sense of smell can identify a card chosen by a spectator.

The formal meeting continued the pick-a-card theme. Hugh MacDonald likes having a spectator identify or reveal a chosen card, putting power in the hand of the spectator. As an example, he had John Jones pick a card and send it mentally to Don Serena. Larry Wright (Zappo), who works at California Dinner Theater, likes to have a card selected so it doesn't look like a card trick. He had Tom Collett hold a bicentennial half dollar in his fist, had a card selected, shown around, and returned to the deck. Then he had John Jones turn a surgical (?) laser on Tom's hand and the name (7H) of the card was burned through the coin.

Kim Silverman had a card chosen and mixed back into the deck. The card he turned over was not right, so he changed it to the selected card. Ramon Ybarra had Leonard Levine select a card and shuffle it back into the deck. While he was shuffling, Ramon got a call, said it was for Leonard — it was his card calling and its picture was on the phone. Roy

Porfido showed a card effect he had just started working on, and asked for group to help with ideas. Quite a number of ideas for presentation came up. Kim Silverman used cards to illustrate a "lecture" on advances in neuroscience, with a series of mind-reading and prediction effects.

Larry Wright said that one night at CDT, which features table-side magic before dinner, customers mentioned that five people did Ambitious Card routines.

The open performance part of our meeting started with Hugh MacDonald showing a magic piece of paper all folded up. He snipped scissors around it, but not cutting it, unfolded it to show a circle, then refolded it, had Ramon "cut" with his fingers, and showed first a flutter of little pieces, then the circle with pieces cut out. Hugh also balanced an egg on a paper roller standing on a *Sesame Street* DVD, then knocked the DVD away and the egg fell into the water. Then he did an anti-gravity thing with the jar of water and the filter. Tom Collett performed Charming Chinese Challenge. —Joe Caffall

We do not currently have a regular meeting location. Please email jocaff@pacbell.net for information about an upcoming meeting. Contact Joe Caffall jocaff@pacbell.net (408) 5788387 for more details.

95

THE MAGIC FESTIVAL 2013

VANCOUVER, CANADA— Assembly 95 had the privilege of participating in Canada's first-ever magic festival. Running from June 23 to June 29, 2013, this was an entire week of professional magic shows and events for the lay public, in various indoor and

outdoor venues, in Port Coquitlam, BC, a suburb of Metro Vancouver. This was conceived and headed by Shawn Farquhar, under the banner "The Magic Festival." Shawn's vision was for this to be an annual festival to "bring magic to the masses."

Shawn's message to the media was: "The Magic Festival aims to introduce the widest possible audience to the fascinating world of magic, providing adults and children with an opportunity to access a diverse range of quality magic shows that will entertain, enrich, challenge, and inspire them."

Assembly 95 members, which included Henry Tom, Juan Garcia, Jeff Christensen, Dennis Hewson, Lon & Linda Mandrake, Tony Chris, Steve Dickson, Jens Henriksen, Rod Chow, and Shawn Farquhar, performed stage and close-up at various events during the week. The feature show for Assembly 95 was the "Magic Gala" on the last day of the Festival, emceed by Jeff Christensen. The audience was treated to exceptional professional talent in a very impressive stage show by the assembly members. Specially printed custom Assembly 95 autograph cards designed by Shawn Farquhar, with a built in secret trick, were handed out to the audience members who were thrilled to use them after the show to obtain the performers' autographs.

At the opening day event, Assembly President Lon Mandrake set up and headed an info booth at the festival to promote the S.A.M. Rod Chow had the honor of producing the Assembly 95 show as well as the "Magical Matinee" by the Vancouver Magic Circle, and taking on the role of stage manager for these shows, as well as at the outdoor opening ceremonies and first show. Shawn Farquhar presided over the opening ceremonies, where the mayor of Port Coquitlam cut the ribbon to signify the opening, only to have Shawn restore it, and then have the mayor cut it again! Shawn also arranged for the mayor to cut his wife, Lori, in half, to the excitement of the outdoor audience, utilizing the Modern Art Illusion. The Magic Festival 2013 was a great success and everyone is already looking forward to next year! —Rod Chow
The Carl Hemeon



SAM95 Magic Gala Stage Performers (L-R): Jeff Christensen; Henry Tom, Tony Chris, Juan Garcia, Rod Chow, Dennis Hewson, Linda Mandrake and Lon Mandrake

Assembly No. 95 meets the first Tuesday of each month at members' homes. Contact Rod Chow rod@rodchow.com (604) 669-7777 www.SAM95.com for more details.

104

SALEM'S BUSY BEES

WITCH CITY, SALEM, MA— In the wake of Assembly 104's installation of officers banquet, on June 5, the summer free of meetings was launched. This by no means would indicate a lack of magical activities by our hardy horde. In fact, here and there, in addition to hot weather gigs, the gang kept busy.

On June 25, our Kayla Drescher joined area magicians, performing her close-up at the 6th Annual Connecticut Children's Medical Center "Cycle for Life" Cancer Survivor's event. July 3-6 brought the S.A.M. National Convention to the Marriott Hotel Crystal Gateway for an explosion of magical events. Not the least of these was the amazing Washington D.C. Fourth of July fireworks viewed by attendees. Among the S.A.M. faithful were 104's Kayla Drescher, Vice President Eddie Gardner, and Blake Barr, along with his children, S.Y.M. 124 members Matt, Blake and Diana Barr. From their reports, it was a whirlwind experience in four days. Eddie Gardner pointed to Thursday's "Silent Magic Show" of magic performed by gifted deaf magicians as a highlight, hosted by Simon Carmel, along with the World's Funniest Magic Show, hosted by the legendary Denny Haney on Saturday. Evidently Steve Bargatze and manic Chipper Lowell were in also in great form. Ed was also blown away by the view of fireworks in Washington and by the amazing juggling of Tempei during the Friday presentation of Japanese performers. Blake Barr also raved about Tempei's Diablo routine and about the time pros like Eric Jones spent with the kids during the wee "Underground" magic hours.

Also on the kids' front, Assembly 104 is very proud, as the parent assembly of S.Y.M. 124, that member Derek DuBois, in his first visit, won second place in the Junior Stage Competition at this summer's Tannen's Magic Camp. Plans for SAMCON, our annual convention that will bring Eugene Berger, Bill Abbott, and Andrew Goldenhersh to Peabody, Massa-



Matt Barr sits in during a Washington S.A.M. convention late-night session

chusetts, on November 9, continue to develop, including a special close-up show with Eugene the night before. More of them will be announced at our website. Registration before November 8: \$85 and \$95 at the door on November 9. Our second annual S.A.M. 104/S.Y.M. 124 bash at Camp Evergreen on August 25, where a magic flea market will be held and huge quantities of hot dogs will be consumed, wraps up the summer then it's back to business on September 4. —Bob Forrest
[Assembly 104 meets on the first Wednesday of each month, September-June, 7 p.m., at the First Baptist Church of Salem, 292 Lafayette Street, Salem, MA. Contact Bob Forrest captainalbrightsq1@comcast.net \(339\) 227-0797 www.sam104.com for more details.](#)

108

MAGIC IS UP IN THE AIR

SOMERSET, PA— The theme for our May get-together was levitation, which included the S.Y.M. and S.A.M. members. President Gary Weimer spoke on levitation and then several levitations were performed in various ways along with making a levitation. As the title stated magic was in the air in May.

Our June meeting was held at a former member's home who had



Gary Weimer performing Three Card Prince

passed away a couple of years back; his wife wanted our club to have his magic supplies. She wanted them to go to good use. A special thank you to Delores Shaulis for inviting us. We all purchased some items and what was left the club purchased for any new S.Y.M. members in the future.

Our August meeting was our annual family picnic. We had a small turn out but we still enjoyed our magic fellowship. S.Y.M. member John Bamman performed a levitation with cards and fellow S.Y.M. member Aaron Trulik had put three orange-colored silks in a tube and changed them into real oranges. S.A.M. member Dody-Jane Svetahor performed her Stratospheres, adding a different twist. Gary Weimer did a wrist escape with two volunteers tying him up. Dan Miller did his Split Deck routine. Good food and fun was had by all. The August meeting will be on the 12 Golden Rules of Magic from Roberto Giobbi. We thank to Mr. Giobbi for his generosity. —Dan Miller

[Assembly 108, The James Swoger Assembly, meets on the third Monday at Wheeler Brothers in Somerset. The SYM meets at 6:00pm and the SAM meets at 7:00pm Contact Dan Miller millermagic@centurylink.net \(814\) 733-4978 for more details.](#)

110

AFTER MEETING

HARRISBURG, PA— The theme for the month was to be red, white, and blue magic, however, only Scott Corell had anything that would match the theme. Scott showed us the interesting butterfly production items he had obtained at the national convention. It was decided that since there were five people willing to compete in an un-themed contest we would do that instead.

Lou Abbottiello was first with a Bar Bet concerning the circumference of the rim of a glass versus its height. Frank Bianco was next with a Lie Detector effect using Izzy Schwab as his helper. John Sergott brought us a variation of Pandora's Box wherein two helpers were given groups of "word" cards. Each selected a word and through mental powers alone John was able to discern the words.

Scott Corell showed us something new from the convention called

"My Daughter". Scott had a card selected and showed us an array of wooden blocks in a box with a mixed up pattern on them, like his granddaughter's play blocks. Scott carefully removed the blocks as a group and with a shake they instantly revealed a depiction of a chosen card.

Al Bienstock was the final performer of the evening. Having a card selected from a shuffled deck and kept secret Al removed a sealed, prediction envelope from his jacket pocket. The prediction was correct in that the prediction was the actual card selected as it was now missing from the deck.

Non-participating members decided that the evening's winners were: First, Frank Bianco; Second, Scott Corell and Third, John Sergott.

As an additional item, President Snyder had requested that if anyone had any items or themes of historic interest they could present them tonight. Rod Ries brought with him an unusual goblet-like cup made of aluminum or tinned metal. No one knew exactly what the item was or had even seen anything like it. Al Bienstock presented a short history of our Club which was founded in 1940. Joe Homecheck, SAM Assembly 110 Meets 2nd Thursdays, 7:00pm, at John's Diner, 146 Sheridan Drive. New Cumberland, PA 17070 Email: Secretay@SAM110.com

112

BOOK LEARNING

PLEASANT HILL, CA— Our June meeting began with Larry "Zappo" Wright introducing Rick Allen, who related several stories of the legendary Dennis Loomis, who passed away earlier this year. One tale of Dennis's adventures traveling about the country included one of his most challenging performances when he discovered upon arriving at a show that all of the audience members were either deaf or blind.

Following Rick's talk, Ric Ewing stepped up to perform and teach the Trick of the Month. You will destroy a few playing cards for this effect in which torn halves are shuffled and dealt onto a table into two piles. Even though the audience chooses which pieces go into each stack, the resulting pairs match each other, torn from the same card.

Ric continued with an informative lecture on how to perform

shows for children, especially at birthday parties. His presentation included advice on what sort of tricks to perform and how to prepare for the event, as well as how to handle the business side of the event.

The night's performances followed the theme of Magic from My Books/Library and began with John Gyllenhaal and a not so traditional rabbit from a hat routine. Because of the shortage of magical rabbits, John ended up retrieving an armadillo from the hat. He also pulled out a set of large bunny ears for his assistant, CaroleYvonne Kula.

Bob Holdridge followed with an effect called Mind Control, during which he correctly predicted the color of a selected display card and then entertained with a ring-on-rope routine, proving that one solid object can indeed pass through another.



John Gyllenhaal and armadillo friend with CaroleYvonne Kula

Next up, Zappo magically transformed a silver coin into a sea shell with a wave of his hand. Then, using a trick he had learned from a book by Bro. John Hamman, he caused the four Aces to switch colors.

Jerry Barrilleaux followed, demonstrating both a short routine of ring-on-shoelace that he learned from Harry Lorayne and a unique feat with a ring on a string called Loop to Loop from magician Ray Grismer.

Afterwards, Roy Porfido demonstrated a card effect with Aces and Jacks that transpose with each other, a trick learned from a recent lecture by Tom Ogden.

The fun and informative evening concluded with a presentation by Bob Holdridge who produced a tall card castle from under a handkerchief. —Bill Marquardt
Diablo Assembly #112 meets on the third Wednesday of every month at the VFW building in Pleasant Hill, California Contact Doug Kovacich douglassthemagicman@hotmail.com

com (925) 435-4824 www.sam112.com/ for more details.

115 CONVENTION HIGHLIGHTS

CHARLOTTESVILLE, VA— Our July meeting met one week later than normal due to the national convention in Arlington. Attendance was light due to many on vacation but included George Buckley, David Clauss, Nathan Clauss, Dan Rowan, and Wes Islei. David, Nathan, and Dan discussed highlights from the recent S.A.M. convention. Dan showed a PDF file that he purchased at the convention that contained tricks from the last fifty years of *M-U-M* magazine. Nathan told of the great things the S.Y.M. is doing and the activities they offered for youth members at the convention. David passed around the convention program and talked about highlights from the week's worth of lectures and performances, including Al Cohen in the dealer room doing what he does best. Some of the magic that was shared for the evening included George showing the Nine Card Trick. This is the perfect card effect when you want to impress someone over the phone. Wes shared his technique for his card manipulation act, which includes split cards and a diminishing card sequence. In the fall, we plan to have a talk presented by club member Robert Spencer about his lifetime in magic including his knowledge of Hen Fetch.

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

127 MAGIC — AND THE WEATHER — HEATS UP

WALLINGFORD, CT— Assembly 127 members are busy doing magic at various venues; some are volunteering for fund raising efforts. One such special event was held for fellow magician David Oliver. Several members have gigs in local restaurants, and in New Haven at BAR, the monthly comedy magic night has included assembly members Bill Hoagland and Adam Parisi. Jim Sisti, Peter Samelson, Pete Haddad, Bob Carroll, Matt Franco, and Eric Dittelman have also appeared. This is a fun night with pizza,

beer, and comedy magic.

Dealing with summer schedules is difficult, so it looks like our summer picnic will wait until September 14, when Al Palmero offered to host the picnic at his lakeside home in Middlefield, Conn. We will have more details at the August meeting. At our July 16 meeting we welcomed our newest member, Arthur Guagliumi. He is a professor of art at Southern Connecticut State University and a longtime magic enthusiast.

After the business meeting, Soll Levine and Dick Hodes did effects from the *Tarbell Course*, while President Jeff Doskos presented a Daryl rope routine. Soll showed two silk effects: an instant knot in a silk handkerchief and a dissolving knot, both very nicely done. Slydini's magic with silks is well known and Soll explained Slydini's square knot release. Soll brought his mammoth one-volume book containing all of the *Tarbell* books.

Dick explained a coin vanish



Jeff Doskos doing the Acrobatic Rope

from a square of paper, as described in Volume One of the *Tarbell Course*. He brought extra papers for the members to try. He also showed the members Karrell Fox's Dot's Right from the *Tarbell Course*. With the help of Jeff Doskos, who did the card spreading, a card was selected and the magician spread the cards in the shape of a question mark with one card as the "dot" at the bottom. When the spectator named his card, the "dot" was turned over and shown to be the selected card. The magician says, "Dot's Right!" It's a groaner and typical Karrell Fox.

Jeff Doskos presented an entertaining rope routine, Acrobatic Knot. Showing two ropes, white and red, Jeff tied a knot on the white rope, but after the two ropes were intertwined, the white knot

jumped over to the red rope. After the knot disappeared and reappeared, Jeff untied the knot, only to have it dissolve into a white section of the red rope!

Some hot magic during the July heat spell, and we look forward to our August meeting and "Children's Magic." —Dick Hodes
June, July and August meeting at the Libero Pensiero Italian Club, 91 Dudley Ave, Wallingford, CT Contact Dick Hodes richardhodes@att.net (203) 287-1635 www.magicsam127.org for more details.

129 JULY THEME "A NIGHT OF TEACH INS"

PENSACOLA, FL— Fifteen members and friends showed up for the July meeting of the Gulf Coast Magician's Guild. VP Beau Broomall presided over the meeting in the absence of Nate Nickerson.

The theme for this month's meeting was "Night of Teach Ins." Each member was encouraged to teach a trick of their choosing.

First up was Bill Mikulas, who showed us some fun with money. Among the goodies were how to use a dollar bill as a tape measure followed by bar bets with a dollar bill and upside down George. Al Grimm taught a card trick in which a selection had "Your Name" on the back of the card in a red deck. All the other red cards had different names on them. Perry Vath taught a coin trick using the Bobo switch and a key for misdirection. Dave Kloman showed a nail up the nose, a silk to duck, and a deck penetration. Beau Broomall taught a trick using business cards. Last up was Gene Burrell, who gave a mini lecture on how to organize your act, gorilla advertisement, costuming, how to rehearse, and how to have fun with your magic. —Beau Broomall

The Gulf Coast Magician's Guild Assembly 129 meets the third Thursday of each month at the Bay View Senior Center Pensacola Florida at 6:45 pm Contact Beau Broomall beaumagic@bellsouth.net (850) 994-2446 www.gulfcoastmagiciansguild.com for more details.

138 FORT WORTH MAGICIANS HONOR DAL SANDERS

FORT WORTH, TX— On

Thursday, July 11, Fort Worth Magicians Club members honored Dal Sanders, the new 2013-2014 national Society of American Magicians president, with honorary membership for the year and a special award recognizing him for his "outstanding achievements in magical entertainment." Club president Larry Heil presented Dal with the membership citation while Hal "Doc Halliday" Hudgins presented the plaque of achievement, featuring a handsome golden personalized, "sheriff's-style" badge. This was Dal's first adventure out into the national magic community following his inauguration on July 6 as S.A.M. president.

Dal responded with remarks about the special services of the S.A.M. for its members and the roles the organization plays in promoting the art of magic, particularly among newly inspired young magic aficionados.

Other program features included remarks by LeeAnn Levulis, daughter of the late Al Levulis, past club president, whose award in his name recognizes the talents of young magicians in the club. LeeAnn related marvelous tales of growing up in the circle of legendary magicians from the Southwest.

Walt and Ruth Porter shared their appreciation for the club's support of Leland Van Deventer, a member who passed away earlier. At the time of his passing, Leland was ninety-two years old, and had been honored just the previous year with the designation of the "2012 Magician of the Year."

Ron Wilson performed his "totem" act of restaurant magic, explaining his initial approach to tables and the timing of magical pieces at different points in patrons' dining experiences. Ron passed the totem wand, carved especially for the club by Doug Wilson, to club mentalist Mike Ince who will bring his "A"-level magic to the next club meeting.

Eight-year old James Irwin, son of club member Bill Irwin,



Hal Hudgins Honors Dal Sanders with club badge

performed a magical set, representing the Cook Children's Hospital Young Magicians Club. His act was accompanied and perfectly timed to a musical score and included production, vanishes, and the transformation of a magical monkey!

Michael Stein, club program chair, completed the evening, leading a discussion of magical outs, the things you do when a magical piece begins to fall apart. The topic brought a number of clever reports from seasoned performers in the attendees who knew all too well what it is like to mess it up.

All members and guests left the meeting with a greater love of magic and appreciation for the expertise they had witnessed during the evening. —Geoff Grimes

The Fort Worth Magicians Club, Assembly 138, meets at 7:00 p.m. on the first Thursday of each month in the Energy Auditorium of the Tarrant County College-Trinity River Campus. Contact Geoff Grimes ggrimes1@aol.com (972) 740-3125 www.fortworthmagiciansclub.org for more details.

148

NATHAN KRANZO LECTURE

ELMHURST, IL— Members of Assembly 148 enjoyed the magician/inventor/madman from the adjoining state of Michigan. Nathan stated off with what he calls his Mean Coin Routine, basically 3-Fly with lots of Kranzo touches. He eliminated the real knuckle-busting sleights without sacrificing impact and taught a routine that was easily within the reach of mid-level (even low mid-level) coin guys. One thing that always stands out about this magician is his range: finger-flinging, comedy, mentalism – it's all there in abundance. As if to prove this point, Nathan performed Card from Fly and Tru Test. In the first, he found a named card (not physically selected – just named) in that unusual part of his wardrobe. However, he also suggested other effective locations for those whose audiences might not take kindly to unzipping in public. The second effect, Tru Test, was a stunning piece of mentalism. A spectator tears up a page from a magazine like *Time* or *US News*, then very fairly eliminates all the pieces but one, and thinks of any word

on that fragment. The magician names (or writes) it and is always 100% correct.

Later in the lecture, Kranzo did a book test, revealing a line from anywhere in the hundreds of pages. He also showed a number of miraculous card effects using two types of rough and smooth Mene Tekel decks: plain and alternating red and blue backs. It's incredible how many different routines he has come up with using this classic gaff. To close the lecture, Nathan performed his No Smoking Zone. In effect, he started with a cigarette in his mouth, realized that smoking was prohibited, and did a 360-degree turn in place, revealing that the cigarette had transformed into a lollipop. He then explained how the principle can be used with a wide variety of objects. His sales table was very busy after the lecture, reflecting both the quality of the items and his great lecture-only prices.

In lieu of a July meeting, a number of members performed at our annual Hines Veteran's Hospital show. Unfortunately, your scribe couldn't make it this year due to an out-of-town gig, but he heard great performances were given by Rudy Alfano (who also emceed), Don Dvorak, Gordon Gluff, Don Clancy, and the always-wonderful Trent James. Those who were at the S.A.M. convention in Washington this year know that Trent walked off with two major awards at the Stage Contest. —Tony Noice
Assembly 148 meets on the third Monday of every month except July and August at the Evangelical Epiphany Lutheran Church (downstairs) on the corner of Vallette and Spring Rd. In Elmhurst, IL, 60126 Contact Tony Noice noicea@net.elmhurst.edu (630) 993-3740 SAM#148.com for more details.

157

SUMMER SLOW DOWN

BEAVER, PA— I.B.M. Ring 13, another group of the Greater Pittsburgh network of magicians, met with the Mystic Magicians of Beaver Valley, Assembly 157, because of holiday and convention conflicts. Rich Howard modeled and stated that the sixtieth anniversary shirts are still available for \$24, \$27 for XXL.

The GPMN picnic is 9-29-13 at Brady's Run Park, shelter 6, 1pm to dusk. There will be a flea market for the members to sell items not in use and/or buy something new.

The election committee gave their report for new officers. Current officers are willing to continue another year. Nominations from the membership and voting will be next month. Reports of the S.A.M. convention from those attending were very good and that the shows were superb. They also announced the next few year's convention cities and the combinations with the I.B.M.

Teach and Learn was on "Openers and Warm-ups" with Eric Davis presenting. Several members showed what they do when opening for various types of audience. Performances were emceed by John Buckwalter. Don Moody presented MultiMental, a card trick in which he had three participants think of a card and placed on table face up. Don shuffled the deck and placed a card face down next to the others. Participant chose one of the face-up ones. Face-down one was the same. Ray Lucas had participant pick a card (Two of Hearts). He had a prediction card (Queen of Clubs). When he showed it, participant stated it was not the chosen card. He flicked the card and two heart-shaped pieces fell out. Doug Ries produced a tennis ball and proceeded to make multiples of it. Jim Tate showed everyone a book he had brought. He passed it to several members asking for how many pages. Another participant found "someone sick in hospital": another page number showed "an archway over door"; another had "up in Heaven in clouds." Jim stated the book has all the instructions. Eric Davis shook a bag of coins, all quarters in bag. Initials one and puts all quarters in bag, shakes, and pulls out initialed one. He then showed five cards, removed one, snapped fingers, still had five, removed nine, still had five. —Judy Steed

The Mystic Magicians of Beaver Valley meet the second Thursday of every month at the Towne Square Restaurant in Beaver, PA. Contact Judy Steed heyjude1943@msn.com (330) 525-5389 for more details.

181

PIZZA AND MAGIC

HIGHTSTOWN, NJ— Pizza and magic, is there any better combination than that? At the end of each magic year, our club treasury pays for a pizza party at a local restaurant, and a lot of hungry magicians attended.

The evening began with the magicians sharing their newest magic with each other. Sometimes the best ideas come out during these types of sessions. Once the pizza was served, the cards and coins were temporarily put aside, but not for long.

After dinner, an audience and a magician are bound to meet, and no table is missed by our serial performers. Just like a songbird, our performances are done at our own expense, but it is fun to watch



Magicians at Work

how many smiles we produce. The tableside performances are not something we have to do; they are just something we like to do. Magicians can be such generous people.

After a summer recess, our regular schedule of assembly meetings will begin in September. I hope you can attend one. —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, New Jersey 08520. Doors open at 7:00PM. Contact Stephan Sloan lands10@optonline.net (732) 757-5337 www.magicsam181.com for more details.

200

ONE-AHEAD PRINCIPLE

SEATTLE, WA— Bill Murray presented a nice prediction effect with cards in which the spectator choose three cards from a deck and Bill was able to select the matching pair from the deck for each card selected. Chuck Kleiner presented a similar version of the effect except the spectator was able to pick from the deck the three cards that Chuck was thinking of. Chuck had a very nice presentation to go with the effect as well.

Hugh (Danny Dragon) Castle told his theory on how early man was able to survive with the help of extra sensory perception. Danny had a spectator write the numbers

one through nine on business cards and the spectator was able to correctly choose which card had which number on it.

Roger Sylwester had a wonderful prediction effect in which he correctly predicted in envelopes a spectator's choice of where they would shop, what they would buy, and how much it would cost based on the a random selection of sale tags. The effect was enhanced because each envelope was clearly labeled with the prediction number on it. Roger tipped the method, which was quite clever.

Evan Reynolds presented Dan Harlan's The Awakening with a very nice story line he had been working on. Evan told the group about the psychic little person who was on the run from the law as he presented the effect.

Ben Eskenazi presented a very nice effect in which he had a spectator choose a favorite card while he chose a least favorite from a different deck. The decks were switched and cut revealing that both cards were the same.

Mark Paulson gave a great demonstration of his memorization skills; he asked people to name ten random items from the group and Mark was able to recall all the items that were simply thought of.

J.R. Russell showed he would never be without grapes as he had a spectator take a small bunch of three from a larger bunch and continued to produce more grapes while eating them or putting them in his pocket. J.R.'s magic was very entertaining per usual.

The Emerald City Wizards, Assembly 200, meets at 7 p.m. on the first Thursday of each month at a King County Library branch location (Typically Mercer Island). For location and updates, please check www.emeraldcitywizards.org

206

MAGIC

WITH A MESSAGE

AUSTIN, TX— Magic with a message was the theme of Assembly 206's July meeting in Austin. Local veteran Kent Cummins led much of the discussion, explaining how he has successfully employed magic for corporate and public service messaging. Kent was joined by other local pros, including Chris Walden, J.D. Stewart, and Peter

the Adequate. Assembly VP Dan Page served as master of ceremonies.

Kent began by noting that magic can be a very effective tool when the message to be delivered requires a soft touch. He gave as an example a lecture he once provided relating to gun safety. Because his audience was small children, he used a loaded snake can instead of a gun to illustrate his point. "When you talk about guns, people get tense, but when you talk about magic, people relax," Kent noted.

J.D. Stewart provided a wonderful demonstration of gospel magic that including a particularly effective trick in which he discussed the seeming contradiction between God's sover-



Magician Chris Walden delivers an environmental message with a self-lighting light bulb

eignty and the notion of free will. "You want to make sure the magic doesn't overpower the message; what's key is not the magic, but the message," he said.

Chris Walden performed an entertaining bit with a self-lighting light bulb, which he employed to relate a message about environmental stewardship. Chris explained that the light bulb effect is included in an environmental magic set that he and Kent Cummins created some years back. The set was distributed to educators, and is still in use. "The challenging thing was to create a kit that would be useful for folks who don't know too much about magic," he said.

Former Assembly 206 VP Peter the Adequate performed a sucker trick using a ketchup bottle. He noted that sucker tricks are particularly effective when delivering a message for a young audience.

Also during the July meeting,

Assembly 206 welcomed its newest member, Albert Lucio, a card specialist originally from Nebraska. —R.A. Dyer

Assembly 206 meets at the Omni South Park Hotel, 4140 Governors Row, Austin, TX 78744. Contact Jake Dyer jakedyer@yahoo.com (512) 658-0017 <http://sam206.com/> for more details.

226

AUCTION

WILLIAMSBURG, VA— President Michael Heckenberger called the meeting to order at 7:00 p.m. at the Williamsburg Presbyterian Church. Members present were Tom Armentrout, Bill Baber, Frank Edens, Alexander Goldberg, Amy Goldberg, Howard Karnes, Michael Heckenberger, Watt Hyer, Phil Thorp, and Harold Wood. We had one guest, Bob Corson.

The program this month was an auction of books, tapes, and CDs purged from the assembly library. We thank Alexander Goldberg, our new librarian, for his hard work in going through the records, identifying those titles that had little usage or were duplicates. Master magician Harold Wood served as auctioneer and all his many talents were in full bloom. He is a grand entertainer. When the last item was auctioned off, Harold had raised \$ 145 for the assembly treasury. Let's have a hearty round of applause for Harold!

The balance of the meeting was given over to magic by members. First up was Michael Heckenberger with a trick that he had purchased from Al Cohen. Michael reminisced about visiting his shop in downtown D.C. The gimmick looked like two short sections of plastic pipe that he screwed together. He dropped an assortment of four coins through the opening. When they wouldn't pass through he said the battery died. Out fell a battery.

Next up was guest, Bob Corson, a.k.a. "Yankee Doodle Dan." Using a special deck of cards, Dan spun a tale that went back to revolutionary times. For him the cards came to symbolize his faith, patriotism, almanac, and values. At the end he turned the remaining cards over. They formed a picture of the flag being raised at "Ground Zero" shortly after 9/11.

Watt did a coin trick with a



Frank Edens (right) performing a card trick for Penn Russell (left)

quarter and a penny in which the penny became a dime. Frank Edens did a card trick. Penn Russell was asked to shuffle the deck, pick a card, and show it to the audience as Frank turned his back. Frank riffled the deck as Penn inserted the card back into the deck. At the end the selected card was revealed.

Alexander Goldberg used a deck of cards to illustrate his annoying habit of losing things on his desk. But with a snap of his fingers he could always find the lost item. —Phil Thorp

Assembly 226 meetings are generally held at 7pm on the 4th Wednesday of each month and are in room 009 (basement) of the Williamsburg Presbyterian Church at 215 Richmond Road, Williamsburg, VA 23185. Contact (757) 229-2329 <http://sites.google.com/site/samassembly226/home> for more details.

266

MAGICAL FIREWORKS FILL JULY'S MEETING

LAKELAND, FL— Our July business meeting consisted of a quick review of our upcoming lecture followed by a presentation by Florida Magicians Association President Dan Stapleton. Dan explained about plans for their fiftieth anniversary convention coming next year. It sounds like there will be lots of fun surprises in store for the attendees. If you want to join in the fun and get more info, check out www.flmagic.com.

After the business Dan kept the floor to start the July fireworks by demonstrating and explaining a neat multiple card effect in which two cards reversed in a borrowed deck. By popular demand, Assembly President Jerry Kardos brought back his jewel prediction chest – an amazing piece of workmanship and a baffling effect in

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which a chosen jewel was foretold. Scribe Al D'Alfonso presented an effect from David Parr's *Paper Prophecies*. Al tempted Dean Bob Macey with the seven deadly sins in a playful presentation. Amazing Sammy did a routing in which a one- and a five-dollar bill changed places multiple times than shared how to easily make one yourself.

Our other workshop wizard, Beverly Kenemuth, dug out a Paul Osborne plan from the November 2011 *M-U-M* and created her own Disecto for the group – another great example of a beautiful prop and an entertaining story about how she constructed it.

Elmo Bennet closed the magic with a multiple card effect using Ed McGowan and visitor Dan. He also did an encore performance of his Three-card Trick with Four Cards, which always entertains.

Even with summer heat, the magic at Assembly 266 lights up the sky. Make sure if your vacation plans bring you to Central Florida that you visit us for a fun evening. —Al D'Alfonso

Jim Zachary Assembly 266 meets the second Monday of each month at 7PM at the I-Hop at Rt-98 7 I-4 in Lakeland. Contact Al D'Alfonso keeper0499@embarqmail.com (321) 437-3814 for more details.

274

HERB ARNO MINI-LECTURE

BOCA RATON, FL— At our July meeting we were treated to a lecture by our very skilled member, Herb Arno. Many of our new members asked for help with basic card sleights. No one was better qualified than Herb to teach sleight of hand. He demonstrated numerous forces and even the more difficult Elmsley count. At the end of the session several members presented and explained their effects. Billy Byron came up with an original effect, Patriotic Balls, in honor of the holiday. Marshall Johnson vanished four large coins. Phil Labush located

the position of any named card in the deck.

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

291

FOURTH ANNUAL POOL PARTY / BARBEQUE

VENICE, CA— On Sunday, July 14, 2013, Assembly 291 hosted our fourth annual pool party/barbeque.

Treasurer Stephen Levine and his lovely wife Carol hosted the party at their beautiful home. S.A.M., S.Y.M., UCLA Magic Club, Ring 21, and Ring 280 members attended. We enjoyed a delicious smoked tri-tip by former President Frank Padilla, who worked on his labor of love since 10:30 am to get the meat to perfection using his secret recipe. Also, there was a tasty potluck created by the attendees. Between the tennis court, trampoline, ping-pong table, and a relaxing Jacuzzi and pool, there was no shortage of food, entertainment, and relaxation.

After a huge and delectable feast of tri-tip, burgers, hotdogs, salads and other scrumptious items, we all sat down for the main event. First was a comedy act in which



Our Tri-Tip Master - Frank Padilla

four male guests dressed up as a hot chili pepper, a dancing baby, Michael Jackson, and Lady Gaga, and danced along to the music. Of course, Lady Gaga stole the show. Next, Raul Fernandez emceed

a magic show that included members of S.Y.M. 141 showcasing their up-and-coming talents, and many experienced magicians – from mind reading to sword swallowing. With all the fun that we had this year, we are eagerly anticipating what's in store for next year, which hopes to include the tri-tip and many other goodies, along with more talents for the showcase. —William Dow

Assembly 291 meets the second Tuesday of every month at the Boys & Girls Club, 2232 Lincoln Blvd., Venice, CA Contact Les Cooper Cooper@ucla.edu (310) 473-1820 www.westsidewizards.org for more details.

292

JOY IN JULY

GREELEY, CO— Our July meeting was a special treat: a joint picnic of S.A.M. Assembly 292 and I.B.M. Ring 250, our sister group, the Presto-Digitators of Fort Collins. Dave Miller and his wife Janet opened their home for it and did a gracious job of hosting. Lew Wymisner was to coordinate attendees bringing side dishes or desserts but did not need to do so after all. The clever “punchbowl” software invitations displayed who was coming and what food they were bringing. The clubs provided amenities and hamburgers, hot dogs, and chicken. Dave handled the grill. All agreed the food was both plentiful and scrumptious. There were children playing on the grounds, a patio, a pool, and even four horses. It was just what a summer picnic and cookout should be.

Many of Colorado's well known magicians attended, together with the presidents and other officers of the two clubs. Our assembly was represented by Brian and Bonnie Hallisey, Ed (Mr. Magic) and Mimi Hurtubis, Tim (Tim Foolery) and Donna Pendergast, Dr. Lloyd (Worley the Wizard) and Maydean Worley, and Lew (Loudini) Wymisner. These magicians are



From left: Dave Miller, Brian Hallisey, and Janet Miller

also members of the sister group. Other Presto-Digitators attending included Dan (Magician@Play) and Andi Jasperson and family, Cody and Maria Landstrom, Lloyd (Lloydini) and Linda Mobley, Andy and Kristi Paulsen and family, and Geoff Thompson.

In addition to the fellowship and excellent food, highlights included watching a big screen television to see a video of the public show at the 2012 Magic in the Rockies convention. It was a pleasure to once again see the act of the Millers' daughter, Laurel (the Mighty Mini), who was only sixteen when she performed a fine levitation of a little girl from the audience. Laurel tied a light pink helium balloon to the girl's wrist, which floated a couple feet above it and created a great visual, implying that everything was lighter than air. Laurel, now seventeen, and her boyfriend joined the picnickers, as did her older brother Chris. The Mighty Mini is soon to appear with traveling illusionist Reza when he brings his show to Loveland.

For help with this report, many thanks to Ed Hurtubis and Dr. 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. ★

SOCIETY OF AMERICAN MAGICIANS

Call to order

Most Illustrious Chris Bontjes called the annual meeting of the National Council of The Society of American Magicians to order according to ritual at 4:33 pm. MI Bontjes welcomed Past Presidents: Bradley Jacobs, Richard Dooley, Ed Thomas, George Schindler, Andy Dallas, Don Oltz, Vinny Grosso, Mark Weidhaas, John Apperson, Dan Rodriguez, Jann Goodsell, Bruce Kalver, Harry Monti, Dan Garrett, David Goodsell and later, Mike Miller. Compeer Thomas Gentile gave the invocation, during which he asked all to remember Compeer David Oliver, who has undergone a double lung transplant.

Minutes of March 16, 2013, meeting:

Motion: RVP Eric DeCamps moved that the minutes be approved. **Discussion:** none. **Vote:** motion passed. **Counting the Ballots:** Election Chair Ed Thomas left the room to count the ballots.

REPORTS

Note: full reports are in the Blue Book except those listed as live reports. The Blue Book is available electronically from National Secretary Marlene Clark, as hard copy from National Administrator Manon Rodriguez, or online in the member-only section at www.magicsam.com.

NATIONAL OFFICERS (all present with reports in the Blue Book)

Most Illustrious Chris Bontjes said his year went quickly. He is looking forward to continuing to work for the S.A.M. and meeting folks in the future. MI Bontjes thanked Phil Milstead for putting together the wreath-laying ceremony at the Tomb of the Unknown Soldiers at Arlington National Cemetery.

President-elect Dal Sanders thanked MI Bontjes for being a great leader said he was looking forward to the coming year.

First VP Kenrick "Ice" McDonald presented MI Bontjes with a framed pair of photos, one of MI's father, the late PNP Gary Bontjes, when he dedicated the S.A.M. Hall of Fame Museum, and the other of MI Chris Bontjes rededicating the museum. He also gave MI's mother Char Gott copies.

Second VP Dave Bowers thanked MI Bontjes for his leadership and urged all to submit names for the *M-U-M* Spotlight Program.

National Secretary Marlene Clark explained there was a computer error in sending the Blue Book to council members and said she would resend it. She thanked MI Bontjes for his leadership this year.

National Treasurer Eric Lampert reminded all that the interim treasurer reports accounted for revenues and expenses at that time. For the entire year, expenses exceeded revenue by about \$5,000, due to a combination of factors, including loss of membership revenues, website problems and a decrease in *M-U-M* ads; on the other hand, expenses came in below anticipated amounts, which offset some losses. In general, he is keeping revenues and expenses flat in the 2013-2014 budget. **Motion:** Treasurer Eric Lampert moved to accept the 2013-2014 proposed budget of \$396,250. **Discussion:** anticipated membership increase. **Vote:** motion passed.

ADMINISTRATIVE

National Administrator Manon Rodriguez thanked the council and membership for their patience during problems with the website and said it's on the road to recovery.

Chaplain Michael Douglass (live report read by PNP David Goodsell) is in the midst of his doctoral dissertation. He has updated the duties of the chaplain with the Roles & Responsibilities chairman and said he is looking forward to serving again in 2014.

Gifts & Insignia Craig Schwarz referred to his Blue Book report.

Insurance Committee Joseph Caulfield referred to his Blue Book report.

Investment Chairman Richard Dooley explained the S.A.M. risk-averse philosophy of investing that protects the reserve account in down markets while allowing it to gain in up markets. As of May 31, the reserve account had nearly \$282,000, compared to \$247,000 last year. He said the S.A.M. is on sound financial footing.

Legal Council Stuart Schneider (live report- report sent, but not received) said that the issues were not much different from previous years. This includes reviewing ethics charges; the formation of an LLC for the joint 2014 IBM/SAM convention and the involvement of FISM in the convention; the use of *M-U-M* by others; interim Blue Book; and preparing a letter that explained S.A.M. chartering of an assembly.

Member Services Jeff Lanes (live report) said member services is caught up, and the S.A.M. has many 50-year members.

***M-U-M* Editor Michael Close** said the print advertising issue is deep and complex and won't be resolved easily; our advertisers need to know members are buying from them. He has tried to cut expenses and acknowledged the excellent contributors. He welcomes feedback from members.

Roles & Responsibilities Richard Bowman updated his Blue Book report. About 75% of the 65 or so elected and appointed positions have been updated. He thanked those who have given him updates and said he would provide the list to the National Council in the fall.

REGIONAL VICE PRESIDENTS

The following RVPs were not present but had submitted reports for the Blue Book: Central Plains – Jania Taylor.

New England, Joseph Caulfield referred to his Blue Book report.

North Atlantic, Eric DeCamps said his region was doing well and is proud that the Assemblies are involved in their communities.

Mid-Atlantic, Phil Milstead welcomed all and acknowledged his deputies in attendance: John Denning, Virginia; Theo xxx, Maryland; Mike Schneider, Pennsylvania. Updating his Blue Book report, he said he estimated he has made 60 additional contacts to people in the region.

South Atlantic, Debbie Leifer (live report) said she is working on establishing an S.A.M. Assembly in North Carolina. She also has encouraged nonmembers to join the S.A.M.

Midwestern, Shaun Rivera is setting up a Skype meeting with Minneapolis and is looking to do more Skype meetings with Assemblies.

South Central, Jeff Lanes (live report) said his has been an unfortunate time for magicians in his region, with tornadoes and other weather-related events. This was his last report, and he thanked all for the opportunity to serve.

Northwest States, Michael Roth also gave his last report. He said he was pleased to have worked with such capable people.

Southwest States, Ron Ishimaru reported that Assembly 22 is one of few that does a full initiation. National Treasurer Eric Lampert and MI Bontjes attended the last initiation.

Canada, Rod Chow referred to the Blue Book and also reported that the American dollar is doing better against the Canadian dollar.

COMMITTEES

The following were absent and had not submitted reports: Media Library Curator Mark Jensen; Sharing Awareness Program Bob Carroll; Veterans Program/Military Liaison Scott Hollingsworth;

NATIONAL COUNCIL MEETING JULY 5, 2013 ARLINGTON, VIRGINIA MINUTES (DRAFT)

Ambassador of Magic, FISM Liaison, Magic Endowment Fund, Brad Jacobs. PNP Jacobs referred to his Blue Book FISM report (*proposed 2017 convention to be voted on under items from Caucus*). He said the MEF had performed well over the past year, earning 13.8% since last year. At its annual meeting held two days prior to the annual council meeting, the MEF granted \$5,000 to the S.A.M. Hall of Fame & Magic Museum and \$6,000 to S.A.M.'s newest Ambassador of Magic Joshua Jay, who has compiled an eBook of magic's great thinkers, which is free to all. The grant is to print 1,000 hard copies, make them available to S.Y.M. members at S.A.M. conventions and mail them to disadvantaged youths, and to give as gifts to those who make significant contributions to the M.E.F.

Assembly Contact Report, Kyle Peron thanked 2nd VP David Bowers and the RVPs for their help this year.

Conference Executive John Apperson (*live report*) said his committee was working hard to modernize the convention to appeal to young people with events like Underground Magic, Twistorary and an event with Theory 11. He described the committee as "organized chaos" and said he appreciates all the work everyone does.

Upcoming council meetings include

November 8-9, 2013: Boca Raton Marriott, Boca Raton Florida, with a hotel rate of \$119.

March 7-8, 2014: Tucson Arizona, at the Hilton, with a \$109 hotel rate – not yet confirmed.

Future Conventions include the following:

2014: July 1-5: IBM/SAM Combined Convention, St. Louis Missouri; Renaissance St. Louis Grand Hotel, with a room rate of \$115.

2015: July 1-4: Philadelphia Pennsylvania; Marriott Philadelphia Downtown; room rate: \$115.

2016: July 13-16: Indianapolis Indiana; Indianapolis Marriott Downtown; room rate: \$119.

Election Chairman Ed Thomas returned to the meeting with the results of the election. He said there was a tie in the one contested office, for Northwest Regional Vice President, between J.R. Russell and Chuck Nichols. He distributed ballots to Northwest delegates, after which he announced the results of the entire election. Officers will be installed on Saturday, July 6, 2013:

Office	Name	Regional Vice Presidents:	
President-elect	Kenrick "Ice" McDonald	New England	Joseph Caulfield
First Vice President	David Bowers	North Atlantic	Eric DeCamps
Second Vice President	Jeff Sikora	Mid Atlantic	Phil Milstead
National Secretary	Marlene Clark	South Atlantic	Debbie Leifer
National Treasurer	Eric Lampert	Central Plains	Steven Spence
		Mid Western	Shawn Rivera
		Gulf Coast	Michael Tallon
		Northwestern	JR Russell
		Southwestern	Ron Ishimaru
		Canada	Rod Chow

Dean George Schindler (*Houdini Fund; Public Relations; International Deputy Coordinator*) urged Council members to let people know that the Houdini Fund has money available for medical expenses not covered by insurance for magicians and other performers. Those who suffer losses because of natural disasters can receive money from the Magic Endowment Fund.

Ethics Chairman Marc DeSouza (*live report*) said his committee has worked on a variety of issues. He has put together suggestions to modify Articles XI and XII of the S.A.M. bylaws and thanked MI Bontjes for great suggestions on that project (*to be voted on under items from caucus*).

Facebook Eric DeCamps said that the Compeers page now has 825 members. He has posted more than 54,000 words, 1,380 photos, plus videos. It's a great tool to get info to all.

Good & Welfare Anthony Antonelly (*live report*) made presentations to National Administrator Manon Rodriguez and Northwest RVP Michael Roth for all their help.

Hall of Fame and Magic Museum John Engman referred to his Blue Book report, adding that the Hall of Fame is always looking for donations.

Heroism & Patriots Committee Bill Gleason said all nominees will receive recognition. He added that that Assembly #77, Long Island Mystics) gave a check to the M.E.F. Disaster Fund.

IBM/SAM 2014 Combined Convention Co-chair Mark Weidhaas (*live report*) said more than 600 have registered for the combined convention, which is expected to be a sellout. The S.A.M. and IBM had given seed money for the convention; he is returning S.A.M.'s seed money of \$3,000. He and John Apperson thanked talent chair Mike Miller for putting together fantastic acts.

Life Membership Dan Sclare reported the newest life member signed up July 4: Tom Gentile of Massachusetts.

Magic Center Foundation Dan Rodriguez described the Parker Colorado facility and said it has everything that has been envisioned for the last 15 years.

Magic for Special Education Trudi Monti referred to her Blue Book report.

Marketing

Chairman Brian South updated his Blue Book report. The committee has launched a new Fans of the S.A.M. Facebook page, which has more than 3,400 members. The Magic Advantage Pack (MAP)™ campaign for new and prospective members is building momentum.

Membership, Kelly Peron thanked all for their help and is looking forward to the coming year. **Advertising, Dal Sanders** referred to his Blue Book report. Kayla Drescher explained the new S.A.M. collegiate program, Society of American Magicians – Collegiate (S.A.M. – C), whose aim is to retain college members. She said that 11 colleges have magic societies, and the S.A.M. will try to connect with them.

Affiliate Program, Vinny Grosso – no report.

Member Promotion, Steve Marshall (*live report*) said the monthly photo contest on the web page has been a great morale booster.

National Deputy Coordinator Clem Kinnicutt – no report.

National Historian Tom Ewing (*live report*) said it has been a pleasure to serve as historian and is happy to serve again.

National Magic Week Jeff Sikora referred to his Blue Book report.

Paranormal Investigation Committee Andy Dallas gave a description of how the PIC keeps in touch with magicians from the "great beyond." He also thanked Bruce Kalver for helping him and highlighted how the committee has grown in the years he has been chairman of this committee. PNP Dallas is stepping down as chairman and is confident that new chairman Charles Siebert will do a fine job.

SAMtalk Bruce Kalver said that 1/3 of the S.A.M. membership is on SAMtalk and urged all to sign up.

Technology Committee Bruce Kalver said he and Manon Rodriguez work daily to fix and improve the website.

Spotlight Program Barbara Dallas referred to the Blue Book report.

Young Members Program Director PNP Jann Goodsell was not in the room; she was at a youth activity.

Old business

1. Request that the National Council file Ethics charges against an assembly (Tabled request from 3/15/13 meeting). The consensus among the National Officers was that assembly charges are not warranted, but they will continue to monitor the situation.

Society Business (Items from caucus)

1. Ethics Chairman finding of facts and recommendations. **Motion:** Ice McDonald moved that the National Council approve the Ethics Chairman's finding of facts and recommended actions in the matter of ethics charges against a member.
Discussion: Motion to Table: PNP Brad Jacobs moved to table the motion just made and seconded pending further review by the National Council.
PNP Jacobs offered the following reasons: The motion resulted from a meeting of all Past Presidents present at the convention, plus input from PNP Warren Caps. The PNPs unanimously agreed that before a decision can be made, a detailed review of the findings, including professional counsel by an independent source, if necessary, should be provided. Also, this ethics matter puts the organization in uncharted waters where care and prudence will keep the Society from harm's way. **Vote:** motion passed with 2 opposed and one abstention.
2. Amendments to Article XI and XII of the Bylaws. **Motion:** Bill Gleason moved that the Council approve Modifications to Article XI and Article XII of the General Bylaws of The Society of American Magicians: "Termination and Discipline of Members" and "Discipline of Assemblies." (*Amendments follow minutes.*)
Discussion: The amendments clarify provisions in the bylaws. Council members should have received the changes in their email. It will be posted on the website. If after publicizing the proposed changes, the council still has time to rescind the vote. **Motion:** Motion passed.
3. Hearing officer Budget.
Motion: Marc DeSouza moved that the Council approve hearing officer expenses of up to \$2,500 for travel and administrative costs. **Vote:** motion passed with 2 abstentions.
4. IBM/SAM 2017 Combined Convention.
Motion: Brad Jacobs moved that the Council approve the recommendations of Bill Wells and Brad Jacobs of the 2014 IBM/SAM Combined Convention to
 - A. Hold an IBM/SAM Combined Convention July 11-17, 2017, in Louisville KY.
 - B. Enter into contracts with the Galt House and Kentucky Center by the end of the 3rd quarter of 2013, based on proposals submitted and negotiated during the site visit.
 - C. Form and register an IBM/SAM 2017 Combined Convention LLC.
 - D. Appoint William Wells and Bradley Jacobs as LLC Managers (pro tempore) for the purpose of executing contracts on behalf of the 2017 LLC. Permanent LLC managers will be appointed during the regular organizational 014 business meetings in St. Louis.
 - E. Establish checking account for the 2017 LLC
 - F. Approve the payment of required 2017 contract deposits from 2014 joint convention cash flow and to transfer the corresponding paid expenses to the 2017 LLC from 2014 surplus.
 - G. Transfer from 2014 Surplus to the 2017 LLC checking account sufficient funds for start-up purposes thereby making a request for seed money from either organization unnecessary.
 - H. Include preliminary 2017 financials as part of the 2014 final report of financial results.
Vote: Motion passed unanimously.
5. Rename Assembly:
Motion: Dick Bowman moved that Denver Colorado Assembly #37 be renamed "The Doctor Earl Reum Assembly #37 Society of American Magicians." **Discussion:** None **Vote:** Motion passed.

Society business (other)

1. New SYM Charter. **Motion:** PNP Ed Thomas moved that the council approve the charter of S.Y.M. Y144 of Omaha Nebraska. **Discussion:** None. **Vote:** motion passed.

Good & Welfare:

1. Compeer Clem Kinnicutt thanked all for the support and cards he has received and asked that if members visit the Vietnam Memorial, they go to Row 10E, Line 99, and say a prayer.
2. PNP Apperson asked all to send old magic related photos or assembly archives to the Hall of Fame in California or the Magic Center in Colorado.
3. PNP Bruce Kalver thanked Dan Selare and Marlene Clark for their work in helping raise money for Compeer David Oliver who underwent a double lung transplant this week. Bill Gleason suggested that if we find out the name of the donor, the National Council send a thank you to the family.
4. Several silent auction items are at the registration desk. All the money will go to the wounded warriors.
5. New member John Sergot thanked those he met and said he felt like he was with family.
6. MI Bontjes wore his older S.A.M. cap to recess at the school he teaches at, where a child said, "I've been to that store." MI kept a straight face and said, "I have , too. It's big, isn't it?"

Benediction by Tom Gentile.

Adjourn:

Meeting adjourned according to ritual at 6:44 p.m.

Respectfully submitted,

Marlene Clark

Marlene Clark,
National Secretary

ARTICLE XI
TERMINATION AND DISCIPLINE OF MEMBERS

SECTION 2 - Commencement of Proceedings

- a. Actions against a member for offenses set forth in Section 1b shall commence with the filing of written charges stating the offence and the facts on which the charges are based. Such charges may be filed either with an Assembly for adjudication within the Assembly or, in certain instances, may be filed directly with the National Administrator for adjudication by the National Council in accordance with the process described herein. (Amended 7/05/13)
- c. Complaints made by entities such as an Assembly or the National Council must be voted on and approved at a regular or special meeting of that organization by a majority of those present and eligible to vote, prior to beginning the process of adjudicating such complaint in any manner. This does not preclude the process of mediating complaints between the parties prior to any vote. (Amended 7/05/13).
- c. All complaints shall be filed with the National Administrator, who shall turn over such complaint or grievance to the National President and the Ethics Committee for investigation, resolution or other action. Complaints filed by an individual at the Assembly level shall first be discussed and mediation attempted between the parties, facilitated by the Assembly's own Ethics Committee. If an Assembly has no Ethics Committee, then the Board of the Assembly shall appoint an impartial member to attempt to facilitate the mediation. Should such attempts at mediation fail to bring satisfactory resolution to the problem, the matter must be brought to a vote at a regular or special meeting of the Assembly, where a majority of members present and eligible to vote will decide whether to proceed to an Ethics Hearing at the Assembly level. If the Assembly approves a Hearing, both parties will have the opportunity to present documentation and witnesses to support their position at that Hearing. (Amended 7/05/13)
- f. The Hearing at the Assembly level shall be presided over by the Chairman of the Ethics Committee; however, if such Committee does not exist, the Board of the Assembly shall appoint a qualified individual to hear the matter. (Amended 7/05/13)
- g. If the result of such Hearing proves unsatisfactory to either party, they shall have the right to bring the matter to the National Council. The National Officers shall determine whether the matter will be turned over to the Ethics Committee of the Society of American Magicians (hereafter the Ethics Committee) or remanded to the Assembly for further mediation. If turned over to the Ethics Committee, the matter will then be adjudicated as if it had been brought directly to the National Council. In this case, the process outlined in Sections 3 and 4 will be followed. (Amended 7/05/13)
- h. In certain instances, either in the case of an Associate Member or when it is apparent that an unbiased decision resolution cannot be made if the complaint is filed reached at the Assembly level, a complaint may be filed directly to the National Council. Such complaints shall be filed with the National Administrator, in writing, who shall turn over such complaint or grievance to the National Council Officers, who will determine if the matter should be turned over to the Ethics Committee for investigation, resolution or other action. (Amended 7/05/13)
- f. i.

SECTION 4 – Hearing of complaints filed directly with the National Council (amended 7/5/13)

- b. Place - The Hearing Officer shall determine, with input from the accused and the complainant, subject to the approval of the National Officers, the location and manner in which the hearing shall take place, subject to approval of the accused and complainant. If a convenient physical location cannot be found, the hearing may take place via electronic video conferencing. In the case of charges filed against an Assembly Member, the location may include, but is not limited to, a regular or special meeting of the Assembly to which the accused belongs. (adopted 6/30/10) If a physical location is not deemed appropriate, the hearing may take place via electronic conferencing. (Amended 6/30/10; 7/05/13)
- c. (3) The Hearing Officer shall determine the procedure of proof and the admissibility of evidence and may act with the advice and counsel of the Assembly's Legal Committee or the National S.A.M. Legal Counsel. The accused may present any evidence and call witnesses. (amended 6/30/10) Both parties may present any evidence and call witnesses only in accordance with the procedures set out by the Hearing Officer. A list of witnesses and copies of evidence to be presented shall be provided in advance to the Hearing Officer and the opposing party. (amended 6/30/10; 7/5/13)
- (4) Stenographic minutes or an audio or video recording of the hearing shall be made if requested by either the accused or the body making the charges, complainant, at the requester's expense. The opposing party shall receive a true and accurate copy of the minutes or recording. (amended 6/19/97; 6/30/10; 7/5/13)
- (6) The complainant or the accused may request one adjournment of not more than 30 days, subject to the approval of the Hearing Officer or a majority vote of the Assembly holding the hearing. Exceptions shall be subject to approval of the accused and complainant. National Officers. (Amended 6/19/97; 6/30/10; 7/5/13)

SECTION 5 - Determination and Publication

- a. No Assembly Member shall be found guilty and punished unless a majority of the members of the Assembly holding the hearing, present at the meeting called therefore, shall have duly voted by secret ballot in favor thereof, except that a two-thirds majority vote of said membership then present shall be required in order to expel a member. (Amended 7/5/13)
- b. As to Associate Members, The Hearing Officer shall prepare a summary of the evidence or have a stenographic transcript prepared. Within thirty days after the completion of the transcript or summary, the Hearing Officer shall prepare a findings of fact and conclusions, along with recommended actions, and shall submit copies of all to each member of

the National Council, the accused, and the complainant. The summary or transcript, together with the findings of fact and conclusions, shall be submitted to each member of the National Council, with a copy to the accused. The National Council shall vote either at a regular or special meeting or by postal or electronic mail *means* to determine whether to adopt the findings of fact and conclusions of the Hearing Officer. A majority vote shall be sufficient to sustain the Hearing Officer's conclusions, except that if the conclusion is to expel the member, a two-thirds vote of the National Council shall be required. *(Amended 7/5/13)*

d. In all cases, if a member is found guilty of the charges proffered, written notification thereof, together with the punishment imposed, shall be given by the Hearing Officer to the Secretary of the National Council, the National Administrator, and to the members involved, *the President of the Assembly, if the guilty party is a member of an Assembly, the accused and the complainant,* together with the procedure for filing an appeal, by certified mail, within one week of such determination. *(amended 7/5/13)*

The accused, *the complainant or* members of the National Council and the assembly that made the charge have up to 30 days to file an appeal. *(Amended 6/30/10; 7/5/13)*

SECTION 6 - Appeal

a. An appeal may be taken to the National Council by

~~— (1) The accused, or
— (2) Members of the National Council, or
— (3) If the charges originated in an Assembly other than that with which the accused is affiliated, by that Assembly.~~
the accused, the complainant, the Assembly that made the original complaint, if applicable, or members of the National Council. (amended 7/5/13).

b. An appeal shall be made by: ~~(amended 6/30/10)~~

~~— (1) Filing a written petition of review with the Secretary of the National Council, stating the ground of appeal, together with a transcript or agreed summary of the evidence, within thirty days of the determination appealed from, and
(2) Serving a copy of said petition and transcript or summary upon the Hearing Officer and upon the Secretary of the body which originally made the charges. (amended 6/30/10)~~
by filing a written petition for review with the Secretary of the National Council, stating the grounds for appeal, based upon the findings and conclusions of the Hearing Officer provided to all parties and National Council, within thirty days of such determination.

The appeal shall also be served in writing by certified mail to the Hearing Officer, the opposing party and the Secretary of the Assembly, if charges were brought by the Assembly or if the matter was originally heard at the Assembly level. (Amended 6/30/10; 7/5/13)

c. The hearing of an appeal shall be at a regular or special meeting of the National Council.

(1) Written notice of the time, place and nature of the appeal shall be given at least ten days in advance to the members of the National Council, the accused, , and the Secretary of the body which originally made the charges *the complainant, and if the charges were brought by an Assembly, the secretary of that Assembly. (Amended 7/5/13).*

(2) ~~The body which originally made the charges and the accused~~ *Any party listed in Article XI, Section 6 c. (1) above* may be represented by any member in good standing or by a licensed attorney. *(Amended 7/5/13)*

(3) The appeal shall be argued entirely upon the record of evidence presented to the Assembly or Hearing Officer who presided over the hearing *at the National Council level. (amended 6/30/10; 7/5/13)*

(4) Affirmation or reversal shall be by a majority vote *of the members of the National Council in attendance at such meeting. (amended 6/30/30; 7/5/13)*

ARTICLE XII

DISCIPLINE OF ASSEMBLIES

SECTION 2: Response (amended 6/30/10)

The Assembly shall respond to the National President within thirty (30) days after receiving the Notice of Complaint. Upon hearing the response, the President shall, with concurrence of the *other* National Officers, decide whether the issue is resolved. The decision of the National Officers shall be final. *if such response is sufficient to have the complaint withdrawn. If such decision is made, the decision is final. If the National Officers determine that the response is not sufficient to have the complaint withdrawn, a hearing shall be set. (amended 11/14/92; 6/30/10; 7/5/13)*

SECTION 3: Hearing (amended 6/30/10)

d. The Assembly may present any evidence on its own behalf *or* call witnesses, and *subject to Section 3c above,* *The Assembly* may be represented by any member in good standing or by a licensed attorney. (amended 6/30/10; 7/5/13)



PARANORMAL HAPPENINGS

BY CHARLES SIEBERT, MD

I would like to start off by thanking National President Dal Sanders for having the faith in appointing me as the new chairman of the Paranormal Investigation Committee (PIC). For those who don't know, I am taking over for PNP Andy Dallas, who has been the chairman for the past ten years or so. But don't worry, Andy is not going anywhere and will still be a big part of the committee. Andy joked that the number-one requirement for his replacement was that they needed to be able to send an email! I can, and I hope I am a little more qualified than that.

My name is Charles F. Siebert, Jr., MD, but you can call me Charlie. I am a board certified forensic pathologist and own my own forensic consulting business. I have worked for almost twenty years as a medical examiner and have therefore been in the investigative field for most of my life. I also perform as a part-time professional magician under two similar but different personas. One is Dr. Funny Bone, who does mostly children's birthday parties, library shows, and school shows (a health and safety show). My other persona is Charles Francis, a Victorian-era doctor, who does teen programs and adult shows with a more bizarre, educational, mentalist angle. My scientific thought processes and magical knowledge, I feel, make me quite suited for the tasks at hand with the committee. Also, I am a skeptic but not a cynic.

Now back to the committee. The committee has its roots going back to Houdini; up until a few years ago it was known as the Occult Investigation Committee. The PIC is dedicated to the education and continued research and enlightenment on subjects regarding the occult and the paranormal as they relate to the principles of magic and magicians defined by the constitution and bylaws of the S.A.M.

It's the PIC's purpose to monitor occult related activities, inspire skepticism, but not cynicism, compile information,

research, communication, and participate in PIC related activities. Investigations, both physical and academic, are part of our organization as described in our directive. Our primary goal is to network with one another and compile historical and current data to share with our members on all aspects on the occult and paranormal.

Our goal has been, and will continue to be, to become a recognized source on the subject of the paranormal and the occult as it relates to magic and magicians and to form an alliance of magicians who through their membership would establish themselves as experts to be recognized by the scientific community, and hence the public.

To quote past Chairman Andy Dallas: "The S.A.M. mantra 'Magic–Unity– Might' really taps into the commitment of the PIC. It's our understanding of magic principles and the art of deception that gives us the insight into those who intentionally or inadvertently could do us harm. It's our common interest in magic that has brought us together to form a recognizable unified alliance. Through our unity we have established a reputable academic source that can justify others to see us as experts. This recognition gives our observations, opinions, and insights credibility with the public, media, and all others represented in this field. This will create a might whose opinions are considered credible and respected."

I feel that the PIC is more important now than ever due to the enormous growth in the interest in the paranormal. For example, you probably can't flip through more than five or ten channels on the television without coming across a ghost or paranormal related show. The public interest for these shows is gluttonous and there is no shortage of innocent and not so innocent individuals willing to give the people what they want. Humans have always had the innate urge to want to believe in things, and, unfortunately, there are many unscrupulous individuals out there preying on these feelings. Sadly, this is a cycle of events that has been going on for hundreds of years. Therefore, my goal as chairman of the PIC is to make this committee more public than it has been in the past and more

accessible to members and lay people as a source and resource where they can go to get reliable and truthful information to the best of our abilities regarding paranormal events and practices. Along these lines though, it is important to keep in mind that the promotion or condemnation of any particular religious beliefs or practices is a clear breach of the objectives of the committee. When speaking as a member of the committee, personal beliefs and practices are to be kept just that, personal.

While not the main focus of the committee, the PIC does have the ability to perform physical investigations, i.e. onsite investigations of an alleged paranormal occurrence, providing that strict conditions set forth by the PIC are met.

Another topic of great concern is the exposure of methods. The PIC and its investigating panel will follow S.A.M. guidelines regarding public exposure. We will not expose secrets used by magicians and mentalists to the public for purposes of education, demonstration, or satisfying curiosity. However, we can suggest research sources that may include some of those secrets or principles to those with a legitimate interest. This is along the lines of sending those interested in learning magic to the magic section of their local library.

Those of you who are interested in joining should log on to the S.A.M. website; in the left-hand column of the members' home page, click the S.A.M. Programs tab and then the Paranormal Investigation tab. I will be compiling news clips that will go out to members on a more immediate basis via email that will be open for comments to initiate some dialog among those who are interested. If these sorts of things interest you, please join.

Over the coming months I will be digging further into the history of the committee; I hope to have some interesting news of the past, reviews of famous events, as well as reporting current happenings from the world of the paranormal that I hope you will find interesting.

So for now I would like to end with a quote from the late, great Carl Sagan: "It pays to keep an open mind, but not so open your brains fall out!" ★



"Curiosity is one of the permanent and certain characteristics of a vigorous intellect." – Samuel Johnson

EXPLOITING CURIOSITY

There is an American proverb that declares curiosity will kill the cat; this may be true, but it can also provide one heck of a living. As conjurers, we build our onstage lives around the exploitation of curiosity. By definition, a magician's audience consists of people who are curious enough about our mysteries that they willingly give their time, attention, and money in exchange for a few conundrums.

There are times when it benefits us as conjurers to take our talents off the stage and use them to promote ourselves in a business sense. For example, when seeking permission to busk the streets in some cities, it may be necessary to present a solid mystery to the official in charge of permits – if only to prove you have a legitimate act ready for licensing. Close-up performers hoping to perform in restaurants or nightclubs often find it necessary to "educate" the venue's general manager about how a magician can increase customer return. To accomplish this goal, an offer is made to perform a complimentary set for a nearby table of guests while the manager observes. His patrons' exciting and enthusiastic responses will do more to sell the proposal than any brochure can possibly achieve.

Obviously, any conjuring presentation used to sell ourselves to potential clients requires the same careful attention to scripting, timing, and choreography given to our onstage illusions – perhaps more so. After all, the script needs to be written with two purposes in mind: to sell the illusion and to sell your business goal. The next time you make a cold call

on a potential client, consider this simple idea: bring along an Invisible Deck and place it openly in view during the meeting. Don't mention the cards. Eventually your client's curiosity will win out and he will ask about the deck without prompting. Say, *"Long ago, I learned to trust my hunches no matter when or where they hit me. Sure enough, just before I got out of my car to walk through your door, I had a big one about a playing card...just one in particular. Weird, huh? So I took that card and flipped it over in that deck. Since we are considering the benefits of working together, wouldn't it be nice to have confirmation of some sort? Now, I have already taken a chance and acted on my instincts. The proof is waiting in that box. It's your turn. Go ahead; trust your gut, too. Name any card that comes to mind."* When you show his card to be the only reversed card in the deck, be sure to act just as amazed as your client or you'll blow all the built-up believability right out the office window.

Do you see? The script emphasizes the impossibility of the effect while gently nudging the client with the idea that if you both trust each other you can work well together and get amazing results.

Several years ago, I used this "creating curiosity" approach and managed to gain some publicity in a market magazine. My earlier attempts to get noticed were not successful so I switched tactics. Now my goal was to make the hoped-for interview seem like the editor's idea. For the record, it worked like a charm.

S' LIE

Conjurer: *"Hello?"*

Caller: *"Sir, I am the feature editor for Entertainment News magazine. Yesterday, I received a parcel from you. I have read the letter describing your work and performances – but it's the rest of the package*

THE HIGH ROAD

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

BY MICK AYRES

that has me intrigued."

"Are you referring to the deck of cards?"

"Yes. In the letter you wrote, 'You are probably wondering about the cards. When you want to know what they do, give me a call. It's pretty amazing when it happens.' Those cards have been on my desk driving me crazy for the last twenty-four hours. You have officially gained my curiosity. Please tell me about them."

"I'd be happy to. Would you mix the cards while I share a few things?"

"You bet; I'm shuffling the cards now."

"In my shows, the cards are used to demonstrate how I can interpret someone's thoughts. People ask if I can read minds, but the truth is I'm just good at noticing small details and I put them together like a puzzle until they mean something significant. Doing this long distance over the phone isn't easy, but like I said, when it works it can be amazing. Your role is to focus on a common object. That's what the cards are for. However, for anyone to truly concentrate on something it helps if there is personal significance or meaning attached to that object – even if the object itself is silly – like a playing card. Are you with me so far?"

"Sure."

"This means you will select a card by using a personal event from your past. Please think back to when you went out on your first date. Do you remember how old you were at the time?"

"Of course."

"Good. Then use that personal number to find a random card. It is important to keep all the cards face down for now because I don't want you distracted by other numbers, colors, or shapes. So, think of your age at that time and remove that same number of cards from the pack. Don't say that age aloud. Just keep it to yourself. When you are finished, put the rest of the deck aside."

“Okay, I’ve done this.”

“Now pick up that packet you just made and we’ll take this a step further. I assume your age at the time of your first date is a number with two digits in it?”

“Yes.”

“We will use both of them then. First, choose one of the digits and hold it in your mind a moment. Now remove that same number of cards from your packet and drop them on the table.”

“Can I take the cards from anywhere in my packet?”

“If you wish. In fact, once you’ve done this, do the same thing with the other digit – that is, hold it in your mind briefly, remove that many cards and drop them on the table, too. There are now some cards on the table and some in your hand. No one but you knows how many are in each place, true?”

“That’s correct. You can’t possibly know that.”

“Okay, look at the top card of the packet in your hand and remember it, please. This card is important because your personal number and each of your decisions have led you to it. Think about it: if you were older or younger on your first date, you would be looking at a different card now.”

“Obviously.”

“Once you’ve had a good look, flip your card back down on top. Pick up the cards off the table and drop them on top of those in your hand so your special card is now buried again. In fact, pick up the rest of deck that you put aside earlier and drop it on top of the cards in your hand, too. The whole deck should now be together.”

“It is.”

“Then we have reached our goal: a common object that has been linked to a personal event in your life. Is it fair to say that if you hadn’t gone on that first date when you did, you would not even be thinking of that particular card right now?”

“That is true.”

“There is just one more thing for you to do. Turn the deck face up please.”

“I’ve done that.”

“I don’t know what your card is, nor where it is located. However, I do need to know what cards are in play. Please deal the cards to the table one by one and name them aloud as you go. It is important that

you do not stop until I tell you – especially if you see your card! Just continue to deal and name each card.”

“Okay: Two of Clubs, Queen of Clubs, Seven of Diamonds, Ace of Spades, Ace of Hearts, King of Hearts, Five of Diamonds, Two of Hearts, Jack of Diamonds, Ten of Diamonds, Six of Spades, Four of Clubs, Three of Hearts, Eight of Hearts...”

“**Stop!** Your voice has changed a little. In fact, if you will pardon my frankness, you started talking in a monotone. So, I think you have named your card already. Is that true?”

“Yes...”

“I learned to trust my hunches long ago. When I think back to the moment your voice started to change, you had just mentioned the Jack of Diamonds, I believe. How close am I?”

“You can’t possibly know that!”

“Yes ma’am, I can. The truth is, stuff like this happens around here every day – and I’d love to tell you about it.”

“Well, this has been far more interesting than watching another promotional video. Would you have time for a quick interview?”

“Certainly.”

Method: To reveal the selection, just count along as she deals and names each card. Her selection will be the ninth card every time. If you like, you can eliminate the process of the guest naming each card by handling the revelation procedure differently. For example, after she has noted her card and assembled the deck, ask her to turn the deck face up and hold up the top three cards in a small fan. After cogitating for a moment, tell her to discard those cards and hold up the next three. These cards are also put aside. Say, “Three at a time is too ambitious; perhaps I’ll get a better feel if only two cards are involved.” The guest holds the next two cards and ponders them. After a moment, instruct her to put this pair aside also. “Perhaps I should try just one card at a time?” She takes the next card, which is the ninth one. “Wow – loud and clear! What is the card you are holding right now? The Jack of Diamonds? **That’s** the one you linked to your first date, isn’t it?”

The method is purely mathematical, though the script hides that fact completely. It is based on the 9-Principle, which is

often buried in print. [This is also known as the Count-Back Force or the Ten/Twenty Force, attributed to Billy O’Connor and utilized by Stewart James in his classic effect *Further than That*.]

The 9-Principle requires your guest to work with a packet that ranges between ten and twenty cards. The guest considers the two digits in the total, adds the two digits, and removes that many cards from the top of the packet. The next card is noted and the removed cards are replaced. The selection is now nine cards from the bottom of the packet.

Obviously, you could just say, “Please think of a number between ten and twenty and deal that many cards off the deck.” However, a guest might fairly ask, “How come my number can’t be less than ten or higher than twenty?” So, to avoid the appearance of limitations, you ask the guest to recall her age when she enjoyed her very first date. The answer is always between ten and twenty, and the goal is achieved without giving any clues. An alternative question: “How old were you when you first drove a car?”

If you wish, the S’lie effect can be layered within a larger presentation. After the deck is shuffled, have the guest hold the pack face up and name the cards one by one as she deals them to the table. Remember the ninth card. After she has named and dealt about fifteen cards, have her drop the rest of the deck on top of the tabled pile. She now picks up the deck and holds it face down. Proceed with the script as described earlier. You now know her card long before she gets to it and can take advantage of this information however you wish. This approach is particularly effective with Confabulation-type presentations. ★

Mick Ayres enjoys an eclectic career as a parlor conjurer, storyteller and musician – and now, as a writer for M-U-M magazine. For the past thirteen years, he has performed over 1,300 shows annually entertaining guests from all over the world at the exclusive Walt Disney Resort on Hilton Head Island...and is still at it. Mick welcomes input (and dialogue) and can be reached at (mick@mickayreswares.com).

The Nielsen Gallery

Triple Alliance: Mlle LeRoy - Portrait

Dimensions: Half-sheet: 20" x 30" • Lithographer: H.A. Thomas and Wylie Litho, New York

Date: 1898 • Nielsen Rating: Unique

MERCEDES TALMA: THE QUEEN OF COINS



This month's poster features Mercedes Talma, a vivacious and talented magician who for more than three decades dazzled and delighted audiences around the world as "The Queen of Coins," an act in which she produced showers of coins from her tiny hands while dressed in a sleeveless gown.

Her actual name was Mary Ann Ford; she was born in 1868 in London. In the mid 1880s she served as an assistant to a female mind reader and snake charmer working the British music halls.

On the same bill with her was the Belgium magician Servais LeRoy. He engaged her services to appear in his Three Graces illusion, and, in 1890, she became Mrs. Servais LeRoy.

So began a show business career that found her playing an integral part in such famous magic acts as *The Great Triple Alliance*, a three-person illusion show featuring LeRoy, Imro Fox, and Frederick Eugene Powell, and later, the more famous and longer-lasting *LeRoy, Talma, and Bosco* show. The show was a riot of laughter. At times all three magicians were performing the same trick – the Miser's Dream – one in the balcony, another on stage, and a third in the downstairs audience. They also carried a barnyard of animals (ducks, chickens, rabbits, roosters, and more) that literally covered the stage. Needless to say, stagehands hated it.

Before getting to the coin act that made her famous, it's worth noting that as LeRoy's onstage assistant, she is also the first person to ever fall under LeRoy's hypnotic trance, be placed upon a simple couch, covered with a gossamer sheet, levitated above the stage, and vanished in thin air – the now well-known Asrah illusion.

She received her early magic training from her husband; describing her early years she told a reporter, "He taught me how to conjure, you know. At first, I'm afraid I was rather underhanded. I used to watch Mr. LeRoy do his tricks and afterwards, when he was off stage, try to forage them out myself. After a time I began to pick up a few and when Mr. LeRoy discovered that I could palm, began instructing me. So it happened that coins, billiard

balls, and even eggs came in for my careful study and treatment under the guidance of Mr. LeRoy, who believes in everything being done with minute precision. I soon mastered the rudiment of the art of deceiving the public by dexterity and speed."

That's putting it mildly. Her first public engagement came at the Oxford Theatre of Varieties and it occurred on August 28, 1899. However, prior to that, she performed the act privately before a men's club. Her sister later recalled, "My sister was never nervous. I don't say this just because she was my sister, but because it was true. The first day she did her coin act she went before a club of men including the Prince of Wales. It was a kind of rehearsal for her music hall opening. She went on and did her show as though she had done it for years; so cool about it all. She would make her entrance against a backdrop of red plush velvet, dressed in a black velvet gown with a large red rose. Gracefully dancing about, Talma would pluck many coins from the air and let them cascade down the large glass panels of her crystal ladder."

The press loved Talma and loved her act. *The Standard of London* wrote, "Talma, the Queen of Coins, is a young lady whose sleight-of-hand performance with pieces of money is skillful to highest degree. Her hands are small but the fingers are wonderfully lithe and by contracting the muscles of the palm and back of the hand, she is able to make coins appear and vanish to the complete deception of the audience. The entertainment is exceedingly graceful and clever; the ease with which the tricks are performed indicates a vast amount of practice."

The New York Journal offered additional impressions: "With her supple hands, she tosses up a few coins, catches them, and tosses again and again, until a perfect shower of gold and silver pieces appear in the air. It is the rapidity with which she keeps them in motion that makes a half dozen pieces actually appear like a half-a-hundred. It looks as if she were picking them out of the air. If any man were skillful enough to do this act, it would be said that he had the coins up his sleeves. But Talma has no sleeves...she depends solely upon the suppleness and dexterity of her arms and hands to make the coins increase and multiply and appear and disappear at will. A good many women have the faculty of making money fly, but Talma's art lies in her ability to call it all back again."

After retiring from active performing, Talma and her husband lived out their remaining years in Keansburg, New Jersey. Talma passed away on July 13, 1944. LeRoy and Talma's sister, Elizabeth Ford, continued to live in Keansburg until LeRoy passed away on June 2, 1953. For a much more thorough and delightful treatment of this talented lady, I recommend interested readers acquire a copy of the book *Servais LeRoy, Monarch of Mystery* by William V. Rauscher and Mike Caveney. We'll close with a quote from Houdini, "Talma is without a doubt the greatest sleight-of-hand performer who ever lived." ★

THE GREAT TRIPLE ALLIANCE
LEROY-FOX-POWELL

THE
3 CROWNED KINGS
OF THE
MYSTIC WORLD
DIRECTOR M-B-LEAVITT



Mlle LEROY
THE BEAUTIFULL PARISIAN QUEEN
OF MYSTIC ART



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

BY SCOTT ALEXANDER

CLOSING THE SHOW WITH THE BIG O

"Sincerity – if you can fake that, you've got it made." – George Burns

In our last two columns, we have seen how Denny has opened his show over the years and how he has structured his show to fit into nice, segmented sections that give a well rounded program of entertainment. After the bulk of the show is over and you only have a few minutes left on stage, how do you wrap it up? How do you close your show and get the maximum amount of applause and, moreover, how do you get the audience to leap to their feet and applaud wildly, erupting into a spontaneous standing ovation?

There are tricks of the trade in both structuring your show to build to a standing ovation and even structuring your bow to produce the maximum possibility of getting the coveted standing ovation. Remarkably, there is little in the magic literature that touches on these ideas and tricks. In his book *Maximum Entertainment*, Ken Weber aptly says, "I feel squeamish offering advice on the subject, for, in theory, you either deserve an ovation – standing or otherwise – or you don't." While this is true, there are ways to up your odds of this happening; we will explore how Denny has closed his show and some of the tips and tricks he has employed along the way to stack the deck in favor of the many ovations he has received. We will also touch on how to increase the applause you get during the routines that lead up to your final curtain call.

Denny has performed literally thousands and thousands of shows throughout his career. When I asked him about taking bows and why he got so many standing ovations he said, "There are three things that you need to get the audience up on their feet: pacing, action, and excitement. Everything has to keep building;

you have to keep the pace going faster and faster. There has to be something going on, and then you change it up and do something to make it even more interesting, and then you even top that. You just have to keep hitting them, using music, lighting, and all the tricks you can to let them know it is time to stand up."

Why would you want a standing ovation? Well, for one thing it feels great. Also it carries a lot of weight with bookers who may want to hire you for the next gig. But it also leaves the audience with a sense of excitement, enthusiasm, and satisfaction at the ending moments of your show. It's like the dessert after a good meal. Denny always received these ovations on a regular basis, not only because he had a killer show, but because he analyzed the performers who came before him, and studied the many ideas and techniques they have left for us to discover.

MAGIC WORDS

Years ago when I asked Denny about this subject, he pointed me to a little eight-dollar pamphlet by Henning Nelms called *Applause and How to Get It*. In this short, information-packed treatise Nelms states, "Getting applause requires a definite technique. Mistakes in this technique will choke off applause, even when you have a strong act. Many magicians actually throw away more applause than they receive. They could double their applause simply by avoiding mistakes. On the other hand, real skill in controlling applause will make your audience appreciate you more and help you build a strong reputation."

Nelms suggests that the use of what he calls "Magic Words" can help you to ensure that no applause is lost. The most obvious example that comes to mind is of Jonathan Pendragon. I had the opportunity to watch him while working with him at Caesars Magical Empire. He uses nods of his head and short phrases such as, "Like that!" or "Yeah!" to punctuate beats during the climaxes of a lot of his routines. Nelms recommends saying some of these things to yourself as an *internal* dialogue as a

climax of a trick is approaching to convey subliminally to the audience that they should get ready to be wowed.

Let's take a look at a basic Cups and Balls routine. After you have loaded the three final loads under the cups and are ready for the reveal, you might say something like this in your head: "*Here it comes.*" (Pause as you get ready to lift cup number one and think this to yourself.) "*Look at that!*" (Reveal first load.) "*There is another; I can't believe it!*" (Reveal second load.) "*Wow, there's one more!*" (Reveal third load.) "*What do you think about that?!*" (Slam the last cup down on the table and pause.)

By saying these things to yourself you create defined beats in your mind that separate each moment, making them clear and distinct for the audience. These words charge your own internal emotions and these emotions register on your face and come across as genuine reactions that are not canned or faked. They appear spontaneous because your brain is actually thinking them. This is a technique used by most professional actors.

Nelms explains it this way: "A good actor does not fake emotions. He feels his character's emotions by thinking his character's thoughts. If he is to enter in an angry mood, he thinks things that make him mad; if he is to enter in a happy mood, he thinks things that make him glad. These are real Magic Words. If you think the right thoughts, you can make yourself smile or frown, show surprise or triumph, and the expression will seem spontaneous because it responds to what you are thinking at the time. Furthermore, if you always think the same Magic Words at the same point in a routine, they will evoke a spontaneous expression each time, even if you repeat the same act daily for years. Magic Words are the actor's chief secret. They will work just as well for you if you give them a fair trial."

THE RULE OF THREE – EMPLOYING THE USE OF CUMULATIVE CLIMAXES

Denny has taught me one thing that has

helped immensely in structuring not only my curtain call, but even the segments of my show. Denny calls it the Rule of Three. "There is an unwritten rule in show business that everything good happens in threes: boom, boom, bam. Here is one thing, then you hit them with another, and then you top it with something else." Everything in life, and especially in theatrical presentations, is usually broken down into three beats. Even jokes have this structure: the introduction, the set up, and the punch line. Three is a magic number. It builds and then releases excitement. In both of Denny's closers, there are distinct sections of threes, one right after the other; even these sets of three are divided into smaller sets of three. Let's take a look at Denny's two closing routines and break them down.

THE BOTTLES

Section One: Denny sets up the premise that the bottles are going to do what they do. Then he does the trick. He mistakenly reveals one bottle. Then he continues. He then inadvertently exposes a second bottle. He continues on with the routine. Right before ending the first section, he sneaks up on the tubes only to discover bottle number *three*. He now finishes up the first section of the bottles with one last transposition.

Section Two: In this section he repeats the effect with only one tube. He raises the difficulty level and still manages to pull off the trick twice. This raises the interest level of the trick, something you always want to do in the second act.

Section Three: This phase builds and crescendos with multiple bottles being pulled out until the whole table is full of bottles. It raises the interest level to the extreme. He moves fast, with the laughs and amazement coming just as fast.

Once he finishes the third phase, he then says in a loud voice "*That's the trick, that's my act, how do you like it?*" This phrasing is broken into three beats as well:

Beat One (That's the trick!): After revealing the two glasses, he picks them up and inverts them on the remaining bottles in the tubes. This represents one beat.

Beat Two (That's my act!): Denny now lifts the two tubes and shows the two additional bottles.

Beat Three (How do you like it?): He then holds the tubes high in the air to signal a clear finish as the chase music starts.

The audience responds to the finish of the trick and his question with applause. Denny is basically using Nelms's "Magic Words," but he simply speaks them out loud to kick the applause up a notch. He also uses some "chase music," which we will discuss in a moment. To take things up yet another level, he holds the tubes high over his head and does a funny prancing dance move, wildly shaking the tubes in the air and hopping up and down like a crazy leprechaun with a pot of gold. The audience just goes nuts. Again, there are three beats here. Each time he pushes the audience further and further by adding new and exciting movements, music, and lines to ensure and sustain the best possible reaction he can garner. This type of structure is what Henning Nelms calls "building levels of interest." He states in his book *Magic and Showmanship* (a book that comedian Steve Martin said he got a lot out of in his formative years): "Let your movements become broader, quicker, more abrupt, and more varied. As the climax nears, introduce sudden shifts in technique. A shift is stronger than an increase. Almost any progressive change in speech will build interest. When you talk more rapidly and increase in volume, you build interest by force."

THE CANVAS COVERED BOX

Denny's main closer of his big show throughout most of his career has been the Canvas Covered Box. This trick is the mother lode of sub trunks. Abbott's advertised this trick as "A Complete Act in Itself." I will save the details of the trunk for next month and just cover the ending now to show you how the rule of three comes into play at the close. All you need to know at this point is that, in the show, Denny ties his assistant with her hands behind her back and places her in a large bag that is tied at the top. He then locks her in a trunk, which he wraps in a canvas cover and laces shut. He then pulls a curtained framework around the trunk and enters the enclosure.

In a flash his assistant is free. She whips away the curtain, cuts the laces, and reveals Denny tied up as she was, but he is now smoking a cigarette and is dressed in a head-to-toe jester's costume. This again echoes Nelms's words from *Magic and Showmanship*. "The best of all ways to build interest is to pile one climax on top

on another. When three climaxes follow each other in rapid succession, they create a sense of rising tension and excitement that is out of proportion to their individual importance. Obviously, much depends upon the particular routines and the way they are handled. But if I had to choose between one large climax and a sequence of three small ones, I would decide in favor of the latter."

Let's take apart the ending of this trick to see how it relates to the Rule of Three and to Nelms's thoughts on raising the level of interest. We will simply examine from the moment Denny is revealed in the box, since we will cover this trick in depth in a future article.

After Denny's assistant Minh has been locked into a bag with her hands tied behind her back and placed in a locked box wrapped completely in canvas, Denny covers it with a curtain and steps inside. Immediately, Minh pops out, undoes the canvas, and removes the lid of the trunk; the tied bag pops into view. The audience imagines that there is no way Denny can be in the bag. They have been saying "no way" to themselves as the bag is being opened. As a musical underscore to the routine, the "William Tell Overture" is pumping in the background. This is a driving piece of music that adds to the pacing, action, and excitement.

Beat One: Minh cuts the bag open and it drops, revealing Denny standing with his back to the audience. They see his hands are tied.

Beat Two: As Denny slowly turns around, they then realize that he is in an entirely different costume.

Beat Three: Denny turns completely around and blows a big puff of smoke from the cigarette dangling from his lips. The audience realizes that, not only are his hands tied behind his back and he is in an entirely different costume, but that somehow he was able to light up a cigarette while in the bag, in the box, with his hands tied behind his back. The audience is just bombarded with questions. To paraphrase what Juan Tamariz says in *The Magic Way*, he has simply "shut the door to all other possibilities other than real magic." The audience gives up and just lets the amazement and wonder wash over them.

These layers, with one thing topping another, drive the audience and the action forward simultaneously. But when you combine this well thought out structure with some other tricks of the trade Denny

has also discovered over the years, you can't help but get the audience up on their feet.

CHASE MUSIC

This is music that immediately follows a trick. David Copperfield is a master of this concept. Each song he chooses is carefully selected to fit the theme, tone, and the action of the trick. From playing "You Give Love a Bad Name," which references being shot, as a chase song after doing his Jumbo Sidekick Routine, to following up his Snowstorm routine that talks about him as a kid with the song "Forever Young," his music selections all relate to the tricks and have energy and built in emotional appeal. He takes advantage of the music. Denny does this as well by using the "William Tell Overture" while lacing up the Canvas Covered Box. This part of the trick takes a little while to do, but by adding the exciting music, it takes the audience along for the ride and provides much needed pacing, action, and excitement. The "Can-Can" music at the end of Denny's Bottles routine and the dance create this energy as well.

THE LITTLE TRICKS FOR THE BIG O

There are some acts that use blatant comedy or sentiment to not so subtly hint at a standing ovation. I do it myself sometimes. There are all kinds of examples of this. There is everything from Bobby Baxter's "Daddy, Did They Stand for You?" to Rich Bloch's use of patriotic music and a grandiose display of the American flag. And, of course, the ubiquitous Snow Storm sentimental sick kid shtick we all know and love. Now, without the use of these funny or sappy approaches, here are a few little tips and tricks to help nudge the audience over the top. Assuming you have done a performance worthy of a standing ovation, these little tidbits will help to give them that extra little encouragement, without having to play "Stand Up For the Champions." Denny never pandered for a standing ovation, he just downright got them. But here are some clever tips we discussed that Denny has used and mentally catalogued over the years.

Lighting Push: At the end of your show, just as the audience applause is beginning to crest like a wave, have the

lighting guy push all the house lights in the room up to full. This causes a visual cue to the audience that often stimulates an almost Pavlovian reaction in getting the audience to stand.

Music Change: After you finish your last trick, and the applause for the trick itself is over and your applause for your final bow is beginning, have the music kick over to another lively, upbeat musical selection that suggests finality. There are some songs that just sound like endings. Just listen to any songs as the music is rolling over the credits at a movie theater. You will get the idea.

Move Forward: Again, as the applause is cresting, take a few deliberate steps toward the audience. Look right at them and then make an advance like you are walking toward them to say thank you. Denny often claps his hands when he does this (Photo 1).

Lift Arms: In his amazing book *Maximum Entertainment*, Ken Weber says, "Extend your arms to your side, palms turned toward the ceiling. In other words, it is the motion you would make if you were to actually signal the audience to stand. You don't make the full motion,

you just start it. Your hands may move perhaps an inch or two without being obvious." This does read cheesy, but just look at many pros and you will see they do this very thing. Nelms suggests this very thing in *Applause and How to Get It*. He says that he holds his hands out, palms up toward the ceiling at about hip level. The great Charlie Miller did the same thing, but he held his hands a little bit higher. Denny tends to start with his hands at waist level (Photo 2) and then quickly lifts them up two feet or so to suggest an upward movement with his hands. He does this in a friendly and exciting way. He has an almost carefree attitude (Photo 3), as if to say, "So that's what I had for you, I hope you liked it!" Don't take it over the top, though. Use discretion and be subtle about it.

Use Magic Words: When you are standing there receiving the applause, simply think to yourself, "Yeah, I'm the man! You guys are awesome, thank you so much!" These thoughts will again register on your face and create genuine emotion.

Don't Run Away: I know that for a long time when the audience was applauding, I would kill the applause by dropping my hands too early, or turning and leaving the stage because I felt uncomfortable receiving the accolades. It took a while to learn that you have to stand there. You have to stand there longer than you think you have to. I have come to call it "Applause Anxiety." As a performer, especially as a magician, you realize that you just fooled everybody with things as trivial as pieces of black thread and plastic thumbs. There is an almost guilty feeling that you do not deserve the applause because you have deceived them. That doesn't matter. You *entertained* them. (At least I hope you did.) So if you are getting some good

applause, just stand there and count to "Ten-Mississippi." It may feel awkward, but they will continue to applaud. If it starts to get quiet, you are obviously standing there too long. But do try to take the time to receive your ovation. You will find more often than not that they keep applauding, not just because you stayed there, but



Photo 1



Photo 2



Photo 3



Photo 4

because they liked you and you gave them the chance to acknowledge it. Your show is the gift you give them. The applause is the gift they give you. Don't deny them the chance to thank you.

Single Them Out: Sometimes you will spot one or two people who immediately stand up. Denny recommends immediately pointing that person out and getting the audience to notice they are standing. There is a technique here that must be employed, however. If you see someone stand, use your Magic Words and say to yourself, *"Oh my goodness, you're standing? I don't believe it."* This creates an internal feeling of genuine gratitude and surprise that should register on your face. Raise one hand to your face as if to suggest you are embarrassed. Then take the other hand

and point directly at the person and mouth the words, "Thank you." This will make the audience look over to see what you are pointing at. They will then get the idea that maybe they should stand, too. Sometimes Denny even gives them a short round of applause (Photo 4). As before, always err on the side of subtlety.

Take a look at all of these ideas. See how you might use them in your own performances to help push your applause and ovations to a new level. But please use them with caution. Audiences are not stupid. They can spot insincerity a mile away. But if you use these tips and tricks and master their execution, you will be well on your way to getting the big Standing O every time! ★

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Autumn Morning Star: Native American Artistry

By Lindsay Smith

Her name is Autumn Morning Star.

As Autumn's beautiful name eloquently expresses, she is a Native American Indian. She is also an accomplished professional magician, award-winning illusionist, and cultural storyteller. There's more. Much more. She is a native flautist, a traditional buckskin dancer, an award-winning stone sculptor, a regalia and beadwork designer, a published poet and short story writer, and an herbalist. And she can perform her show in any of five languages.

Her many interests and talents played an important role in her early development, and many continue to play an important role in her performances today. She embraces her heritage, respects her country, and loves her magic.

Fortunately, her talents and contributions did not go unnoticed. Autumn is one of only fifty outstanding Native American Indians honored by the Smithsonian Institute's National Museum of the American Indian for her outstanding cultural illusion show.

"The four things that I dearly love are my magic, my sculpture, my writing, and my music. I have tons of other interests besides those, but the best camera in the world won't be able to take a good picture unless there's focus. So I narrow my focus to these four fields."

The quiet community of Erie, Colorado (population: 18,505, minus two when Autumn and her husband are on the road performing), is situated just minutes north of

Denver. As you exit I-25 to the west toward Erie you'll see an inspiring view of the Front Range and the awesome and often snow-capped Rocky Mountains. It is here you'll find Morning Star Studios, a well-used rehearsal space she calls her "cherished secret jewel."

This is where Autumn brings her magic to life.

Entertaining the Lambs

Autumn was born in Shreveport and lived there for five years; her family then moved to a farm in the deep woods of Louisiana. "We had acres and acres of woods to run and play in and we had every kind of animal you could imagine. I raised baby lambs and I used to perform for them." She adds, "I was usually late for school every day because in the morning I'd feed my lambs, then sing and dance and put on a little show for them on a stage made of hay.

"Basically, my mom took care of us. She was a Depression child and had it pretty hard growing up. She nearly starved to death, so she always made sure we had enough to eat. She's not even five feet tall but she's tough. Very tough. She pushed me hard in school, and made me learn to sew. I am grateful, for I sew all my own regalia, costuming, and black art for the show.

"My dad started off as a police officer. He was 'Officer Safety' on TV. I was very precocious and would sing, dance,

and perform on his show. Dad was my biggest magic supporter. He was always so proud."

Autumn's heritage is primarily a mix of Choctaw and Blackfeet, with some Cajun French in her background. "I finally got onto Ancestry.com and looked up the rest of my lineage. It turns out that, in addition to Blackfeet and Choctaw, I am a Louisiana Creole mix of Cajun French, plus German, Scottish, African, Asian, and more. I'm kind of like the 'It's a Small World' ride at Disneyland.

"If someone asks what I am, I say I'm Blackfeet and Choctaw. I could also use the word 'Indian,' but Indian is really generic and we're all so diverse. Each of our tribal nations is completely different with our belief systems, our tribal dress, and our language. Indian is not an offensive word. We're a people. We're native. We're indigenous to this land. We fight for this land. We serve this country in numbers far greater than the norm in terms of ratio."

The Great Arturo

Magic came into her life early. When Autumn was four or five, there was a vaudeville magician who lived down the street from her family in Shreveport. His name was The Great Arturo. Years later, Autumn would learn his real name.

"I had seen Mark Wilson on TV, and Willard the Wizard at the fair, but The Great Arturo did magic right before my eyes! He vanished a quarter, then pulled the coin out of my little brother's ear. This was amazing! I looked at my brother and thought, 'He has some value now.' So I kidnapped him and took him over to the side of the house, put my hand over his mouth and started digging in his ear. He was screaming and my mom got upset.

"She said, 'Don't put your finger in your brother's ear. If you really want to know how that's done, go ask the magician.' So I tugged on his pant leg and pestered him until finally he showed me. He taught me a basic French Drop and a Classic Palm, which I didn't truly master for years."

Top of Her Class

Academically, Autumn graduated at the top of her class in college. After a mediocre academic showing in high school, it was years before she attempted college. In 1997, she was accepted at the University of Memphis, graduating summa cum laude, earning her Bachelor of Arts Liberal Studies degree with emphasis in American Indian Studies. Graduating with the highest grade point average in her college, 4.0, she was named Commencement Marshall for her May 2000 graduating class.

At the time she was working as a magician, but studying to be a physician. Autumn says, "I was going to magically cut people in half in my show, then really cut them in half at my day job!" As it turns out, however, she found out she faints at the sight of blood. "I should have known," she says. "I did the needle though arm once and I saw stars when the blood started running. This was one of my early clues."

Two years later, she was awarded her Master of Arts in Liberal Studies from the University of Memphis, researching both Native American herbal medicine and American Indian poetry and literature. Yes, another 4.0.

Her Master's Thesis, "American Indian Cultural Survival: Resistance in the Diaspora," won the Distinguished Special Project Award from the University of Memphis.

Unquestionably intelligent and intellectually inquisitive, Autumn will be the first to tell you that this is not as easy as it appears. She has a significant learning disability that is similar to dyslexia, particularly affecting math, numbers, and symbols. "This is why I struggle at card magic."

Speaking of Languages

On the flip side of the math equation is Autumn's extraordinary facility with languages, a skill set that has served her well. English is Autumn's native language, in which she is fluent and articulate – a definite must for her cultural storytelling. She also speaks four other languages: Choctaw, German, Japanese, and French.

"Before I even got to Germany," she says, "I had a tutor translate and record my scripted show so I could memorize about forty percent of my show in German. I was told I didn't need that, but I did it anyway. I prepared the same way for my shows in Japan and France. Everything in my show is completely scripted, translated, and committed to memory so I can imitate it perfectly."

The ability to speak five languages ought to be enough to get you around the world. In Autumn's case, it does. Her venue locations have included: Japan, France, Germany,



Sweden, England, Canada, Mexico, Italy, Switzerland, Lichtenstein, Netherlands, and Bahamas, forty-four U.S. states including Alaska and Hawaii, and over thirty different Native American Indian Nations. Her show has varied in size from a tiny show lit by ten flashlights on her own reservation to a personal close-up show for Bon Jovi, to over 20,000 people at the Delta Center in Salt Lake City.

Intensive Magic Studies

Ongoing education is a way of life for Autumn. She is constantly looking for ways to improve her shows, explore new opportunities, and develop new skills and techniques that she can incorporate.

In the area of intensive magic studies, Autumn credits her long-ago magic shop job at Zeezo's in Denver for the magic education of a lifetime. Many magicians have added to Autumn's knowledge of magic, including Gene Anderson, Dondrake, Doug Henning, Curtis Kam, Bob LaRue, Lamont Ream, Shimada, Phineas T. Spellbinder, Gary "Godzilla" Thompson, Dai Vernon, and many more. Magical inspirations include: Ronald "Kotah" Dayton, Gene Poinec, and Ed Solomon.

In the process of remounting her stage show after returning to the U.S., Autumn invited nearby friends and fellow magicians Bob LaRue and Lamont Ream to share their thoughts and ideas. Bob explains the process this way, "The weekly meetings/practice/rehearsals were a wonder. Autumn encouraged new perspectives on the illusions, the storytelling, and the process of creation. Her cast was a delight to work with. Each meeting opened with paying homage to Native Americans and their love for their homeland, and then the other magic began."

Autumn's formal magic education includes Jeff McBride's Magic and Mystery School in Las Vegas, where she studied Marketing for Entertainers and Levitation for Parlor and Stage. She also attended the intensive course Focus on Magic and Masks, taught by Jeff McBride.

She is a member of many clubs and organizations, both here and abroad, including several magic organizations. Autumn is a member of Denver's Mile High Magicians Society, the S.A.M., the I.B.M.'s Order of Merlin, and Hollywood's Magic Castle.

In 1986, when Autumn was applying for a Magician mem-

bership at the Magic Castle, it was necessary to audition. As she looked out from backstage to see who she would be auditioning for, she thought, "That looks a lot like Dai Vernon." Turns out she was right.

What's Love Got to Do with It?

While living in Memphis and going to school, Autumn toured for a week in Germany. She was at the Nuremberg International Airport, preparing for the long flight home, but found her flight had been cancelled. Frustrated, she went to the gate to wait. She had no idea she was about to meet her future husband, Brian, whose flight had also been cancelled.

She had already changed her deutschmarks into dollars and was trying in vain to find a place that would accept her dollars to buy some tea because she was really thirsty. "I'm pushing these big magic trunks through the terminal and noticed this guy following me. I had about three hours to wait when he poked his head around the corner and said, 'I see you've had a really difficult day. May I buy you some tea?'"

"I thought, 'He doesn't look like an ax murderer' so I let him buy me tea. We really struck it up, conversationally. He was unlike any person I'd ever met. We discovered that we would be on the same plane with seats directly across from each other, with an empty seat by him. I had very little magic in my pockets, due to the new TSA rules. All I had was Scotch and Soda and a thumb tip, but that's all I needed. He was absolutely amazed. We were in love by the time we got to Amsterdam."



Brian and Autumn (Photo by Lois Saum)

At the time, Brian was a captain in the Army, stationed in Germany. Autumn recalls, "We courted for nine months, flying back and forth across the Atlantic, and got married May 11, 2002, on the Memphis Queen riverboat, while cruising down the Mississippi River. Ours was a Choctaw-style ceremony with military mixed in." After the marriage, they went back to Germany, where they lived for the next six years.

Walking the Talk

Autumn credits Jeff McBride and Max Maven with the idea of integrating her heritage with her magic. When Autumn first started doing magic, she was performing in a tuxedo and tails. Why? "All my role models were men," she explains.



*Autumn and the Professor, Dai Vernon 1987
(Photo by Curtis Kam)*

"But then Jeff and Max took me off to the side and said, 'You know what, Autumn. You need to incorporate your culture into this.' And I thought, 'Omigosh, I'm going to run afoul of everybody I know.' But they kept pushing me.

"Finally I ran the idea past my peers, past my family, and past the elders. They considered my request at some length. The theme that ran through everyone's answer was, 'As long as you don't exploit the Sacred, you will be fine.'

"So I make sure all of my stories are given to me with permission from my two tribal nations. I make sure everything is accurate. And I make sure the stories are told properly, because you can only tell certain stories at certain times of the year. This way I stay in balance. The people who work with me in the show bring respect, honesty, and integrity to the table. I strongly believe this is reflected in our stage presence.

"Storytelling itself is a sacred art and it's a powerful educational tool," Autumn explains. "I combine my stories with singing, drumming, flute playing, and dance, and illustrate them with the magic of illusion." As one audience member said, "If Autumn tells a story about winter, it snows! If she tells a story about birds, real birds appear! She brings her stories to life with magic."

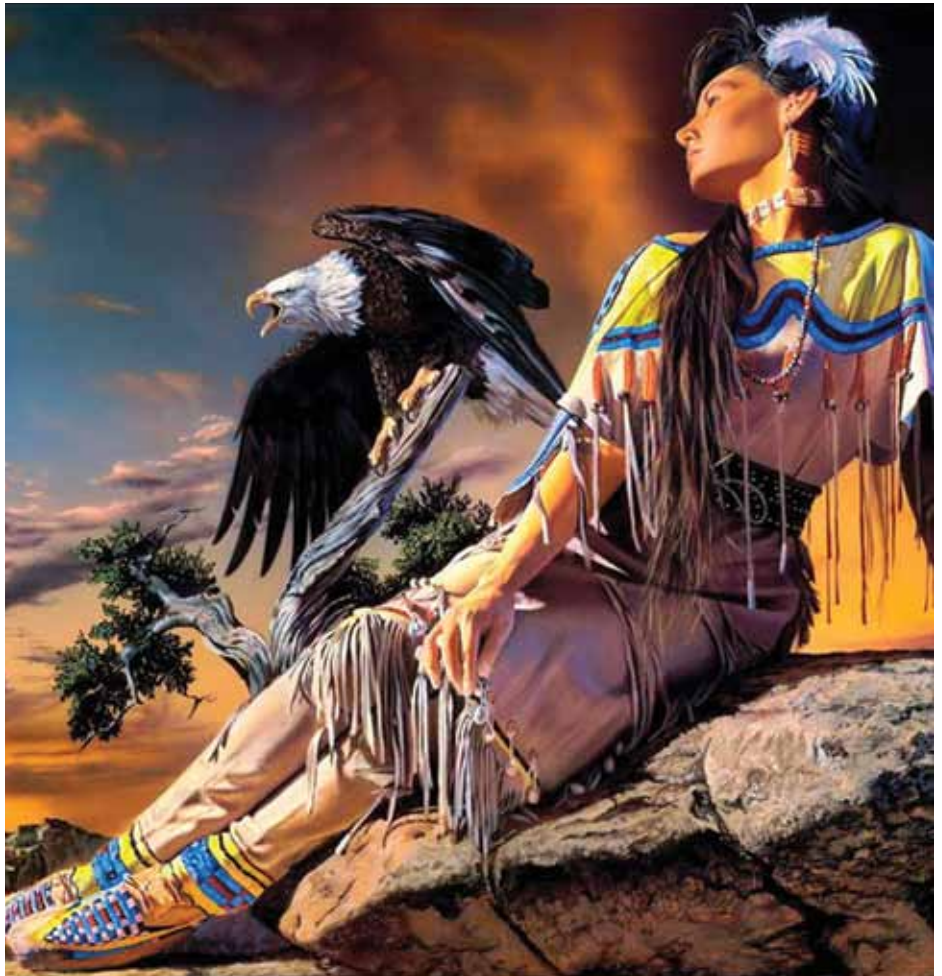
Culture through Illusion

You would never mistake Autumn's large stage show, *Shadow of the Wind*, for a typical, traditional magic or illusion show. Her opening act includes levitating buffalo skulls, masked characters, multiplying feathers, Blackfeet regalia, and powerful symbolism, performed to haunting Native American music.

Her forty-five-minute show is designed for the Indian casinos around the country that hire her to entertain their VIPs. The casinos want the audience entertained, but in and out quickly so they can get back to the gaming tables. When she's hired for convention centers or a big evening event, those are always ninety-minute shows. In the forty-five-minute show, there's a minimum complement of four in the cast. In addition to Autumn and her husband, the other principal cast members include Reina Shadow Dreamer and Michael Soaring Eagle. In the ninety-minute show, there are six cast members.

She explains, "I use ordinary magic in an extraordinary way. Essentially I create story vignettes performed to music. When creating this show we looked at the different illusions I had and thought, 'What does this illusion make us think of? How can we fit this into a cultural scenario?'"

A wonderful example is Autumn's unique cultural twist on the classic Hindu Basket, called The Basket Dance. Instead of the attractive female assistant going into the illusion, it's the white guy; in this case Autumn's husband Brian, in a U.S. Cavalry uniform, who gets the swords thrust through the basket. Brian is a big, well-built guy and it's a tight fit for him in their standard-size basket. A couple more milkshakes and



Autumn in an oil painting by Ed Kucera

it could be a problem.

Another example is the Crystal Casket, which basically looks like a big aquarium. "When we finished, it became a museum display case that worked into an amazingly funny vignette called Day at the Museum. Our security guard plays a goofy 'Barney Fife' style character, who falls in love with a pretty native doll, a lonely artifact in the museum case. Meanwhile, two Native Americans try to liberate the precious doll, *Mission Impossible* style. This addresses contemporary issues that native people face.

"Even though it's just a glimpse, my show still puts a realistic face on our culture, and allows people to see Native Americans as human beings and people who still exist today. Afterwards, in the meet-and-greet, they find that we can communicate eloquently in English as well as in our own native language. We are planting a seed for people who don't have a reference point other than Hollywood movies and sports mascots.

"I'm so thankful that Brian is talented; he's a real ham on stage. My other cast members are really funny too. But when we need to be serious, we're serious. There are a couple of pieces in the show that can take you from knee-slapping laughter to our finale piece called The Year of the Monkey. This vignette is beautiful, amazing, and so touching.

"The Year of the Monkey is about a man who leaves his wife behind to go to Vietnam. This piece honors veterans and is so moving that there's not a dry eye in the house. In fact, many times when we've done this piece, and we line



up for the final bow, you can see tears on the faces of my cast members.”

A few of the other illusion vignettes that have found their way into Autumn’s show include Mavila, a Conquistador/Choctaw Indian encounter done with a Metamorphosis; an Asrah levitation that uses no table base, a Broom Suspension that uses war lances instead of brooms, and a Shadow Box made from a Tipi.

Interspersed with the larger illusions are smaller stage effects. She does a hilarious version of the Gene Anderson Newspaper Tear with a story about ecology. She even uses an audience volunteer who tears their own smaller newspaper.

Autumn uses a custom pottery-style Lota Bowl as a running theme in the show because water is a part of native and Blackfeet tradition. “I use the Lota because Blackfeet people find water to be precious. I always pour out the water because it’s traditional. If you don’t have water, you can’t have life.”

When asked what she would like her audience members to be thinking about as they’re leaving her show, Autumn thoughtfully replies, “I want them to see the magic of how everything is related: To walk out into the night and see the Green Corn Moon levitate across the sky. I want them to whisper my stories of enchanted birds, ancestral traditions, and smooth brown turtles as if they were incantations. Perhaps in the stillness of a summer night they will feel compelled to walk barefoot down a moonlit country road and search for the magic that connects all beings in the Circle of Life.”

Shows, Lectures, and Workshops

Autumn offers a number of other specialized and audience-specific workshops, programs, and lectures. Her program, “Ancient Stories and Other Well-Kept Secrets,” is unique to the educational world and customized for libraries and schools. She does low cost/no cost presentations for poor and underserved libraries each summer. Her favorite area is the Mississippi Delta.

Autumn’s corporate show, “The Magic of Native America,” is cultural entertainment designed for executive audiences. Autumn points out that her presentations are not just shows about Native Americans. “These are shows about everyone! Native people value the importance of all people on this Earth and our relationship with each other. We have many more similarities than differences.”

Her lecture for magicians is called “Make Your Show Unique!” This workshop helps magicians identify and create a unique stage character by using universally recognized archetypes to define and create an enchanting one-of-a-kind show. She also teaches magicians how to generate unique storylines and routines to match their character. “These shows, lectures, and workshops take me around the world and back. At this point, I have performed for over a million people worldwide!”



Who is that Masked Woman?

Her name is well-known among her clientele but, for the most part, the name Autumn Morning Star is one of the best-kept secrets in the world of magic. However, that’s changing.

Autumn is currently booked as one of the featured headliners on the public show at the twentieth annual Magic in the Rockies convention in Fort Collins, Colorado, October 3-6. As part of that weekend, Autumn also will be presenting

her lecture, "Make Your Show Unique!" It's not too late to register for MITR: www.magicintherockies.org.

Jeff McBride says, "Sometimes it astonishes me how long it takes the magic world to wake up and realize an extraordinary talent like Autumn Morning Star. I have watched her arts develop over the last twenty-five years to create powerful magical theater pieces. Autumn's skill set weaves inspirational storytelling, symbolism, beautiful magic, masked archetypes, and evocative music into a rich tribal tapestry that is theatrically stunning."

Magic as Reincarnation

Autumn sums up her life in magic and her love of magic this way: "If I had died twenty years ago, I would have already lived ten lifetimes with what magic gives me. I travel the whole world on a shoestring and stay in some great places. Magic provides me with everything I need. Magic pays all my bills; it's paid for my education; it's raised my daughter, Red Fawn. Magic gives me the ability to express who I am and educates hundreds of thousands of people about who Native Americans are. The wonder of magic tells Native American kids that they can achieve their dreams.

"My life of magic is the most amazing profession in the world."

Life Moves in Many Great Circles

Over the years, Autumn has often thought of The Great Arturo, the magician who first plucked a quarter from her brother's ear. One day, several years after becoming a professional magician and returning from a tour in Japan, Autumn decided to return to Shreveport to see if she could find him – even though she didn't know his real name.

Autumn went to the old neighborhood. "I wanted to tell him I was a professional magician. I wanted to thank him for starting my interest in magic. I went door-to-door, but couldn't find him. Then, I remembered him telling me about a Doll House illusion he was building. I didn't know what that was at the time, but it sounded cool. Finally, one magician



in Shreveport told me he bought a Doll House illusion from a local guy named Arthur Frank. I said, 'Quick, give me his number!'"

Autumn called him, saying, "Do you remember me? I am the little girl who lived on the corner! You taught me magic!" Autumn was in town to perform six shows at the Red River Revel in Shreveport. She asked The Great Arturo to please come to one of her shows. "I don't know," he said, "I really haven't been well."

Autumn scanned the audience in all six shows, looking for what must be a really old man. "I was just so sad. I was sure he didn't make the show," Autumn recalls. "Then, as I'm coming off the stage for the final time, there's an old man standing on the steps. His hand trembled when he reached up to me and said, 'Little girl. You have a quarter in your ear.' We both burst into tears." ★

Photos by Stephanie Jerome

Lindsay Smith is a fifty-six-year member of the S.A.M. Since 2006 he has been the copy editor and proofreader for M-U-M. He hopes there are no typos in this article.

What you missed if you weren't at the 2013 S.A.M. convention in WASHINGTON, D.C. (Part One)



The Crystal Gateway Marriott Hotel in Arlington, Virginia, proved to be an excellent venue for the 2013 national convention of The Society of American Magicians. An underground mall attached to the hotel provided attendees with easy access to dining and shopping alternatives. The subway line was also available through the underground mall for those who wanted to explore Washington, D.C. On the day before the official start of the convention, PNP Chris Bontjes and MI Dal Sanders laid a wreath at the Tomb of the Unknown Soldier.

The convention kicked off with Richard Kaufman interviewing convention honoree Al Cohen. (A few people were fortunate enough to catch Al pitching an item or two in the dealers' room.) Once again, the Stars of Tomorrow Show proved to be an attendee favorite, and the Buskers' Show provided a novel and fun variation of the standard convention close-up show. The lecturers (many of whom write for *M-U-M*) offered terrific information.

For those of you who attended, the following photos will bring back memories. For the rest of you, here's what you missed. – Michael Close



The Stars of Tomorrow stage show, produced by Marlene Clark, showcased some very talented young magicians. Their efforts were well received by the audience.



Nick Diffatte



Alex Boyce



Elizabeth Rogan



Chase Hasty



Elizabeth Sealf



Kimberly Zoller



Richard Kaufman interviews Al Cohen



Christian and Katalina emcee the stage contest



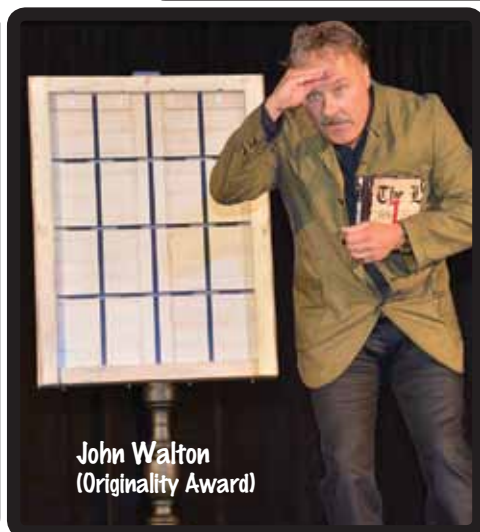
Trent James
(Second Highest Score Award, Brad Jacobs People's Choice Award)



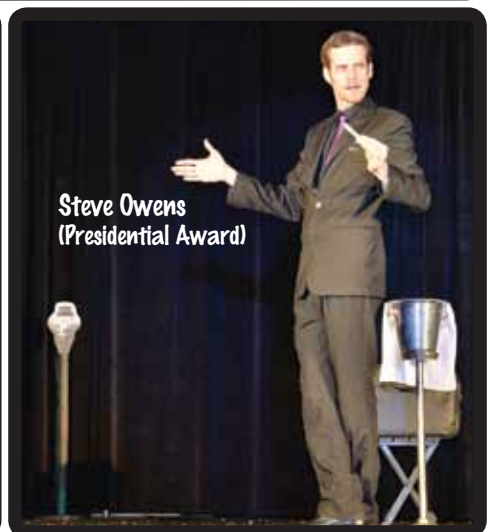
Benjamin Zabin



Chang Min Lee
(High Score Award)



John Walton
(Originality Award)



Steve Owens
(Presidential Award)

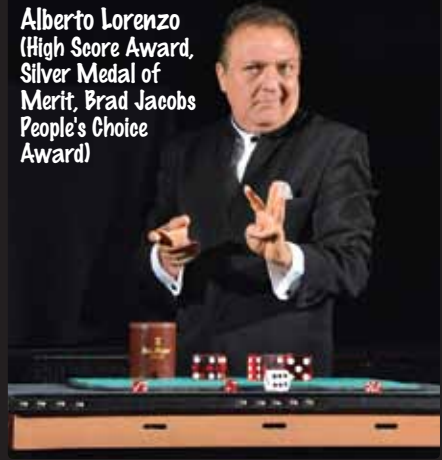
Michael Tallon
emcees
the close-up
contest



Shin Li m



Alberto Lorenzo
(High Score Award,
Silver Medal of
Merit, Brad Jacobs
People's Choice
Award)



Lion Fludd



Daniel Garcia



Youri
(William Andrews
Mystic Craig Award
for Professional
Promise)



Rune Carlsen



Alan Wu
(Presidential Award)

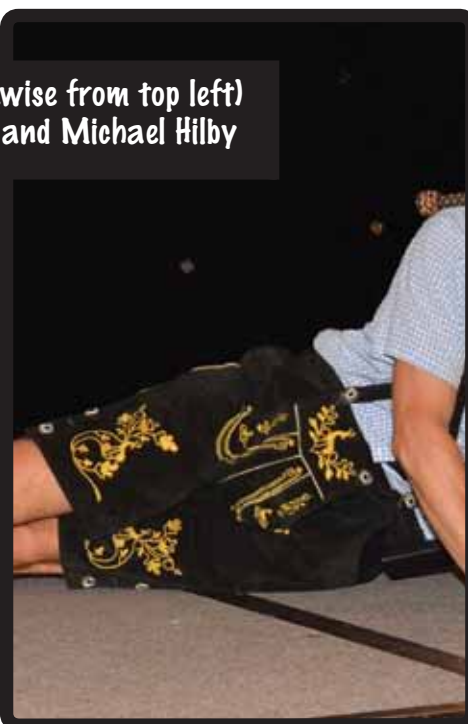
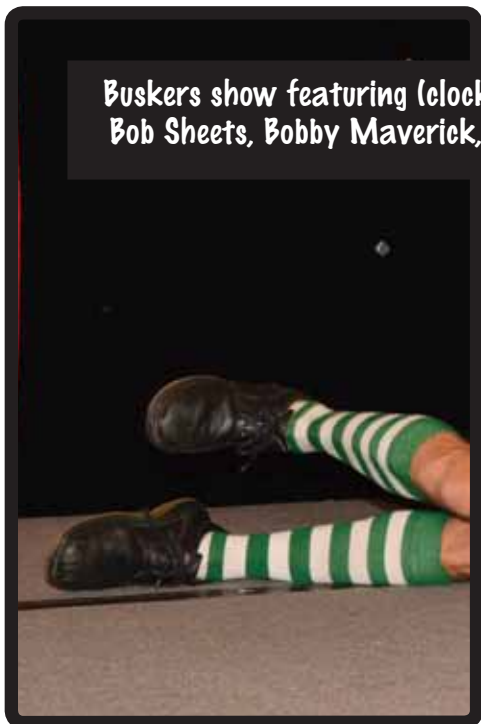


Davio Wu
(Second Highest Score
Award, Originality
Award)





Buskers show featuring (clockwise from top left)
Bob Sheets, Bobby Maverick, and Michael Hilby



Covering
Close-up, Stage,
Comedy, the
Classics, and
Mentalism,
the lecturers
in Washington
certainly
delivered the
goods!



Bob Sheets

Christian & Katalina



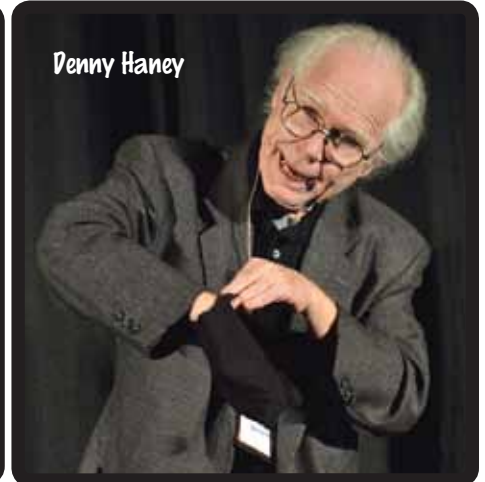
Simon Carmel



Bruce Kalver



Denny Haney



Levent



Steven Bargoutz



Rick Merrill



Shoot Ogawa



Steve Marshall



Convention coverage continues next month...

MENTAL BREAKDOWN

BY CHRISTIAN PAINTER



The Milbourne Christopher awards were once again presented this summer at the S.A.M. national convention. In the category of mentalism, the award went to Christopher Carter. Most magicians are unfamiliar with Christopher Carter. He does not attend magic conventions and seldom releases material to the magic community. I thought this would be a good time to introduce you to this world-class performer and mentalist.

I've known Christopher Carter for many years. He specializes in the college market and has earned every major award in that market, including Entertainer of the Year, Best Performing Artist, Best Male Artist, and Best Novelty Artist. He has won some of these awards more than once. In addition, he is the only performer to ever achieve all four awards in the same year.

Christopher not only performs at 150 colleges a year, he also packs in corporate dates as well. Last time I checked, he was doing over 200 shows a year. In college, Christopher studied to be a theater professor. This becomes very apparent when you see the thought he puts into his performances. Always unique and surprising, Christopher's shows are a study in how to entertain an audience.

You might be familiar with one of Christopher Carter's tricks that was made famous by Doc Eason, Anniversary Waltz. Christopher and I have stayed up well past midnight discussing and debating all things mentalism. His breadth of knowledge on this subject is impressive. During one of our late night sessions I was able to convince him to part with a gem and share it with our readers. Please enjoy Christopher Carter's thinking in:

EMOTION IN MOTION

In an old issue of Bascom Jones's *Magick*, Barrie Richardson explored the idea of what he might perform if the airline lost his luggage. This problem was addressed again recently by Max Maven

in his video *Nothing*. What follows is an effect I worked out for my own "nothing" show. This was inspired by a Rick Maue plot, although my routine and his bear little resemblance. As per the requirements of a "nothing" effect, it can be made at a moment's notice with items that can be purchased just about anywhere. (Or, you can obtain them for nothing if you cop some business cards from the manager's desk at your hotel.)

The Plot: The mentalist explains that while it may not be possible for most people to sense the detailed thoughts of others, most people do seem to be able to feel or sense others' emotional states. He brings two people onstage to participate in an experiment of "emotional transmission."

When the helpers arrive, each is handed a stack of index cards and asked to mix them. The mentalist explains that written on each index card is a particular emotion, such as hate, love, lust, etc. While the performer's back is turned, each helper chooses an emotional state to focus upon, and is asked to recall something from his life that would elicit that particular emotion. The two packets are reassembled and handed to a person in the audience.

The mentalist asks the person in the audience to read the emotions aloud, one at a time. The onstage helpers are instructed that when they hear their particular emotion read out, they are to mentally relive the experience that would bring that emotion to the surface. If they truly do experience that emotion, the mentalist should be able to sense it, even without looking at the volunteers.

While the mentalist is turned away from the onstage helpers, the man in the audience begins reading through the emotions. At some point, the mentalist tells him to stop, claiming that he just sensed something from one of his two helpers. Assuming, hypothetically, that the emotion just read was "fear," the mentalist points to one of his helpers and says, "*I just sensed a feeling of fear coming from you. You don't have to tell us what you were thinking of to create this feeling, but if you were feeling fear please return to the audience.*" The helper then agrees that fear was his emotion and returns to his seat.

One person is left onstage. The

mentalist explains that even if he were trying not to relive his particular emotion, once he heard it read out, he would still experience it, even if only subconsciously. Furthermore, the mentalist explains, as the audience member reads through the emotions, he is also experiencing each emotion, albeit only slightly. The important point is that if the onstage helper concentrates on his emotion, while the person in the audience is reading through his cards silently, it may be possible to sense when the two people are feeling the same emotions at the same time. Again the mentalist turns away from the helpers. The audience volunteer is requested to continue reading through his emotion cards, one at a time. Soon the mentalist calls for him to stop, claiming that the two helpers are now experiencing the same emotional state. When the emotion is read aloud, the onstage helper confirms that he was indeed thinking of the same one, and returns to his seat.

The Method: The coolest part of this routine is how hands-off it seems. There is only one moment when you handle the cards, and the move is so natural that most people will remember that you never touched them at all.

You will need to create two packets of ten emotion cards. You could use more than ten, but I suggest no more than fifteen or the trick will drag a bit. The emotions on the cards are as follows. Stack 1: Anger, Hate, Awe, Envy, Fear, Lust, Fury, Happiness, Terror, Love. Stack 2: Sadness, Confidence, Regret, Passion, Confusion, Rage, Glee, Joy, Boredom, Disgust.

If you haven't already noticed, one stack contains emotions that begin with letters that consist only of straight lines; the second stack has emotions that begin with curved letters. It is very important that you are able to identify whether the word is "curved" or "straight" by sound alone; you will never look at the cards.

The move involved is Gene Finnell's Free Cut principle. It works like this. Stack One is given to the man to your right (let's call him Al); Stack Two is given to the man on your left (let's call him Bill). As they complete their mixing of the packets, you turn your back to them and extend your hands. Ask Al for his packet. He will place it in your left hand (the hand now closest to him). Ask Bill for his packet. He will place

it in your right hand. Ask them to each cut off a bunch of cards from their respective packets and to look at the emotion they cut to. As they do so, you turn to face the helpers, and extend your hands for their packets to be replaced. In the simple act of turning around, you have changed the location of the packets. Al will *actually* be placing his cards on the remainder of Bill's pile, and similarly with Bill. Reassemble the packets into one pile, which produces the following interesting result: the thought-of cards will be exactly ten apart in the pack. Even better, the sequence of the stack remains unchanged. The ten "straight-line" emotions will be in a group, as will the ten "curved-line" emotions (assuming the pack is considered cyclically).

The pack is handed to a third audience

volunteer. When instructing this person how to read through the emotions you must be very precise. I start by having him turn the packet toward himself and reading off the first emotion. Here I explain to the onstage helpers that if they hear their emotion read out, they are to relive the experience they focused on. I then tell the audience helper to move that emotion to the back of the stack and read the next. I act as if I am trying to sense something from the onstage helpers, and then I give the same instructions again. By the third time, the third helper is properly conditioned and all you have to say is "Next."

While the audience volunteer is reading the emotions, you simply decide mentally whether they begin with curved or straight letters. The first emotion read that breaks the pattern will be the one thought of. For

example, if the first is a "straight" and the second is a "curved," then the second emotion is the target. You simply identify the person who had received the "curved" stack and have him verify that he had just heard his emotion. If the third card breaks the pattern, that is the target card. If the fourth breaks the pattern, then that is it. And so on.

Once the first emotion is identified, you don't even have to listen to them be read out. The next thought-of emotion will be precisely ten cards away. You simply instruct the audience helper to look at the next one, claim you get nothing, and have him move that to the back of the stack. Repeat this procedure nine more times and you will arrive at the remaining thought-of card. ★

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Thumb Tip
Coin



[This is a continuation of last month's discussion of rule seven.]

CAUSALITY

There was once a towering polymath from Greece named Aristotle (384 BCE – 322 BCE), who wondered about the world. By the end of his life, the insights that he gained and the discoveries that he made on a vast variety of subjects were immense. Among the areas that Aristotle explored was cognition as well as causality. The subject of causality can be very complex, and it has immense importance in both philosophy and science. But for the purposes of this essay, this is what you need to know. Causality is defined as “the relation between an event (the cause) and a second event (the effect), where the second event is understood as a consequence of the first.” Historically, the concept of “cause and effect” (causality) lays the foundation for experimentation and leads to the “scientific method.” But it does something more, because it shows people that actions have consequences. And this understanding of causality becomes deeply rooted in the human mind, to the point where a magician can use it as a means of deception.

Let's look again at the example of The Miser's Dream. Practically everyone has dropped a piece of trash into a waste can, so they know that if you let go of an object it will fall to the floor. Also, everyone has dropped a coin and they have heard the noise it makes when it hits the floor. Therefore, if a magician drops a coin into a pail, the spectators know what it should look and sound like.

So when a coin is shown, secretly palmed, seemingly dropped into the pail, and the coin sound is heard, the viewer believes the illusion that the coin was dropped. Now some might argue with me and say that (as I mentioned last month) this is a sensory illusion (sight and sound)

and not a cognitive illusion. But I would add that when I do The Miser's Dream in my show, I actually retain the supposedly-dropped coin in my right hand about eight inches above the pail (as suggested by Roy Benson) and then (a split second later) drop a duplicate coin with the left hand. So the audience *never* sees the coin fall downward through the eight-inch gap between my right hand and the top of the pail. Yet the illusion of dropping the coin is *perfect*, because the spectator's mind believes that the coin had been dropped. So while there is a sensory aspect to The Miser's Dream, it is the cognitive aspect that is the foundation of the trick, and it is driven by the natural human understanding of causation.

WHEN CAUSALITY HARMS THE MAGICIAN

As can be expected, since the public understands cause and effect, they (the public) can also utilize their knowledge of how the world works to figure out how a trick is done. For example, imagine that a magician shows a single cup (from a Cups and Balls set) to be empty; then, in full view of the audience, he reaches into his coat pocket, withdraws his closed hand, and immediately covers his palm with the cup. Next, the magician lifts the cup off of his hand and shows that a lemon has appeared. That would not fool *anyone* because the principle of cause-and-effect is accepted by *everyone*. Therefore, people can easily understand that reaching into the pocket to steal an object (The Cause) had led directly to the production of the lemon (The Effect).

MASKING CAUSALITY

To some extent a magician could possibly mask the cause and effect of the load of the lemon into the cup by creating a logical reason for his hand to reach into his pocket. For instance he could visibly pick up a small ball and say that he was going to get rid of it and place it into his pocket, then as he put the small ball away he then secretly palms the lemon.

Furthermore, just as the hand that is

palming the lemon is coming out of the pocket, the other hand could lift up a cup to show that a different small ball had appeared under it. The appearance of the ball under the cup misdirects the audience's attention to the table as the performer loads the lemon under the cup. Now at this stage if the performer suddenly produced the lemon, the audience still might figure out that the fruit was stolen from the pocket. So in this case it would be wise to use one of the greatest weapons in the magician's arsenal: time misdirection.

TIME MISDIRECTION

It turns out that if the magician secretly loads the lemon under the cup and delays revealing the load for a period of time (preferably by doing tricks with the other two cups and the remaining balls), the spectators' recollection of what the magician did will become hazy and they will probably forget about the moment when you reached into the pocket to secretly get the lemon. This use of a long time delay between the cause and the effect is an extremely effective technique that masks causality for a magician.

THE THREE-DOLLAR LESSON

When I was eleven years old, I used to purchase magic tricks from a man named Bill Farkus, who demonstrated and sold tricks at a flea market in Brooklyn, New York. One day in 1975, my school friend Jason and I were visiting Bill's magic counter and I saw a trick that completely blew my mind. Bill had Jason and me stand at opposite ends of the counter so that we were about ten feet apart. Bill then asked me to get a quarter from my pocket and to mark the coin with a pen. Next he showed us a clear drinking glass full of water and had me hold it on my outstretched left palm. And then he placed my marked coin under the silk and draped the silk over the drinking glass; he had me hold the coin by my right fingertips (through the silk) directly over the glass.

From his pocket, Bill took out a flat,

round metal box that was held closed by a trio of rubber bands; he gave the box to Jason. Bill then stood far away from us and instructed me to drop the coin into the glass; I clearly heard the plopping sound of the coin as it hit the water and I could feel the coin drop into the water. Bill then proclaimed that he was going to magically transport the marked coin from the glass to the metal box that Jason was holding ten feet away from me. Bill asked me to remove the silk that covered the drinking glass and to my utter astonishment the coin was *gone!* Then Bill asked Jason to remove the three rubber bands from the metal box. Inside that box was another similar (but slightly smaller) metal box covered with rubber bands. Jason removed those rubber bands; inside of that box was a small cloth bag that was held closed by a single rubber band. After Jason removed that rubber band, he pulled out my marked coin from the bag.

I was so amazed by this that I could not wait to purchase the props so I could learn the secret of this miracle. It turns out that what I saw was a combination of two tricks, the S.S. Adams Jiffy Coin Trick and the Vanishing Quarter Trick. According to the instructions of the Jiffy Coin Trick, it was intended to be performed by borrowing a marked coin and placing it into your pocket and then instantly removing from your pocket the nested boxes with the coin inside. In other words, it was like an instant penetration of the coin into a nest of boxes. The trick has its roots in the nineteenth century trick in which a magician made a marked coin appear inside the center of a large ball of yarn by means of a hidden gimmick consisting of a flat metal tube. In the case of the Jiffy Coin Trick, the end of the flat metal tube is covered with the cloth bag and the two nesting metal boxes. When the coin is placed into the pocket it is actually inserted into the tube; the coin slides through the tube and into the bag that is inside the two metal boxes. When the tube is slid out of the bag, the rubber bands instantly seal up the boxes and the bag with the coin inside. The tube remains in the pocket, while the metal box is removed and given to a spectator who then has to remove the rubber bands to find the coin. The trick performed in that manner is more like a puzzle.

As for the vanishing quarter, the trick

came with a clear plastic cup and a clear glass disk that is the same size as a quarter. To make a quarter disappear, you first fill up the glass with water and secretly palm the clear disk. A quarter is shown and supposedly placed under the silk, but you actually palm the quarter and place the disk under the silk. The spectator is then instructed to hold the coin through the silk along the edges of the coin. (If he held the coin along the face, he could feel the smooth face of the glass disk through the silk.) Then you completely cover the glass with the silk and have the spectator hold the “coin” (disk) directly over the opening of the glass. When the disk is dropped, it sounds and feels like a coin, but the disk eventually settles onto the flat bottom of the drinking glass where (because of the clear water) it seems to disappear!

In the case of the trick that Bill Farkus had showed us, he simply switched my coin for the disk under the silk and then loaded my coin into the nest of boxes that he gave to Jason. I assume that Bill combined both tricks because it was a way to sell a customer two tricks at the same time. As I remember it, I paid \$1.50 for the Jiffy Coin Trick and an additional \$1.50 for the Vanishing Quarter, which means that it cost me a total of three dollars. On the grand scale of the Art of Magic, what Bill did was not particularly original; after all, the original coin in the ball of yarn trick also used a coin switch at the beginning of the routine. So I guess what Bill did was not earth-shattering. But I must say that it truly shattered my world, because it was the first time that I had learned that a magician could actually alter the perception of the spectators so that they did not know “when” a trick had actually been executed. Therefore, if the people don’t know *when* you did secret move, it will be much harder for them to figure out *how* the trick is done. And so, at the age of eleven, I learned one of the greatest secrets of magic and it only cost me three dollars.

Incidentally, in the April 2013 issue of *M-U-M*, I wrote about rule number three and “wand theory,” which is how a wand helps psychologically mask the presence of a palmed object. But I should point out that for hundreds of years wands have also been used for time misdirection: a magician would sometimes wave a wand to make the magic happen. But the real

sleight or secret move actually happened much earlier and in this way wands can mask causality.

As I’ve mentioned, Aristotle wrote about a great many subjects, such as causality and cognition; he also wrote the oldest book on public speaking and showmanship, *The Art of Rhetoric*. The man who brought the works of Aristotle to my attention is Toreno, the superb manipulator from Norway. Toreno is mostly retired from performing, but he is a man of many talents and he possesses a great intellect. Since late last year, I have had a very interesting email dialog with Toreno about a wide variety of subjects. When I discussed my rules of magic and time misdirection he brought up a very interesting point. Toreno pointed out that causality can also be masked if you create a *physical distance* between the move and the magical effect.

To illustrate time misdirection and Toreno’s comment, I will conclude this essay with a discussion of my Sympathetic Silks routine, which you can easily see on YouTube.

I start out with six silks in my hand. Three of the silks are loose and the other three are secretly tied together with false knots, which can be removed rapidly. On the chair to my left there is a sign that says “KNOT” and on my table to my right there is a sign that says “NOT.”

I false count the silks, so that the spectators believe (incorrectly) that there are six loose silks. I then place three silks on my table. Note that these are the three silks secretly tied with dissolving knots; I have not started the trick, yet I am already two steps ahead of the audience in terms of deception.

I visibly tie the remaining three silks together, but as I put them down on the chair, I actually untie them with a sleight. I then remove the letter “K” from the sign on the chair and move it to the sign on the table. The “K” acts as a magic wand in the time misdirection sense, because I act as if the position of the “K” is what causes the silks to tie and untie, but in truth it’s just a ruse that hides the fact that I am actually doing the moves earlier than it seems.

With the “K” in the new position, the table now says “KNOT” and the chair says “NOT.” I show that the silks on the table are tied, but when I place them back down on the table I secretly untie them. I



then turn to the chair and show that those silks are no longer tied. When I return the three silks to the chair, I secretly tie them together. I remove the “K” and place it behind my back. I then show the silks on the table are no longer tied together. As you can imagine this first phase is extremely deceptive, because I perform the secret moves long before I reveal the effect.

On the second phase I visibly tie the three loose silks together with a single knot; as I place them onto the table I secretly remove the knot. I then move the “K” from the table to the chair so that the table now says “NOT” and the chair says “KNOT.” I then show that the silks on the

table are untied. I go to the chair and show that the silks are now tied in a single knot. As I do this I actually steal a secret load from inside of a black container that is sitting behind the chair. The load contains two bottles and a rabbit puppet.

For the final phase I discard some of the silks so it appears that I have only three silks in my hands. I walk away from the chair and table so that I can increase the physical distance between me and the place where I stole the load. This is exactly the same kind of thing that Toreno talked about! I then use the old Max Londono “this silk” ruse so that it seems that the silks are empty. I do this as a way of

building time misdirection after stealing the load. I then produce the two bottles and the rabbit puppet. My entire Sympathetic Silks routine is actually one big lesson in the application of time misdirection. [To watch this routine, go to YouTube and search on “Levent’s Scarf Trick.”]

I had previously mentioned that my list of rules will evolve over time. After the input of the brilliant Toreno, I have now amended rule seven as follows:

“Deception can be enhanced by lengthening the time and/or the physical distance between the secret move and the magical effect.” ★

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2013 MILBOURNE CHRISTOPHER FOUNDATION AWARDS



Ray Goulet and Bill Rauscher

The Milbourne Christopher Foundation was established to encourage excellence, originality, and leadership in the magical arts and to help keep conjuring on a level with the other popular entertainment forms: dance, drama, comedy, and music.

The annual Milbourne Christopher Awards celebrate the best magic has to offer contemporaneously in performing, writing, publishing, and invention. The charter also authorizes the use of the foundation’s resources to keep classic books of magic such as Christopher’s *Illustrated History of Magic* and his Houdini biographies in print. The winners’ plaques are proudly presented at the convention banquet of The Society of American Magicians.

The Milbourne Christopher Foundation award winners are selected by a panel of judges comprised of leaders from

the magic community. William V. Rauscher functions as chair. Other judges include Thomas A. Ewing, Raymond J. Goulet, Tony Clark, and Michael Miller. All the officers of the corporation and the award judges donate their services to the foundation.

The 2013 Milbourne Christopher Awards were presented to:

- Lyn Dillies – Illusionist Award**
- Eric DeCamps – Close-up Magic Award**
- Christopher Carter – Mentalist Award**
- Shin Lim – Most Promising Young Magician Award**
- Barry Wiley – Literary Award**
- David Ben – Masters Award**
- Raymond Goulet – Lifetime Achievement Award**

Prior to the awards presentation, the attendees viewed a wonderfully produced video created by S.A.M. National Historian Thomas Ewing that highlighted many of the past honorees. It was a marvelous banquet and the award winners were all very gracious in their acceptance speeches. – Eric DeCamps ★



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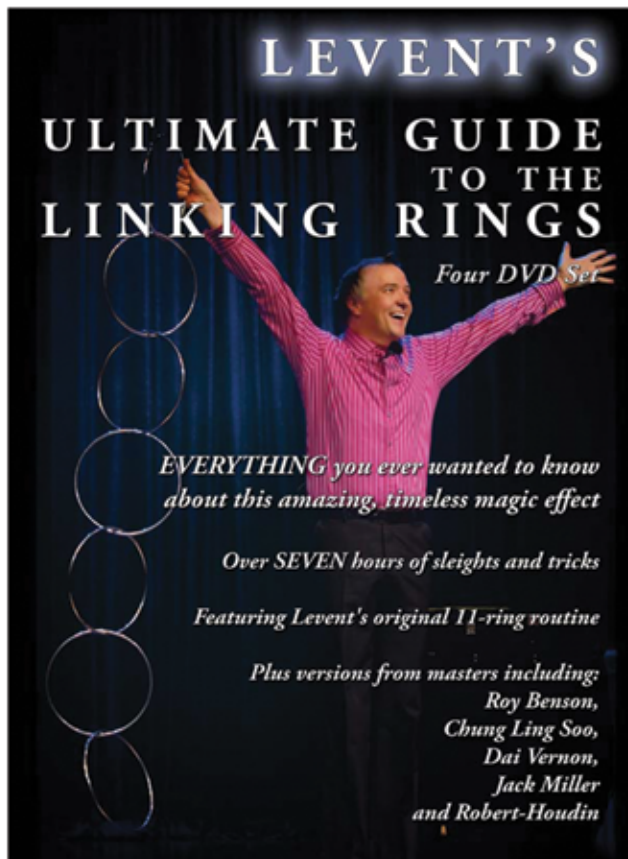
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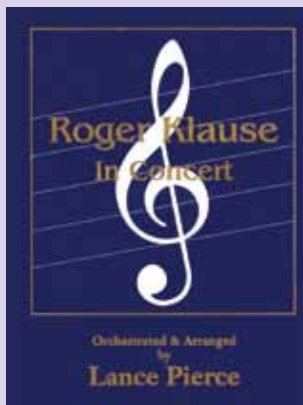


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Excerpt From:
Roger Klause In Concert
Written By:
Lance Pierce
Description:
Ebook, 286 pages
Available From:
www.llepub.com

I met Roger Klause way back in 1976. He had a wealth of information, information that had not yet appeared in print, and back then such information was not easy to obtain. I spent a lot of hours sitting in coffee shops with Roger, eagerly absorbing whatever tidbits he chose to share.

With all the routines that he adapted and performed, Roger's goal was to eliminate all "tells," any visual cues that something sneaky was going on. These "finesses" elevated his material into the realm of "real magic." When Roger finished a trick you simply had no clues to help you discover the method.

Klause in Concert contains most of Roger's best creations, which are commercial, real world routines. Of equal interest, however, are the stratagems Roger used in constructing these routines, and in particular, the use of what are dubbed "half-moves." Author Lance Pierce writes, "In brief, [a half-move] is a manner of dividing a sleight into smaller movements, each more easily executed, more easily concealed, than the larger movement they replace...Wisely used, the idea has many applications, from breaking down a complex action (like forming a cone from a dollar bill while secretly loading a thumb tip within), to concealing the most basic of movements (like classic palming a coin). Whether you are covertly placing a selected card in your wallet or performing billiard ball manipulations, the Principle of Half-Moves can bring your performance one step closer to the illusion of actual magic."

My thanks to L&L Publishing for allowing this excerpt to appear in *M-U-M*. – Michael Close

THE MISER'S CORNUCOPIA

To prepare, you will need a thumb tip (in many of the applications in this book, Roger prefers rubber thumb tips, because their flexibility allows for some unique advantages), ten dimes, and a wad of cosmetic sponge at least one inch in diameter. Although the sponge is never seen by the audience and red or black sponge balls can be used, they are not recommended, because they tend to discolor the thumb tip over a short period of time. Neutral-colored cosmetic sponges are available at all drug stores and can be cut or formed as desired.



Photo 1



Photo 2

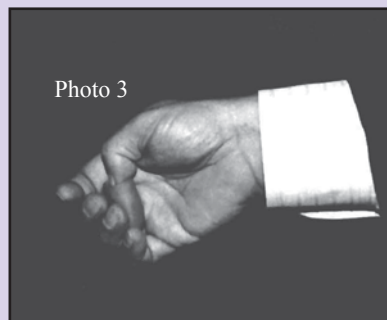


Photo 3



Photo 4

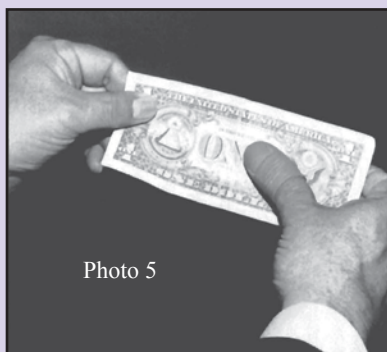


Photo 5

Stack the dimes in your right hand and put them into your thumb tip, beveling them to your right as you insert them (Photo 1). The dimes should be oriented so that when you are wearing the tip, they lie comfortably against the ball of your right thumb. After they have settled in the bottom, place the sponge in the opening of the tip, slightly protruding, to form a plug (which keeps the dimes from spilling out). Store this assembly in your right trouser or jacket pocket and you are ready to perform.

While chatting with your audience, reach in your right pocket and grasp the thumb tip. Your right third finger is curled around the end of the tip to hold it in place as you pinch the sponge with your first finger and thumb and roll it out of the opening (Photo 2). Once the sponge is clear, release it into your pocket, insert your thumb into the tip (Photo 3), and bring your hand back into view. Removing the sponge and loading the thumb tip is the work of but a second or two and is an action unnoticed by the spectator when executed in a casual and innocent manner.

Ask for the loan of a one-dollar bill. As you take it from the spectator, glance at it twice with an expression of mild surprise, then slight disappointment as you say, "Oh. For a moment I thought this was one of those silver

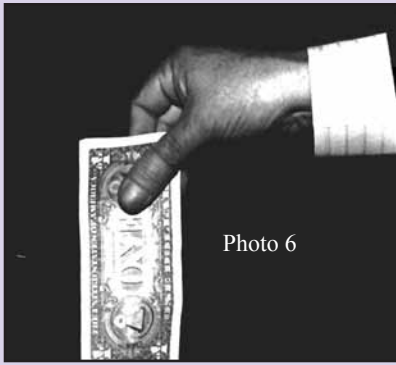


Photo 6



Photo 7



Photo 8

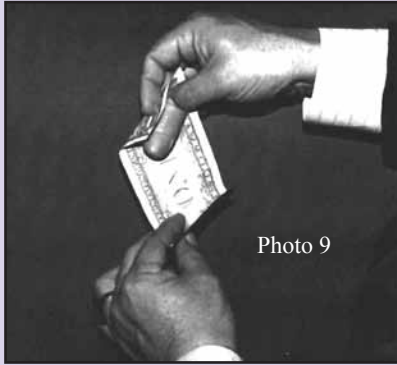


Photo 9



Photo 10



Photo 11



Photo 12



Photo 13



Photo 14



Photo 15

certificates, which are now quite valuable. People collect them.” While you speak, hold the bill face toward you, the thumb tip being hidden on your side. Turn the bill end for end, showing both sides, in this manner: Release the left end of the bill, placing the right end in your left hand (Photo 4). As you turn the bill around, your right hand travels behind the dollar so that you can grasp what is now the right end of the bill (Photo 5). Display it full face to the spectator. In this way, the bill is fairly shown, yet the tip is constantly behind it and never seen. Your hands are obviously otherwise empty.

Continue by saying, “*You see, they used to say ‘Silver Certificate’ right here...*” With your left forefinger, point to the top of the bill where the words “Federal Reserve Note” appear. Finish your sentence by saying, “*...but I don’t think they make those anymore.*”

Adjust the orientation of the bill so that you are holding it with the short edges at top and bottom, your right thumb and forefinger at the now upper right corner at a forty-five degree angle (Photo 6). As you begin to form a cone from the bill, say, “*Back then, you could take a one-dollar silver certificate to the bank and exchange it for an equal amount in pure silver. Of course, back then, they had the silver to back it up. What you never saw, though, was that when they redeemed your certificate they would take it and roll it into a cone, like this...*”

The Cornucopia: The cone is formed by rolling the bill around the thumb tip. As your left hand comes up to execute the first movement, pinch the nail of the tip slightly with your left thumb so that you can partially extract your other thumb from it (Photo 7). Your right thumb is now applying only enough pressure to keep the tip from falling. This half-move avoids having to roll the bill around your thumb, which would appear awkward and, because you’d eventually have to remove your thumb from the tip anyway to release the dimes, the first part of the action is performed now to prevent ungainly movements later.

Continuing without pause, turn the upper left corner of the bill toward you and around the tip (Photo 8), and clip it in place with your right forefinger. Hold this configuration as you grasp the lower portion of the bill with your left hand (Photo 9) and move it up and over the thumb tip. As the bill wraps around (Photo 10) push the thumb tip further into the forming cone with your right thumb.

After the tip settles deeper in the funnel, pinch the upper layer of the bill against the tip with your right first and second fingers (Photo 11). This forces the bill to wrap further around the tip so you can re-grasp it with your left hand as in Photo 12. Now form the bill the rest of the way to complete the cone (Photo 13) and retake it with your left hand from beneath, which holds it upright, concealing the tip within (Photo 14).

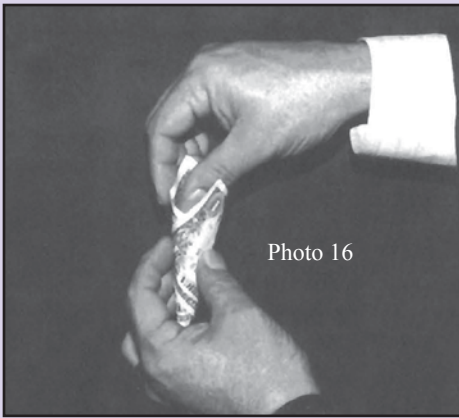


Photo 16



Photo 17



Photo 18



Photo 19



Photo 20



Photo 21



Photo 22

Finish your sentence by saying, “...and they would get your silver for you in a most unusual manner.” The cone is formed in the second or two it takes to say this sentence. The complete, unbroken patter is: “What you never saw, though, was that when they redeemed your certificate they would take it and roll it into a cone like this, and they would get your silver for you in a most unusual manner.”

Ask your spectator to hold out her left hand, palm up. With your right hand, take her hand lightly from beneath, your thumb overtaking hers as in Photo 15. This forms an extra shelf and helps hold her hand steady as the coins are produced. Many women will jump at the appearance of the dimes and this manner of holding her hand ensures that none are dropped.

Pour all the dimes into her hand, moving the cone in a circle as you do, so that the coins cover as large an area on her palm as possible. Pause several beats, not moving either hand. When the effect has fully registered, release her hand and begin to unroll the cone.

To do so, insert only the extreme end of your right thumb into the tip – another half-move (Photo 16) – and relax your grip with your left hand so that the cone begins to unravel (Photo 17). Once the binding pressure is released, your right hand travels upward, unrolling the bill and carrying the loose tip with it (Photo 18). When the bill is extended, hold out your left hand for the spectator to return the dimes to you. After she has done this, shake your hand, settling the coins into a loose stack.

Extend your right hand as in Photo 19, returning the bill to her. In this position, the bill curls around the thumb, hiding the tip from all angles. When she takes the dollar, your right thumb and thumb

tip are concealed behind the fingers. Immediately move your right hand to your left to take the dimes and, under cover of this large movement, transfer the tip to right finger palm (Photo 20). Pick up the dimes between right thumb and forefinger and hold them before the spectator as in Photo 21. Because we are using a soft thumb tip, it is squeezed flat within the hand, giving the appearance of emptiness. Ask, “Mind if I keep these?” as you place your hand in your pocket to put the dimes – and the tip – away.

This routine demonstrates that even in the simplest of effects, an attention to detail is critical. By breaking down any overbearing actions, by honoring the finesse, the details ultimately disappear (from the spectator’s perspective) and you are left with a clean and elegant mystery.

When working under subdued lighting, such as some restaurants or lounges provide, the final display can be altered by eliminating the finger palm of the thumb tip at the end. In this case, you simply push the tip back onto your thumb as you pick up the stack of coins, which you then display head on to the spectator as in Photograph 22 before putting everything away. ☆



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I am frequently asked to recommend a magic show for someone's upcoming trip to Las Vegas. I like to mention a few, but I always insist that they go see Mac King.

There are many reasons for my unqualified recommendation. First, Mac's show is unbelievably fun and funny, and it is excellent for people of all ages, interests, and professions. Further, it is an afternoon show, which means people are more likely to go to it, and it won't break the bank. But the biggest reason is because Mac has composed a virtually perfect magic show.

Spoiler alert! If you haven't seen this show, stop reading now, and go book your flight to Las Vegas. Otherwise, read on and relive one of the best magic shows in the world today.

Mac King's Comedy & Magic Show Harrah's Hotel and Casino August 25, 2010, 1:00 p.m.

1. Pre-show song and audience play-along: "If You're Happy and You Know It."

2. Entrance: Mac runs on, sets down his suitcase, and greets everyone: "Howdy, I'm Mac King!"

3. "Time for a rope trick!" Mac's exceptional rope routine: cut-and-restored rope (twice), vanishing ends, and changing ends; he cuts the rope into "little tiny pieces" and restores it to one long, knotted rope. The knots are pulled off and tossed aside.

4. Mac brings a woman on stage; she selects and signs a playing card. It travels to Mac's jacket pocket twice. Then it comes out of Mac's fly four times (huge laughs). Shift to Mac's Thumb Tie routine: his arms link to a chair and then to the woman's arms ("In Kentucky, this means we're married!"). Mac directs her to look in his pocket for her signed card – she finds a Fig Newton cookie. Untangling himself, Mac has her look for her card in the deck, to no avail. Mac hands the woman a small box of cereal: she opens it to find her signed

card inside.

5. Billy the earthworm is placed into a cereal-box sleeve and vanishes. "Where did the worm go?" Mac makes a big swallow and yells, "Tequila!"

6. "Time to go camping." Mac slides a nylon tent to center stage and brings a girl up. Asking if she is scared, Mac talks about camping while showing her that the tent is empty. He makes hand shadows in the tent and has the girl guess what they are. Then Mac holds his hands in a scary way and says it's a bear. "You're not scared of my bear? You will be." With a huge roar, a bear jumps out of the tent! After the girl recovers, the bear "high-fives" her and runs off stage.

7. Keeping the girl there, Mac performs Aerial Fishing. He takes out a fishing pole, casts it into the air, and suddenly something golden flutters on the line. He takes it off and drops it into a goblet of water: it's a real goldfish. Mac appears to remove the goldfish and eat it, but then reveals it was just a trick. To explain, he makes a piece of carrot look like a fish, pops it in his mouth, and then...wait! It slowly slides out of his mouth into another goblet: it is a second goldfish.

8. Bringing a newlywed couple on stage, Mac performs his hilarious Three Cards Across routine using his Mac King Cloak of Invisibility.

9. Mac King's Hiccup Cure. He puts a brown paper bag over his head, turns upstage, and then suddenly pushes it flat. His head is gone!

10. Joining Mac on stage, a man takes out a hundred-dollar bill, signs it, and seals it in an envelope, which is mixed with three other envelopes and numbered (in a hilarious way). After the man selects one, Mac burns the other three envelopes. While they are blazing, Mac has the man select a playing card and return it to the deck. Going into a "spirit trance," Mac eventually names the card. He then has the man open up the envelope to take out his hundred-dollar bill...oops! It contains the *card* not the *money*, which apparently was burned in one of the other envelopes. After pretending to run away, Mac comes back to "get this right." What follows is a wonderful series of productions: Fig

Newton from Mac's shoe, rock from the shoe, worm from the shoe, and phone in the shoe. Inside the earpiece of the phone is the signed hundred-dollar bill.

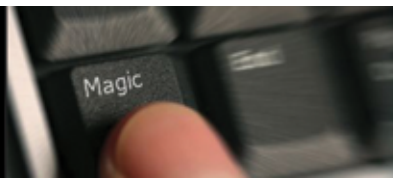
11. After getting the audience to call his name louder and louder, Mac takes the stage again for a big finish. Covering himself with a gold lamé drape that has a caricature of Liberace on one side and Elvis on the other, Mac impersonates each one and then steps into a cardboard box on stage, which suddenly collapses flat. Instantly, Mac appears at the back of the house banging cymbals. He takes the stage to thunderous applause.

12. After words of thanks, Mac has one last thing for the gentleman who helped with the bill routine. Holding a plaid foulard, Mac offers to buy the man any drink he wants. After the man calls it out (at this show, a Coors Light), Mac reaches under the foulard and removes...a Fig Newton. "Would've been cool though, wouldn't it?" Then Mac twists the foulard – pop, fizz – and whisks it away to reveal an open bottle of Coors Light. After giving the beer to the man, Mac also gives him back his wristwatch, which he had stolen earlier in the show!

Observations: Again, I regard Mac's show as a model of magic show building. The comedy is strong and constant, and the magic is profoundly deceptive. (Mac never sacrifices the magic for a laugh.) But more: using both comedic and magical "call-backs," the show plays like a coherent whole with many layers, rather than just "a series of tricks." And you can't help but love him: from his folksy greeting, to his baggy plaid suit, to his kid-like playfulness, to his three big finishes, Mac gets a standing ovation every time (at least, every time I've seen him).

One last thing to which I want to draw your attention is the extraordinary quality of Mac's presence in the moment and to his participants. This is what allows his show to be both perfectly scripted and yet feel totally spontaneous.

Wow! Funny, deeply deceptive, coherent, a lovable character, superb scripting and acting: Mac King's show has it all. ★



Calculated Wonder



Cesaral is a well known magic dealer who now has an app version of Add-a-Number that has some nice hidden gems within. The app, called **Cesaral iCalc Pro**, allows you to set up a final total and store it in the calculator. A group of spectators add up random numbers; the final total matches your prediction. You can also set up a partial prediction. In other words, the prediction will be the last two numbers in the total. If you buy their Bluetooth Marker, you can control various things on the app remotely.

My problem with the app is that the instructions are horrible. Someone should rewrite them to make sense. They tell you to press the % sign when they mean the ÷ sign. Have a drink and muddle through the instructions. In the end, it will be worth it. **Cesaral iCalc Pro** works with all iDevices; it is available in the iTunes App Store for \$7.

Whiteboard Magic



Mentalists are not the only ones using whiteboards. Magicians use whiteboards and dry-erase markers for various moments in their act. I always had one in the wings; when I selected a

few volunteers, my assistant would write their names down on the board. That way, I didn't forget them during the presentation.

I always use one when I lecture, but found myself buying them in cities I had to fly to and then giving them away. No more! Thinkgeek.com now sells **ZipBoard Roll-Up Travel Whiteboard**. This technological savior looks like a fat wand. When you pull the whiteboard out scroll-like, it unrolls and then becomes rigid. Reach on the side of the scroll, pop out your marker, and begin! The marker doesn't need a cap because it is snapped into the tube. When you are done, roll it up like a window shade and tuck that lifesaver away.

The **ZipBoard** comes with a belt clip, two strap hooks, and a black dry-erase marker with an eraser at one end. When open, the board is 17 inches by 12 inches. Retracted, the tube is 3 3/8 inches wide, 12 inches long, and 2 1/8 inches deep. This is a

perfect prop to use with the **Cesaral iCalc Pro** for the prediction, or anytime you need to write something onstage for all to see. **ZipBoard Roll-Up Travel Whiteboard** is available at www.thinkgeek.com for \$30.

Your Autograph Please



Compeer Dave Arch wrote to me about an app that he was having some fun with. Although not magic (unless you believe in things like horoscopes), **Handwriting Booth** is an app that allows people to write on your iDevice

and have their handwriting analyzed. Once you write on the screen, it scans your peaks and valleys and comes up with some very well written specific generalities about yourself. It's a fun time-waster; I'm sure you will find a place for this app in your repertoire. **Handwriting Booth** is available in the iTunes App Store for 99 cents.

Fortunately Predictable



Zoltor is not magic, but it is a great conversation piece. Remember those animatronic fortunetelling machines in amusement parks and carnivals? You know, the machine that made little Tom Hanks big? Well, **Zoltor** is an app for iDevices that either tells your fortune or gives out lucky numbers. It's spooky and great eye candy. The sound effects are fun, too. **Zoltor** is available in the iTunes App Store for 99 cents.

Here's an idea that incorporates three of the items above. Before a birthday show starts, prepare a prediction written down in a birthday card for the end of the show. On the note, write something like, "I wish you 6,172 birthday wishes." Keep the envelope in full view. Now go around to each child and find out their lucky number from **Zoltor**. At the end of the show, have each child add their number plus their age in **Cesaral iCalc Pro**. The total is written down on the **ZipBoard Roll-Up Travel Whiteboard**. The birthday card is opened and read. The numbers match! ☆

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).

INFORMED OPINION

LATEST PRODUCT REVIEWS

Compiled and Edited by W. S. Duncan

There are lots of card tricks this month, and some solid mentalism, including a surprising amount of varied magic and mentalism with an iPhone. But mostly card tricks. Mostly packet tricks, come to think of it. You're going to want to read Curtis's review of *The Eden Project* and Dan Garrett's review of *Hide and Seek*, even if you don't use an iPhone yourself. The effects taught on those DVDs work with a borrowed iPhone, and as Curtis notes, you are more likely to borrow one of those than a pack of cards. Oh, and Payne has an actual book review, like the kind of book you read without a pack of cards in your hands.

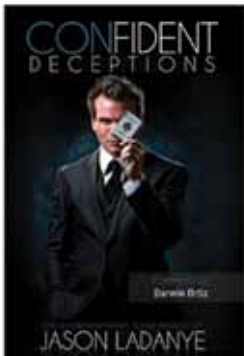
CONFIDENT DECEPTIONS BOOK & PERFORMANCE DVD BY JASON LADANYE

Available from: www.VanishingIncMagic.com

Distributed by Murphy's Magic Supplies

Price \$50.00

REVIEW BY ANTONIO M. CABRAL



I met Jason Ladanye almost two years ago, thanks to mutual friends and mutual interests. I knew nothing of his card work outside the fact that for a dozen years he's been a dedicated and serious student of Darwin Ortiz. I don't mean in the way that some of us have all of Darwin's books and study them frequently; I mean that a few times a year, for the past twelve years, he's made the three-hour drive to sit with Darwin and take lessons. Yet, somehow, I was still blindsided when he proceeded to

unload on me with both barrels a barrage of the best card magic and gambling routines I've seen in a long, long time. After having raved about the material for almost two years, I get to give it a proper review with the release of *Confident Deceptions*.

The material in *Confident Deceptions* is what you get when you combine a mastery of effect construction (as outlined in Darwin Ortiz's *Designing Miracles*) with a ruthless distaste for mediocre effect. Whether it's a magical effect or a gambling miracle, Ladanye refuses to settle for "decent" or "that'll do." In some instances, he ends up with killer versions of plots most of us card monkeys already know, versions that are actually worth doing beyond a mere study of a "card problem." In others, he manages to end up somewhere fresh and exciting. An example that still has me shaking my head is *The Big Blind*. This is a Texas Hold 'Em poker deal that begins with an audience participant shuffling the deck and dealing two hands of Hold 'Em. The performer proceeds to divine the flop, turn, and river cards (seeing past the burn cards, no less), then reveals that he also managed to receive four Aces. This isn't just the best Hold 'Em routine I've seen, it may be one of the best gambling routines I've ever seen. It's not the typical display of skill or super-skill; it's just plain uncanny. Another example is *Forging Ahead*, a signature transfer routine in which the signature leaps from the face of one card to another. Achieving an effect this strong with a method this accessible is downright criminal. If this one doesn't find its way into a number of working repertoires, there's no hope for card magic.

Other personal favorites include: *It's All in the Hands*, an updating of Ted Annemann's classic *Card In Hand*; *Bringing Down the House*, a powerful answer to the dearth of blackjack demonstrations in the literature; and *Through and Through*, a practical answer to an idea posed by Darwin Ortiz in *Strong Magic*. *Through and Through* starts as a very good card through the table routine, then ups the ante by having the whole deck penetrate the table except for the selected card – again, so powerful and yet so accessible. I could quack on about each of these routines, but this material deserves to be discovered. Like his mentor, Jason Ladanye uses a variety of methods to accomplish his goals. Some are well within the reach of the average card worker, some venture out into the world of false deals, riffle shuffle work, and perfect faros. I can say that none of these routines are about technique for technique's sake, and all are well worth any effort and practice required. My recommendation is to watch the accompanying performance DVD first. Watch the tricks in action, be impressed, get fooled, and then go back and learn the methods. The proof of the pudding is in the eating, and the proof of this material, like any professional-caliber material, is in the performance.

I'm reviewing the book in digital galley format, because I had the privilege of helping edit the manuscript. I'm guessing that the final, physical product will be another example of the high quality books Vanishing, Inc. puts out. There are over 150 full-color photos laid out to maximize ease of learning, the writing is clear and precise, and the explanations more than thorough. Ladanye makes a point to cover blocking, misdirection, pacing, and alternate methods for practical performance situations. Essentially, the same ruthless attention to detail went into the book's production as went into the material.

Card magic as a field tends to be largely about exploration and experimentation, and that's much of the appeal and fun of it. When someone hits this much strong, practical pay dirt in one go, however, it's definitely time to sit up and pay attention. Highly recommended.

MISS ILLUSIONS NOVEL BY TERRY ABBOTT

Available from: www.amazon.com

Price \$13.99

REVIEW BY PAYNE

Miss Illusions is a novel of magic, mystery, and misadventure that centers on Jacob Reese, the owner and sole proprietor of Reese's Magical Pieces, a fast failing magic shop in Seattle's historic Pioneer Square district. Mortgaged to the hilt, severely in



debt, and with an impending IRS audit, Jacobs only hope of saving himself as well as his shop is to win a magic contest being held by a soon-to-open nightclub in downtown Seattle. The prize for this contest is not just enough cash to get him out of his current financial foibles; it will also land him a steady gig at the club.

Into the unlikely scenario that a theater featuring a regular magic show was ever going to open in Seattle, enters Ms. Nikki Summers, the petite, shapely blonde around whom the story revolves. She enters Jacob's shop in an attempt to elude and escape Edelard Gault, the gumshoe detective who is following Nikki at the behest of shadowy and possibly nefarious Mr. Morrow.

Yes, the book is cliché and full of unlikely scenarios. Jacob Reese seems to live in the same universe that the old *The Magician* TV series was set in. Just like Tony Blake, Jacob always has the perfect trick in his pocket to get out of a sticky situation; the handcuff key he has secreted upon his person always fits the cuffs he finds himself in; and there isn't a lock his handy dandy lock pick set can't open. But the author makes no pretense that this tale is anything but a genre piece. So he has a great deal of fun with it. It is well written and he has a knack for a clever turn of phrase.

It is also a book by a magician written for magicians. There are inside jokes and asides, and the scene in which Jacob gets to cheat a cheater in a rigged poker game at the request of the casino owners I'm sure was put in because it was the author's (and many a magician's) deep seated fantasy. As is getting dragged from one unlikely scenario to the next by an over attentive hot blonde. The book is PG13 or possibly even R rated. While there is no harsh language, there are adult situations and a couple of mildly erotic scenes, one involving an impromptu magic show at a strip club.

Will Nikki find the letters she is looking for? Or does that envelope she is desperately looking for actually contain letters at all? Was her recently deceased husband murdered by the mysterious Mr. Morrow? Or was his death just a tragic mishap? Is he in fact dead at all? Was Nikki ever really married to him? Will Jacob make his appointment at the bank, let alone make it into the unlikely magic contest? Can the last Magic Shop in Seattle be saved?

Well, I'm certainly not going to spill the beans here. You'll just have to pick up a copy of *Miss Illusions* for yourself to find out. You won't regret it. It's a fine summer read and the perfect book to while away the time with on that long plane flight to the magic convention.

THE SECRETS OF PACKET TRICKS DVDs

Available from: www.LLPub.com

Distributed by Murphy's Magic Supplies

Price \$19.95 each volume, 3-volume set \$49.85

REVIEW BY W.S. DUNCAN

For seven years I have reviewed DVDs in the *World's Greatest Magic* series from L&L Publishing for this magazine, and I still get a bit excited when one appears in the mail. The individual volumes represent some of the best values in magic, and collectively they offer a unique history of our art, because they are drawn from many years of video instruction. It's fun to see longtime favorites like Daryl, Michael Ammar, and Darwin Ortiz

back when they were the new school, rather than the old guard. This latest three-volume set continues that legacy with two dozen packet tricks, almost all of which can be done with normal cards. Perhaps more surprising than that, is the fact that only two or three of the tricks could be considered "filler" by the most skeptical viewer. (That would be me.)

The rest of the material represents the major plots and themes of small packet card magic: twisting effects, printing effects, transformations, and transpositions. There is a metric ton of good card magic here, and even though I own a number of the sets from which the material is culled, I found myself watching them all anyway. And I even found myself working on a couple of effects that I'd passed by over the years. Since all of the material comes from other sets, some of which you may have, for the purpose of this review we'll treat them as individual offerings, because I'm working on the assumption that any card trick lovin' magician will want at least one of them. I mean, who doesn't like mix tapes?

The fifth item (of eight) on Volume 1 is the trick that really should have been first: Alex Elmsley's Four Card Trick, the effect that introduced the Ghost Count to the world. That simple sleight, now known as the Elmsley Count, inspired Vernon's Twisting the Aces and started the packet trick craze that overtook the magic world in the latter half of twentieth century. Oddly, Vernon's Twisting the Aces doesn't appear on this disc. There is another twisting effect though, Roger Smith's overpowering Maxi-Twist, which starts like Vernon's effect and adds a kicker ending, another staple of small packet magic. The volume ends with a

pair of effects by John Guastafarro, and Darwin Ortiz's perfected handling of Peter Kane's Jazz Aces. It's hard to imagine anyone interested in card magic who doesn't know Jazz Aces, which redefined the Ace assembly for an entire generation of card workers. This disc is full of commercial material that ranges from easy (a handful of Elmsley Counts) to very complex.

Volume 1 probably has the most original material, by which I mean effects that differ from the usual packet trick fare. Larry Jennings's Close-Up illusion is a penetration effect, something you seldom see in packet magic. Jazz Aces, The Four Card Trick, and Maxi-Twist all inspired countless variations. Virginia City Shuffle provides an ungaffed handing one of the best-selling gaffed packet effects ever. Oh, and our editor Michael Close teaches Pink Floyd, a very strong color change effect. This volume is recommended for its variety and for the strength of the material.

If you're on a budget, you can give Volume 2 a pass. It starts with Sam Schwartz's Back Flip; if you can do this trick without someone snatching the cards from your hands to examine them, you are ready to leave the temple. It's a twisting effect with backs that change color at the end and a now-standard bad joke ending stacked on top of that. It is un-examinable, gaffed to the hilt, and undeniably commercial. Back Flip has inspired almost as many variations as Twisting the Aces itself. One of those variations is John Cornelius's Marked for Life, taught by Michael Ammar. Both tricks feature another standard of small packet magic, a card displacement move in which a card is drawn out of the back of the packet for no particular reason (except that it's required to rearrange the cards). Like a number of moves done with playing cards (I'm looking at you ATFUS), it gets the job done, but always



looks like you are doing “something.” The best you can do is make eye contact, smile, and hope they’re not paying too much attention to your hands at that moment. For me the standout on this volume is John Mendoza’s handling of Bro. John Hamman’s The Magic Cards. This is a small packet Universal Card effect that has long been a favorite of mine. The only other trick on the set that I would use is Paul Wilson’s Motel History, a mildly salacious story trick that involves four Jacks and a pair of Queens. The Queens are referred to as “ladies of negotiable affections,” which gives you an idea of the audiences you could use the trick for, and the main reason magicians seem to love this trick.

Bill Malone’s best-of-breed handling for Re-Set leads off Volume 3. A misprint on the cover indicates that it is Larry Jennings’s version. Don’t be disappointed. Malone’s addition to the shopworn plot of Aces and face cards transposing is wonderful and dead simple. Next Paul Wilson is back with a version of Eight-Card Brainwave that can be done without a table. Then Dan Fleshman does a simple trick in which four Aces (almost) change to four Ace of Spades before they all change to face cards. Two relatively simple moves lead to a surprisingly good effect. This is one of the two tricks I’ve been playing with this week. It goes on the short list of tricks to do when someone hands me a deck and says “do something.” Finally, the set ends with Michael Ammar teaching Vernon’s Twisting the Aces.

Also on this volume, James Swain teaches The Capitulating Cards, an effect that Larry Jennings used even though it violated his self-imposed rule against gaffed cards. Swain’s trick is one that hardcore card guys (like our own Tony Cabral) hold near and dear. The method is simple, the effect way out of proportion to the work involved, and if you are willing to do a bit of extra work to steal the one trick card out of the packet, you can end with four examinable cards.

Most of the plots in small packet magic are well represented here. The two major plots that are missing, Wild Card and Oil and Water, have already been covered in DVDs of their own, so their absence can be forgiven. If I have a disappointment with these discs as a set, it’s in the opportunity lost. Given all the great magic included here, and in the L&L catalog from which they have to draw, it would have been wonderful to see a historical approach taken that started with the Elmsley trick, and progressed chronologically. Still, the entire set makes for a solid collection. Grab at least one volume now.

CHAOTIC DVD By KIERON JOHNSON

Available from: www.rsvpmagic.com
Distributed by Murphy’s Magic Supplies
Price \$30.00

REVIEW BY DAN GARRETT



Kieron Johnson is one of the new generation of magicians with real-world experience and outside-the-box thinking. If you want to know the type of magic he creates, search for the video demo of his best-selling effect To the Max. In fact, he sneaks in a performance during one of the performance segments on Chaotic. In this Malini-esque effect, Kieron produces a block (really a cube) of ice from nowhere, or alternately even

puts a signed coin into a block of ice, by apparently creating water from the air and freezing it around the coin between his bare hands. But that’s something you will need to purchase separately.

In Chaotic, Johnson presents about ten dynamite routines of varying effect, from the instant production of a lollipop from a flame to a fun and engaging sponge ball routine performed on the stage of a comedy club. He has developed a quirky performing persona. It is this persona that inspired Johnson to describe his magic as “chaotic.” As a spectator, you sometimes wonder if he is barely holding it together. Then he creates the most astounding moments of magic that expose the brilliant creative mind underneath the zany character.

One of my favorite routines on the disc is his rising card. A signed card rises mysteriously out of a “borrowed” (which means simply a normal, unprepared deck) pack of cards that is in the card case and trapped between a pint glass and a second glass inverted over it. There is a clever version of a borrowed iPhone inside a balloon. Yes, we’ve seen this idea before, but Kieron adds some very clever elements to strengthen the effect.

Whether it’s the incredible version of card in orange, or amazing video tricks with your Smartphone, all the effects here show interesting thinking from a budding magical mind. I expect to hear much more from Kieron Johnson in the future.

Dare I mention that when you view the section on fork bending, you will have an uncontrollable urge to pause the video and run right out to the store to purchase a few dozen metal forks? I did.

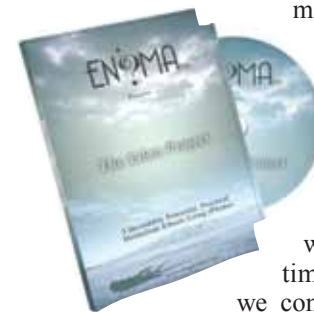
With all the variety of magic on a single disc, considering the quality of the effects taught, this video has the most bang for the buck of any product I’ve seen in some time. A subtle bonus accompanies the disc. If you have any creativity in you, Kieron’s way of thinking will inspire you to be more creative yourself. Highly recommended.

THE EDEN PROJECT DVD By G. CLARKE

Available from: www.EnigmaLtd.com
Distributed by Murphy’s Magic Supplies
Price \$25.00

REVIEW BY CURTIS KAM

Warning: If you, like me, read your first magic instructions on sheets of mimeographed paper, or typed up your first effects on a manual typewriter, what I’m going to say here might be disturbing. To others, this is obvious: the times, they are a-changing. The task of creating seeming impossibilities with everyday items is entering a new time, changing as quickly as the items we consider “everyday” are evolving. We all knew this would happen, as people carry smart phones in their pockets every day, and cards and coins not at all. The good news is that there are clever people adapting to this change. The bad news, for me, at least, is that heretofore, I haven’t been one of them. If you’re with me on this, I think you’ll find this DVD enlightening, after you get over your initial alarm over having lagged behind. The good news is that G. Clarke’s DVD, *The Eden Project*, is an accessible first step towards applying our time-tested strategies and skills to the things people carry with them today. The lessons are taught in the contexts of three effects,



and the first one's a killer.

In Passcode, you divine, without any fishing, asking, or previous writing down (unless things go sideways), the four-digit number a spectator uses to unlock his or her smart phone. Specifically, only iPhones and iPod Touches are discussed, but most of these principles are probably applicable to other devices. Needless to say, this is a strong, slightly disturbing, intrusive effect, akin to divining someone's PIN code. Mr. Clarke's solution to this problem is not technology-based. There is no App to download, and no secret website to access. Rather, it is a skill that you'll have to master, like glimpsing a card or peeking a billet. And, as smart phones are already more ubiquitous than cards, I suspect this is the future. So, welcome to the glimpses, forces, pencil writing, and false shuffles that we'll be doing in the years to come. Like those techniques, this will take practice. I was not able to do it on my first try, but I'm game to keep trying.

Like any good card trick, there is no one single method. G. Clarke reveals several strategies, based on proven psychology, for obtaining the information and making the revelation appear unpremeditated. In fact, the other two effects are designed to help make this stunning effect possible. It is, like the best "miracle" effects, a bit opportunistic. Which is to say, you might not be able to do this effect on request or demand, but G. Clarke and company provide several intriguing techniques to make sure those opportunities arise.

I'm going to describe the effect of NonToxic in detail, in order to address a concern that you might have. In it, a card is chosen and concealed in the spectator's pocket. Random spectators are asked for dates and other numbers that the performer could not possibly know. These are multiplied, added, divided, subtracted, or otherwise combined, and for this task, the performer offers the calculator on his iPhone. When this is done, the performer notices that the resulting number has the right number of digits to be a telephone number. Someone is asked to dial the number on their phone, and performer suggests that if someone answers, that person should be asked to name the chosen card. The number is dialed, anticipation mounts, and then...the performer's phone rings. He answers and names the chosen card.

Although there are many possible applications for the technique described here, this is the effect taught on the DVD. I thought it would be the best test of the deceptiveness of the technique, which allows the calculator on your phone to serve as an add-a-pad. Here, the fact that the total of random numbers just happens to add up to the performer's cell phone number is so improbable as to border on exposure. Since the method would be transparent in this context unless the secret functioning of the calculator was above suspicion, I decided to road-test this precise effect. The results were enlightening.

First of all, there was no heat on me during the brief moment that I had to handle the phone. You see, while I cannot reveal how this works, I can tell you that this is not the method known as Toxic (hence the title) used in effects by Marc DeSouza, Richard Osterlind, and others. That method has the advantage of being completely hands off. However, like many hands-off techniques, it is susceptible to failure in the hands of rowdy, confused, antagonistic, or nearsighted spectators, who have a tendency to make errors entering their numbers, and who then press "clear." This method requires you to handle the phone just a bit, but is not affected by this sort of mishap. And for that reason, this is the method I'll be using in the future. The heat that I feared was simply not there. Apparently, the use of the phone as a calculator is so common today that its presence is practically invisible – the new "normal," if you will. The audience I tried it on, a group

of ladies ranging in age from twenty to sixty-five, accepted the results completely.

Second, the idea of potentially prank calling someone added a touch of slumber-party naughtiness to the proceedings that pushed skeptical thinking aside, at least temporarily. While I thought that I'd only perform this crazy idea in order to test it, I might just bring it out again when the mood is right.

What's nice about this DVD is that you are provided with more than just the bare mechanics of the effect. G. and his associate, Lloyd, cover some sound psychology that enhances the illusion, however temporary, that the number arrived at is a random one. The use of the spectator's phone to make the call is nicely worked into the routine, and the boys share some other ideas that make this effect stronger and also useful for the unmarried performer on the prowl.

Fate 2.0 is an updated and revised version of an effect G. released previously on Theory 11's Wire. While that effect was presented as a prediction of seemingly random events, and thus had something to do with predetermination or fate, this version is instead a demonstration of telepathy. In other words, the performer has one or two spectators step through the songs stored on a borrowed iPhone that is set to shuffle mode. They remember the songs that come up, and the phone is then locked so that only a blank screen shows. In spite of the fact that all this happens while the phone is in the spectator's hands, and the performer need not touch the phone once the selections are made, the performer divines the titles of the song, or songs, that the spectator(s) are thinking of.

Again, the method is not technology based, and in fact, the performer's phone is not involved at all. I did not get the chance to try this one out under fire, but do believe this technique will be as deceptive as the previous one, if not more so. Just as a card sharp's actions are disguised within the natural handling of the cards, this handling emulates the natural actions one uses when operating the phone – a false shuffle for the new age, if you will. And again, G. and Lloyd pass on valuable handling and presentational tips that show they have performed this effect extensively. In fact, G. says that the original Fate dates back to 2008 or 2009, so we're talking about years of development.

Old guy rant: As facile as young Mr. Clarke is with applying established techniques to this new device, he does not appear to be as familiar with the basic precepts of mentalism. For instance, he prefaces his effect Fate 2.0 with a discussion of fate. He then proceeds to perform an effect in which "fate" plays no part. In fact, the idea of a predetermined outcome is something of a "tell" that leads to the method. This quibble aside, however, I learned a lot from this DVD, and I will be using what I learned. I suggest that you, the reader, do likewise, or risk being left behind.

UPRISING TRICK
(SIXTY-MINUTE DVD AND CUSTOM BLACK CLOTH)
BY RICHARD SANDERS

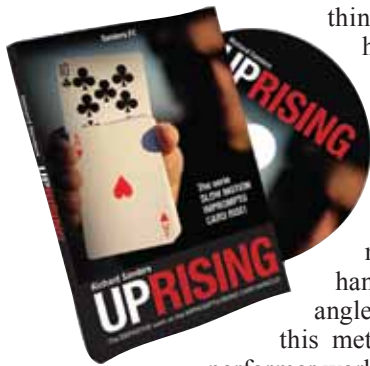
Available from: www.sandersfx.com

Distributed by *Murphy's Magic Supplies*

Price \$19.95

REVIEW BY CURTIS KAM

The box and the trailer promise an "eerie, slow motion, impromptu card rise," and that's what you get, which is no small claim. The illusion of a selected card, or cards, rising slowly out of a deck is one of the strongest effects in card magic. And the ability to jump into this effect anytime a deck is at hand is a powerful



thing. The basic method taught here is not new, but for my money, it is the most deceptive and reliable handling for the Impromptu Card Rise going. (Although some of Jack Carpenter's work on the plunger method give it a run for its money.) And Richard Sanders's handling fixes some of the nagging angle and setup problems, making this method practical for the average performer working "in the trenches."

If you've just come to magic in the last ten years, you likely don't know this handling at all. There hasn't been much said about it, except on Richard Sanders's own earlier DVDs, *The Richard Sanders Show*, which I have not seen, but that's what I've been told. If you're new to this, and you'd like to be able to do a slow motion, eerie card rise, with nothing more than a deck of cards, a silk handkerchief (optional), and a moderate amount of practice, this is highly recommended. Mr. Sanders teaches the technique in great detail, and adds additional tips that improve the illusion, and/or the deceptiveness of the trick. Most significantly, he has developed a simple way to get into position for the rise(s) that even a ham-fisted, or slightly inebriated, performer can use reliably.

In addition, he has added a prop, which is provided with the DVD, that makes the presentation better, and the method angle-proof. It's a sheer black handkerchief, and you don't even have to use it. After some practice, you can do this with the thicker silk pocket squares that tuxedo shops sell, and many magicians carry. In the context of the multiple rise, the handkerchief allows you to cause the first card to rise under cover, saving the more visible rises for the end. It also allows you to be as "hands off" as this method will allow. Mr. Sanders has also added a nice touch in which the spectator ends up holding the deck after the last card has risen.

If the handkerchief doesn't appeal to you, there are two other approaches offered for covering the slight finger movement necessary for the rise. Both allow the deck to be held still, which enhances the effect. (Previous handlings have kept the deck in slight motion.) In one version, the deck is held by two hands, but it does not appear, to my eye at least, that the hands have anything to do with the cards rising. Coincidentally, this was also the cover originally used in the Jack McMillen plunger card rise, which this method is not.

You don't get the additional surprises included in the Krenzel/Kaufman text, in which the last card visibly reverses, or changes. So if you really like this method, I would suggest that you also look up *On the Up and Up* to see what else is possible. I would also suggest that you do whatever you can to see Earl Nelson perform the effect, as his handling is lovely, and it incorporates the finale reversal. I suppose I should also mention that Mr. Sanders doesn't offer much in terms of a script, other than "concentrate on your card and watch this." But the effect speaks so strongly for itself that it's hard to say if much more is necessary.

The credits on the rise itself are good. Mr. Sanders explains the differences between what's already in print and what he's offering. He shares useful insight on the details that make the rise look very good. There is a force that he explains that is uncredited, however. It allows you to claim to do this trick with a thought-of card. The force is not Mr. Sanders's creation, which makes his only statement about it, "this is something I've been doing for

the past ten years" potentially misleading. Anyone familiar with David Blaine's work or the movie *Now You See Me* knows which mental force I'm talking about. I don't know who invented it, either, but it goes back further than ten years.

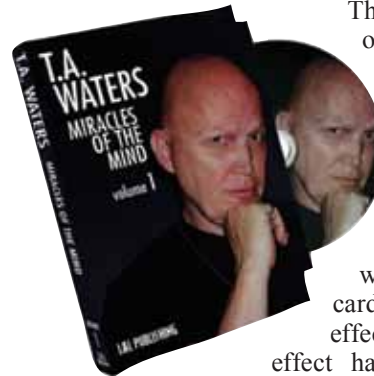
MIRACLES OF THE MIND VOLUMES 1 AND 2 DVDS By T.A. WATERS

Available from: www.llpub.com

Distributed by Murphy's Magic Supplies

Price \$34.95 per volume

REVIEW BY MARC DESOUZA



The late T.A. Waters wrote one of the most recommended books on mentalism, the huge volume *Mind, Myth, and Magick*. All of the routines on these two discs are taken from that incredible tome. If I have a criticism, it would be that the contents are overwhelmingly focused on playing cards. In fact, out of the eighteen effects (well, actually sixteen, one effect has three different variations)

found on these two volumes, thirteen are card routines. That being said, there is a nice diversity of effects among them. But if you do not care for the use of cards in mentalism that will certainly impact your enjoyment of these discs. There are also a number of theoretical discourses between the effects. As a side note, I should mention that Waters's actual performances here are far more pleasing than those found on a previous video effort.

The opening item on Volume 1 is Folderoll, which is a superb opening for any mental act and an ingenious handling for the classic Swami Gimmick. Carto Manic is the Princess Card Trick meets the Tossed-out Deck. It's a great idea and plays very well. Verbal is a very cute version of Just Chance involving plastic Easter eggs. The presentation is engaging and everyone ends up with a tasty treat, though if you do it at anytime but Easter, many will be suspicious of the freshness of the props. Spectri features three different methods for the same basic effect in which a spectator locates another spectator's chosen card. All three methods are vastly different and play very differently for the audience. Symbo Chart is a device used to force a symbol that would be better served in a magic act, while Myth Adventure is a very commercial routine with halves of jumbo cards matching, based upon the Smith Myth. There are also a couple of card tricks that were not terribly impressive.

Volume 2 starts off with Synchronicidence, an effect using two decks in which cards are chosen in a very fair manner and yet both match. The effect and method are both excellent. Tryonic is a fine lesson in the use of a Bank Deck and Fishing. Waters emphasizes the script and has some fine ideas about pumping. Cut Out is another card effect taught that centers on the pumping procedure. Count Frame is another chart that forces a symbol, but seems too "magic-y." There are two effects using Tarot Cards. Quindry is a good effect with a fascinating method used to find a selection. Gypsy involves a prewritten prediction that directs a spectator to carry out a number of actions and then reveals the location of the chosen card. This one is based on the classic Lazy Man's Card Trick. Neo-Paper is Waters's handling for the Newspaper

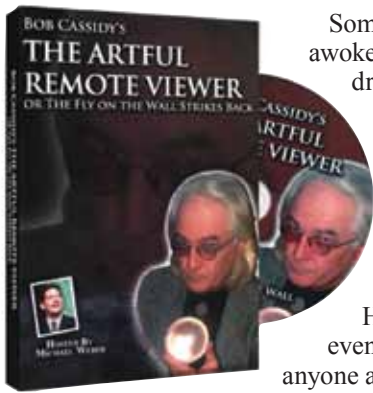
Test, popularized by Al Koran. He actually teaches two different methods for the effect that eliminate the need for memorization or complex mathematics. The set is rounded out by Thrink, an effect using ESP cards that seems a bit complex for real performing conditions.

All in all, this set is a mixed bag of both effects and commercial viability. If you like mentalism/mental magic with cards, there is a lot for you to enjoy here. If you don't like cards, there are still some very worthwhile effects here that are very commercial and usable. As such, I would recommend this set of DVDs.

THE ARTFUL REMOTE VIEWER AUDIO CD By BOB CASSIDY

Distributed by Murphy's Magic Supplies
Price \$47.00

REVIEW BY DAVID GOODSELL



Some forty years ago, my late sister awoke in the night from a terrible dream in which she saw densely overgrown hills, valleys, and napalm. Within forty-eight hours she had been notified that her son, a medi-vac helicopter pilot in Vietnam, had been killed. Had she experienced remote viewing? Had she seen a place and an event that was unknown to her or anyone around her? To the day she died she believed she had. Is remote viewing

possible? Whether or not it is, Bob Cassidy would suggest that mentalists should do their homework; they should be knowledgeable about current scientific experimentation in the fields they use for their presentations. This is just one example about presentation techniques and preparation that Bob shares on his CD release of the Anthony Blake tele-seminar with Bob Cassidy, hosted by Michael Weber.

Remote Viewing is not telepathy and it is not clairvoyance; it is the ability to see or sense from a distance. For example, if a person in one room removes a random playing card, face down, and does not look at it, and a person in another room divines the value of the card, it is remote sensing. Had the first person looked at the card first, the divination would be telepathy.

On the CD is a twenty-six-page PDF file containing a set of notes that describes five routines for remote sensing, including The Ultimate Mind Trip, a variation on Bob's Telepathic Diary, and one of Bob's most sought after routines. In this RV effect, the spectator describes a place and an individual that appeared to him in a dream. A spectator names any date, such as March 13. The spectator opens a pocket diary to that date; the entry corresponds with the particulars of the dream. There, in about fifty words, is the effect. It is described and the method explained, along with patter ideas, in ten pages of notes. This effect is worth the cost of the CD. But what is of excellent value is the discussion between Bob and Michael Weber in the form of a two-hour MP3 recording that includes a full discussion of this effect and its presentation, plus great discussion and ideas not included in either the notes or the ten-page "post notes" (another PDF on the CD) about remote viewing and how it should be presented. For example, both Bob and Michael agree that remote viewing is not suited for stage work. Why? Listen to the MP3 and find out.

As Michael says, it is rare that a single subject (remote viewing) is covered in such depth. Depth leads to mastery. Indeed, we are used to buying a trick and, we hate to admit, performing it that night at our local magic club meeting. The serious mentalist (or magician) wants to master the effect, which means looking at it from every angle. That is what the tele-seminar provides us – the fine points of presentation (such as the concept of a delayed peek for center tears or peek wallets, for example) that make the presentation of mentalism seem real. Bob defines this as entertaining theatrical presentations of what you would see if it could really be done.

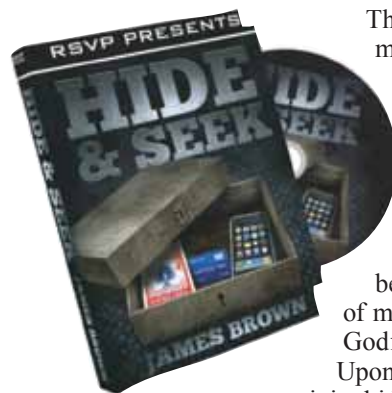
Remote viewing is perfect for the intimate home gathering, or other small group, or for a television demonstration. When the remote viewing is initiated in another room, as described above, by a person selecting a random, unseen drawing, for example, the performer in the second room knows what that drawing is. That is the simple secret. In an effective presentation, he involves the members of the group in the experiment. They participate. They seek mental impressions and begin to jot down notes or sketch simple figures and shapes. The performer casually works with them to draw out similarities to what he knows to be the selected item. When that selected is finally revealed, the performer gets it exact, or almost so, but many of the group get parts of it. This RV stuff must be real!

That is what you gain from the combination of the PDF notes and the sound recording. This is excellent material from a top pro. Recommended.

HIDE & SEEK DVD By JAMES BROWN

Available from: www.rsvpmagic.com
Distributed by Murphy's Magic Supplies
Price \$30.00

REVIEW BY DAN GARRETT



This DVD is available from magic dealers worldwide and also from James Brown's website (www.professional-opportunist.com). James revealed to me that he has a few signed copies of the DVD available, first come. James bears no relation, to the best of my knowledge, to the original Godfather of Soul.

Upon reading the words "based on an original idea by Pat Page" on the DVD box, my anticipation was heightened by an order of magnitude. Those of us fortunate enough to have known Patrick can attest that he was one of the deepest gold mines of practical methods for almost any magic effect you can think of. James Brown was one of the fortunate magicians to have known Mr. Page. With the permission of the Pat Page family, Mr. Brown shares some of his own routines with one of Pat Page's "vanish and load" techniques that can be used to devastating effect.

Here's some bad news for those who purchased the Kaylor/Amman trick Any Signed Card to Any Spectator's Wallet. With the knowledge imparted by Page and Brown, you can probably do most of the routines described in ASCTASW without the expensive gimmick.

Although no there are no gimmicks to purchase, there are a couple of things you should have before diving in to Hide & Seek. The first is a jacket or blazer. The second is a Kaps-Balducci Wallet, the type designed to load a signed card into a zippered compartment in the wallet. The wallet should be of the long design (not a hip pocket wallet) and should have enough space to load in a borrowed iPhone. If you can live with this, I assure you that you will receive knowledge to create some of the most amazing up-close miracles for non-magicians on the planet.

Many effects are possible with this technique. The most astounding, perhaps, is this: The magician borrows an iPhone from anyone. The mage hands his wallet to the lender as "collateral." The wizard wraps the borrowed iPhone in a napkin, whereupon it instantly vanishes into the vast space-time continuum. Mr. Magician asks another bystander to dial up the missing phone. Suddenly, the wallet in the spectator's hand begins emitting a ring tone. The shocked spectator opens the wallet, unzips the compartment and removes her own ringing telephone! All this takes place well away from the magician. Note the sequence of events, in that the wallet is handed to the spectator *before* the magician vanishes her phone! It's one of the most devastating object-to-impossible-location effects I've ever seen. For an offbeat use of the Hide & Seek principle, check out James Brown's book test. Several other great routines are also included.

While I always report on whether ideas are credited or not, the promised PDF file full of credits was nowhere to be found on this DVD. There was some verbal crediting during the explanations, which often referred to the invisible PDF. I was disappointed. But on the whole, I was not disappointed with the DVD. Thanks to James Brown, and thanks especially to Pat Page and his estate, for releasing such a cool video to the magic fraternity.

BITTEN PACKET TRICK **By BOB SOLARI**

Available from: www.BobSolariMagic.com
Dealers contact: www.BobSolariMagic.com
Retail Price \$19.95

REVIEW BY JAMIE SALINAS



Over the years, magic styles have changed along with the type of effects sold. Twenty-five years ago, there were a lot of themed packet tricks, something you just don't see as often today. Bob Solari has created a packet trick with a vampire theme that reminds me of the packet tricks from this era.

In this routine, a packet of cards is used to tell a story of vampires, with several surprises and a nice finish. The story begins with four blank cards shown and a spectator

given one to hold face down between the hands. The blank cards transform to images of bats that are then transformed into images of vampires. Finally, the vampires vanish leaving all blank cards. The blank card that the spectator has been holding from the very beginning is now found to be punctured with bloodied bite marks. The magician is then seen to have the fangs of a vampire. No mention is made of Michael Close's effect Down for the Count from *Workers 3*, a paddle trick that ends the same way. Close's trick was released in 1993.

Included in the simple packaging is a pair of plastic "vampire fangs," a vinyl cardholder and the specially printed poker-sized cards. The instructions are printed on the front and back of two letter-size stapled pages. The routine utilizes a series of basic card sleights that are covered in the instructions. There are no photos or illustrations for the sleights needed to perform this effect, but the instructions provided make it fairly simple to learn if you are not already familiar with the counts used. Bob also suggests using YouTube as a resource for learning the sleights by video and there is a video demonstration of this effect on Bob's website.

This is a lighthearted vampire-themed packet effect that has a feel of the packet tricks from twenty-five years ago. I suggest you visit Bob's site and watch the demo video to see if this is the type of routine that is for you. It is a short and to the point routine and is well constructed. Priced at \$19.95 this is worth a look.

BABEL: THE ULTIMATE BOOK TEST TRICK **By VINCENT HEDAN**

Distributed by *Murphy's Magic Supplies*
Price \$300.00

REVIEW BY JOSHUA KANE



Book tests have been referred to as the Four Ace Tricks of Mentalism. Indeed, it is so rare to find a performer who does not use one that at a public show of a mentalism convention, a spectator was heard to query whether mentalism had required routine elements like Olympic figure skating.

Book tests fall into two categories: those that can be performed with a borrowed or non-gaffed book, and those that require one that is specially printed. The gold standards of contemporary book tests are Larry Becker's Flashback, which improved upon a principle first published by

Danny Tong; The Key by Terri Rogers; and Ted Karmilovich's various incarnations of the M.O.A.B.T., which takes a principle by U.F. Grant to such a level of improvement that it is now associated more with Karmilovich than Grant.

Vincent Hedan's Babel Book Test comes with three specially prepared paperback books. One is prepared to force a pair of page numbers, the other two are identical in text and page layout but are of different sizes with different covers. His set will allow you to reveal a word selected by a spectator, demonstrate a memory test, and be part of a prediction force. He tells us that he created this set of books because he found the procedures used in already existing tests to be complicated and the methods used to guess the words were, to his taste, unsatisfying.

Methods built into the books to reveal words selected include: Becker's Flashback (used with permission); an anagram technique; and a version of the Grant/Karmilovich Principle, which he credits to Grant but is built more upon an uncredited Karmilovich's improvement. The only difference is that you ask the spectator to think of the *last* letter of the word instead of the first. (Strategically, this makes no sense to me in performance; the nature of such a reveal has always been asking the spectator to send you an image or to send you the letters of the word one at a time, in the tradition of a word game.) Two of the books are also set up to let you perform memorized book effects. The mathemat-

ics involved in producing the effects are much more complicated to learn and master at speed than most people will be willing to invest. That said, if a memorized book effect is what you want, then this will do the job. (I do feel that the idea of using one's own books for a memorized test is counterproductive, because half the time that is the method that a spectator will accuse a performer of using when the books are not borrowed.) Multiple spectators can choose words from the same book and there is a nice shared-vision effect in which a spectator starts reading from the top of a page and with minimal pumping you can describe the scene. The instructions are well written, but the link provided for templates of labels to naturalize the book was dead when I visited it.

The books themselves are fairly well designed. At first glance they appeared quite normal. The paper is a bright white and the covers include logos of prominent publishers, bar codes, and quotes. The prices of two of the books are UK and the third is American. At second glance, I noticed that one of the volumes is missing a spine logo and inconsistently switches from the serif font of the cover to a sans serif font, giving it edgewise the look of a self published book, which is a shame as otherwise it is very well designed. Another has the word "Fictional" in the genre location where it should read "Fiction." Also, the Latinate spelling of *Encyclopaedia* may throw American readers. This may sound like nitpicking and some people will say that spectators do not notice such things, but I believe that a suspension of disbelief is chipped away by inconsistencies and that these errors were avoidable. Hedan also chooses to use unnecessarily disturbing imagery in his text (e.g., "she gave me her baby, and I saw that it was dead, that it had been dead for days...I was told she had been decapitated the next day."). When designing a book test, it is important to keep in mind that we are entertainers and that the words on a page we ask a spectator to look at should not ruin her mood or disturb her, unless that is the nature of the show.

In an age where print editions of magazines and newspapers are on the way out and electronic book sales outweigh hard copies, it is reasonable to state that book tests may soon be anachronistic. If you are looking to perform the standard motifs of a book test and already have Flashback or the M.O.A.B.T., you do not need this product. If you do not possess them, you would do better to buy them or hunt down a copy of Becker's Final Flashback, which combined the best of both.

TURBO STICK TRICK & DVD **BY LEO SMETSERS**

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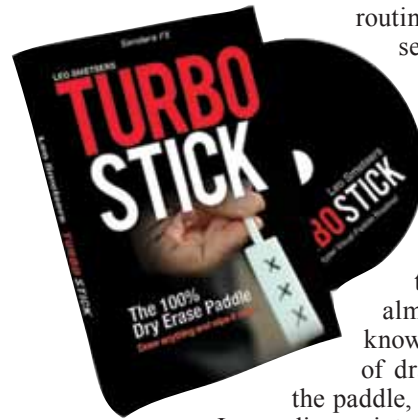
Distributed by Murphy's Magic Supplies

Price \$25.00

REVIEW BY JIM KLEEFELD

I am fairly certain that anyone who is reading this magazine or is a member of this fine organization either owns or has owned one of these. Despite the fancy name and box graphics, Turbo Stick is simply a plain, white, plastic paddle, blank on both sides. I found several among my magic sets from the 1940s and 1950s. Richard Sanders, whom I normally admire for his clever and innovative props and plots, has simply packaged a decent paddle with a clear video instruction set. The paddle is smooth and white on both sides so you can write on it with a dry-erase marker. Leo Smetser is credited with its "invention," but in fact the idea of writing on a blank paddle is old, having surfaced among magazine articles and Bill Severn books many years ago.

Sanders does his typically thorough job of clearly teaching a



routine in which you draw and sequentially erase six Xs on the paddle. He has a couple of clever visual moves that apparently show you dragging or flicking the drawn X from one end of the stick to the other, but other than that, this is very basic stuff that almost every magician should know. After several iterations of drawing and shifting Xs on the paddle, I expected more variation.

I was disappointed to see that the only two other versions were to draw red circles instead of black Xs and to draw six objects named by a spectator. That last one would not work very well, because what random spectator can think on their feet and come up with six disparate objects that can be clearly drawn in such a tiny space? Even Sanders had trouble thinking of six items. There is also a routine in which you write "Your Name" and it changes into the spectator's name, but that feels contrived. The repetition of visuals is not as believable, and the alteration of so many letters seems to point to the method.

There are a couple of simple kicker endings shown, such as closing your paddle sequence by producing a marker or sponge balls. These allow you to segue into different magic, and might help the spectators forget that you just used a one-dollar toy to open your professional routine.

The DVD is clear and thorough, but has a feeling of being rushed. Sanders fumbles a bit in his pocket productions, makes an instructional mistake or two, and then corrects himself. He even makes a couple of corrections by superimposing text over his voice instructions. How hard would it have been to simply reshoot that one-minute segment correctly? And although most of the instruction is clear and simple, there is oddly no mention at all of the marker, which in fact must be dry-erase. If you use a Sharpie, you will ruin the prop. Also missing is any advice about pocket management. Sanders touts this as a great professional and corporate close-up opener, but if you do use Turbo Stick, as opposed to a pre-printed paddle, you will have to carry two props: the paddle and the marker. Turbo Stick is not a bad product, but at \$25 for a plastic paddle and a few ideas on how to use it, this might be more appropriate for newbies who have discovered their first magic shop, or hobbyists who just want one more new and different thing to show off with a couple of times. ★

If you wish to have your product reviewed, please send it to:

Bill Duncan
P.O. Box 50562
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TREASURES FROM THE SALON DE MAGIE

BY KEN KLOSTERMAN



RAYMOND DUCK PAN



From almost his very first one-man act through the final days of his full-evening show, *The Great Raymond* provided a humorous interlude with the production of one or more birds from a piece of apparatus called in the nineteenth century the Magic Skillet or Magical Omelet Pan. Later, in a somewhat larger size, it came to be known as the Duck Pan. Because the production of live animals has great audience appeal, this prop was a favorite with most professional magicians. And because it is virtually foolproof to use, it rapidly became, and remains to this day – commonly in a small size called a dove pan or chick pan – a standard trick for amateurs of all levels of purported skill.

Raymond's typical presentation of the trick was titled "A Lesson in Cookery." Early photographs show him using a large, round silver (nickel) pan about four inches deep with supporting feet and short side handles. The matching cover is as deep as the pan itself. At some point that prop was replaced with the thirteen-inch copper skillet shown here. It is essentially the same as the omelet pan and the lid called *The Wizard's Omelet* in *Modern Magic*. Professor Hoffman does not, however, describe the mechanism that releases the load pan concealed in the cover.

The Raymond Duck Pan was no work of art when it came to mechanics. It worked with a basic, crude mechanism, which is a good indication that the pan was not constructed by a well known magic apparatus builder. The pan may have been an ordinary item to which the other components were fashioned to fit. Or it may have been specially made; close examination does not offer any decisive clues. In particular, the lid, which is the key component, may have been an ordinary cover adapted for use, or one specially made. It conceals a load chamber held in place by sizable bayonet

catches. A quick twist of the lid releases the secret container into the pan proper. In addition to the release mechanism, the lid has two rings of air holes for the benefit of the bird hidden within.

The prop has seen better days. In hundreds of performances it was used to produce *China Boy*, the pet rooster of Raymond's wife, Litzka. Although not as sleek in appearance as other magician's props, Raymond's Duck Pan does have an everyday feel to it, lending an air of authenticity to the apparatus.

Perhaps the most attractive component of the trick is the 14" x 20" embossed copper tray that Raymond used in conjunction with the pan. His name in the center, the corner decorations, and the raised border motif combine to lend it a regal air. Of interest is the fact that the lettering on the tray, though similar to Raymond's name as it appeared on posters, advertising, letterheads, and business cards, does not exactly match the style of any logo he is known to have used.



China Boy, who stepped from the pan, was not just a piece of livestock used in the Raymond show, but Litzka's favorite pet. In fact, the rooster sat on top of the instrument. His appearance from the prop gave Litzka a logical reason to have her favorite fowl on stage as she began serenading, one of the specialty interludes in the Raymond show. *China Boy* also was an attentive viewer of Litzka's Chinese act. ★

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INSIDE STRAIGHT

BY NORMAN BECK

CRUISE CONTROL

Cruise ships are great. I just took a week-long cruise with my girlfriend and her family. To protect the performer we saw on the ship, I won't tell you where we went. The cruise came at a really bad time for me, because I was invited to a magic get-together where some really great magicians were invited. I won't tell you where it was held to shield the people who ran it. (You would not have been able to attend even if you knew about it.)

The cruise ship had a comedy magician on board, and I was excited about that. The man was a person I had never heard of, and I thought that was a good thing. (I don't get out much.) I love the idea of meeting a working pro who doesn't go to magic meetings or attend magic conventions, but who is simply out there working for real people. I wanted to talk to that guy; at least, I thought I wanted to talk to him until I saw him work. He closed his show with what I think is the worst trick in magic. The people on the cruise were all about sixty years old, and this guy closed with the bra trick. I was embarrassed for him and I was embarrassed for magic. I never told him I was a magician.

Two days later he taught a class on magic and I did go to that. Well, actually, I was only there for the start of the class. In my most southern accent and with my Texas vernacular I asked one question: What five books should I buy if I wanted to learn magic? I was informed that books on magic were out of favor. (I really hope that the guy was wrong, because I want Mike Caveney's new book in the worst way.) He told me that the new and correct way to learn magic was via DVD, and that his were for sale in the gift shop for \$20. I pressed the issue; he was not able to suggest a single book.

I then told him that I had learned one trick, but it wasn't very good and didn't last long. He agreed to watch it; I fooled him and fooled him badly. The first time anyone watches this trick they are fooled, and there are not many tricks I would say that about. The reason is not me, but rather the structure of the trick. He complimented me while giving me a look that said, "I'm sorry I didn't watch more closely." He asked to see it a second time. I told him that I was sorry, but I once read in a book that you should never repeat a trick.

At this point I wanted to tell him what I thought of his act, but he didn't ask me what I thought. Since he hadn't asked, I kept my mouth shut. My new outlook is "I will never render my opinion without being asked." ★



THE DEAN'S DIARY

BY GEORGE SCHINDLER

AMEDEO - "KING OF THE NEEDLES"

Whenever I look back to that day in 1974, I choke up. Rose Vacca phoned with an urgent request from Amedeo, that I visit him in the hospital that day. Nina and I had been visiting him once a week during his illness. This time was special. I made the trip by myself; he beckoned me to his bedside and told me that I needed to know something of great importance. He began talking as I drew up a chair. "You need to use only 'Song of India' for the music," he said. "And remember to thread the needles exactly twelve inches apart. Do not use less than thirty needles."

He spoke almost in whispers, although his normal voice was unimpaired by his weakened condition. Knowing that his days were short, it was obviously of great importance to him that he imparted this "secret." "A drum beat should punctuate the appearance of each needle as they come from the mouth," I was told. "And remember that the lights should hit the threaded line of needles across the stage."

The needle trick was always a part of his life in magic. In his vaudeville days he was billed as the "King of Needles." Amedeo patterned his performance after the Houdini presentation, and I was more than flattered that he thought that I was the one to share this information with. He often referred to his scrapbook, which contained an X-ray of one needle that he had actually swallowed and which was still in his body. He was of sound mind up until the end, but still preferred to remember the trick as "his," although his secrets and the famous trick were already public domain.

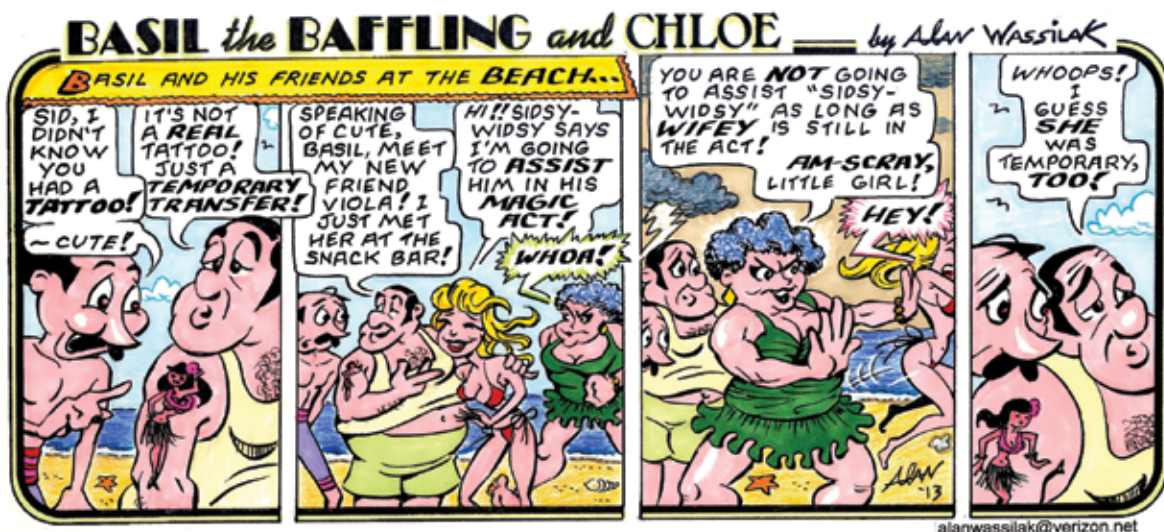
While working on his book, *Amedeo's Continental Magic*,



George, Amedeo, and Al Cohen

Frank Garcia and I became very close to Amedeo and he thought of us as part of his family. It was Amedeo who commented that we had written a "lousy book," referring to the fact that it did not have a recipe in it as did our other books. This was remedied when we added his Chicken Marengo to our text.

Prior to his illness, I drove him to Washington, D.C., where he was to do a lecture in Al's Magic Shop. In the afternoon I took him to see Ford's Theater, where he was impressed to see a life-sized figure of Abe Lincoln dressed in the very same tuxedo he wore when he was assassinated. Amedeo's great sense of humor came forth as he commented in his Italian accent. "No wonder! If I wore that tuxedo, my wife she'd shoota me too!" ★



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