



THE PERFORMER



IBM Little Rock Ring 29

May 2018



Dan Hecke

MAGIC AUCTION

Dan Hecke shows us how it is done!

The Ring 29 magic auction was held May 3, 2018 with a load of magic to be had. If you missed this auction you missed out on a lot of great deals on some very nice magic.



A Little Magic History

by Marty Haughn



Grover George

Grover George (1887-1958) Born in Zanesville Ohio, he got interested in magic at an early age. He performed his first magic show for a school in his hometown and eventually put himself through college by performing magic. In the 1920's George decided to step up his game by upgrading his show and taking it to the larger first class theaters. He purchased the equipment and rights William "Doc" Nixon's act called 'Hong Kong Mysteries' and then formed the Mysteries Production Company. He struggled with an American Tour because Howard Thurston, fearing competition, told theaters that if they booked George, they would not ever have Thurston on their stage again.

In 1924, Grover George decided to embark on a South American Tour starting with Cuba and then Central and South America. His tour was a huge success. He returned to the United States in 1929 and performed in second rate venues until he eventually returned to South America. George retired in Sao Paulo, Brazil to run a successful business manufacturing projection machines for theaters and was also involved in Brazilian TV. (source: MAGICPEDIA)

"I believe that magic, like every performance art, is a voyage of discovery. It is a voyage of self-discovery."

- Eugene Burger



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Trevor Duffy - Lecture June 11, 2018

Trevor Duffy

Scheduled Lecturer - June 2018



Trevor Duffy is an award-winning comedy magician and entertainer residing in Johannesburg, South Africa. He has performed professionally

for the past 25 years.

Trevor has developed a unique blend of comedy and magic. His lecture encompasses Close up and Parlor shows - magic with coins, banknotes, thin cards, regular cards and utility devices. He shares the secrets and then his thought process behind the scenes. Laws of human nature are also woven into his methodology, all and all making for an extremely user friendly and practical lecture.

Furthermore, he discusses experienced insights and methods for keeping oneself motivated and driven. He talks about the value of using affirmations and positive thinking in order to achieve best in life. (source: <https://trevorduffy.co.za>)

President's Corner

by Jo Jones, Ring 29 President

Magic Friends,

The May meeting was our auction meeting. Several members brought lots of magic for sale. We had a great time and everyone went home with cash, new and/or used magic tricks, props, etc. to add to their available magic supply.

Many thanks to James and Christy Kinsey and Jan Hecke for keeping the auction running smoothly. Thanks to Dan Hecke for being our auctioneer, and thanks to Mike Curtis for assisting by keeping the magic moving to Dan.

Thanks to all who brought magic to sell. Special thanks to Pam Medrez, alias Mommy Magic, who donated her magic to the club for the auction. All proceeds went to the club.

The members present voted to have our Installation of Officers at the regular July meeting. The location has been moved to Larry's Pizza on Bowman in Little Rock.

The following officers were elected and will be installed:

President: *Jo Jones*
 Vice-President: *Cedric Morley*
 Secretary: *Gary Fambrough*
 Treasurer: *James Kinsey*
 Sergeant at Arms: *Dan Hecke*
 Historian: *Mike Curtis*

I hope to see you at the installation!

Don't forget that our Close-Up Competition is at the June meeting. Aaron Acosta is in charge. Get your acts ready for this fun night. See you June 7th!

Magically yours,
 Jo





The Magic of Daryl - Maxwell Blade's Magic Festival 2016

of a deal (miniature laser pointer/ electric shock gimmicked toy gun). Shhh... don't tell anyone though because I might want to try it out at the next meeting. Needless to say, most walked away a few dollars poorer but much richer in magic!

That brings to an end the meeting for May. Hoping to see everyone in June for our next meeting in Classroom #1 at Baptist Hospital.

Ring 29 Report

by Gary Fambrough, Ring 29 Secretary

Ring 29 met Thursday, May 3rd at 6:45 pm in Shuffield Auditorium at Baptist Hospital in Little Rock, AR. We had a decent group of attendees for our annual auction (a.k.a. Get rid of excess magic clutter) where several came away with some real gems. As is usual, club President, Jo Jones, presided of the meeting and started off with announcements.

Our main topic of discussion was next year's group of club officers. The officer committee brought forth a vote to retain the current group of officers for the following year. The vote was unanimous in favor of doing so. That said, July will be our officer installation ceremony.

Col. James Kinsey wanted to give a big thank you for all the support given during his heart surgery. We are glad he is back! Along with this thanks, James announced that June 11th, Ring 29 will be hosting a lecture with Trevor Duffy. Trevor has a plethora of tricks on sites like Penguin magic and has been involved with magic for over 25 years. You won't want to miss this so please come support our club, Trevor, and feel free to welcome James back into the fold as well.

Jim Henson announced that he will be holding an estate sale in the coming months with over 800 items of magic by a former magician. More details to come so stay tuned. With that, we close out the order of business and move on to the auction.

The auction portion of our meeting consisted of two parts. A silent auction and a live auction. The live auction contained over 90 individual effects, books, pamphlets, and utilities. The vast majority of these items went for a steal at less than \$10! Dove Pans, Kid Show magic books, silks, flower bouquets, balloon pumps, DVD instructional videos, and linking ring sets were just the tip of the iceberg for items up for bid. The silent auction consisted of over 60 items and included magic wands, zombies, books, and change bags. I personally came away a real shocker



Gary Fambrough





Wizardz Magic Theater - Seralargo Hotel and Suites Kissimmee, Florida

In the Spotlight

by Marty Haughn, Ring 29 Newsletter Editor

This month I have a special treat for everyone. Before we get into any of the good stuff I would like to tell you I have seen this magician perform several times and he NEVER ceases to amaze and kill my funny bone! Erick Olson is the proprietor of two magic shows. Both can be found in Kissimmee, Florida.



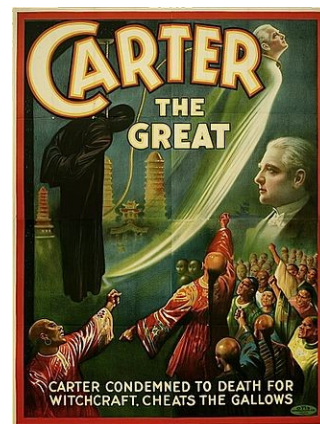
I first met Erick and his wife Kim at Wizardz Magic Theater, a small parlor like place seating about 50 inside a building that looks like a castle. At this theater you will be entertained by such headliners like Michael Ammar, Chris Capehart, Jon Armstrong and many, many others along with Erick himself.

Erick's other location is called Houdini's Hidden Theater also located in Kissimmee in a hotel tucked away in a very quaint corner next to a restaurant. Here, Erick performs his comedy and magic in yet another up-close and personal atmosphere with the audience seated at cocktail tables. Yes, dinner and magic! What more could you ask for? Eric never fails to keep all ages entertained!

Just before my recent trip to Florida, I emailed Erick and asked if he would like to sit down with me to do an interview for our newsletter. As you can see, Erick was kind enough to accept.

Alright, I have teased enough. Fellow magicians allow me to introduce Magician Erick Olson.

Charles Joseph Carter
1874—1936



Born in New Castle, Pennsylvania Carter began his career as a journalist and lawyer. As time passed, he grew an interest in magic. Due to stiff competition from the number of magic acts on the American stages at the time, Carter opted to pursue his career abroad, where he achieved his greatest fame. Among the highlights of Carter's stage performances during his career were the classic "sawing a woman in half" illusion (an elaborate surgical-themed version with "nurses" in attendance), making a live elephant disappear and "cheating the gallows", where a shrouded Carter would vanish, just as he dropped at the end of a hangman's noose.

Carter's first theatrical experience occurred at the Herzog's museum and Pat Harris' Masonic Temple in Baltimore at the age of 10, where he appeared as "Master Charles Carter the Original Boy Magician".

Carter purchased the famous Martinka Magic Palace in 1917, a time when he was unable to continue his world touring magic show. The story goes that he kept his lion, Monty in the back room of the shop and when it would roar, the startled customers would run for the door.

He died on February 13, 1936, aged 61, in India.

(source: Wikipedia)

From Kissimmee, Florida

MH: Eric, allow me a moment to thank you for spending some of your valuable time today in doing this interview. I really do appreciate it and I am confident my fellow magicians back in Little Rock, Arkansas - Ring 29 will share the same sentiment.

I favor a few "standard" questions for an ice-breaker so here we go...

"What is your favorite style of magic?"

EO: "You know, I have loved everything throughout the years. There was a time in the eighties where I was doing Copper-field illusions so my favorite kind was illusions at that time. The times have changed and I think the one good thing about close-up magic is that you can do it anywhere. Things are transitioning into loving that style in that where ever you are at, close-up style, parlor any size of place, it could be in a restaurant or even if someone just corners you or with a small group of twenty to twenty-five people you can entertain them."

MH: "Who is your favorite magician?"

EO: "Oh boy, that's a tough one! You know what, I don't think I have a favorite because there are all sorts of different styles and plus having Wizardz I have seen for the last almost nine years every style of magic and performers from all over the world that one week it could be Henry Evans the next week it could be Shoot Ogawa Just because I'm on that high from the last person that performed here. I see so much...I don't have a favorite. I get so inspired by something different whether it is comedy or a mentalist or close-up guy. And when out of town I go check out other shows too."

MH: "Ok, tell us a little about Erick Olson, the magician."

EO: "I started magic in the third grade. I saw the movie Houdini with Tony Curtis and I was hooked...I might have to learn how to get out of handcuffs. I thought that was important. I asked the librarian if they had any books on Houdini and she said no but they only had books on magic. And I thought, you could learn secrets...because I thought it was all supposed to be secret and how can they put it into a book. I was in third grade and my mind was blown because you could get a book with secrets. I checked out one book then two books and went to check out the third book the librarian wouldn't let me check out the third book. She said, I'm not going to check out the third book if you're not going to do something for the whole class. I said what? She goes, what is the point of you looking at these books if you are not going to do anything with it? If you are interested in something else, start checking out those books or next week do a trick for all the kids. At library time you can check out the third book. And that's what I did and since then I am one-hundred percent hooked. It was a drug right from then."

MH: "Are you originally from the Orlando area?"

EO: "No, I am originally from Wisconsin. Yeah, its hard to be a performer from Wisconsin, here pick a card MOOOO! I was right on the border with Illinois so I was technically like an hour or so from Chicago so I got to spend a lot of time with Don Alan and Eugene Burger the Chicago magicians. Now in the seventies, magic was the pinnacle in Chicago...the top magicians were from Chicago. As I got old enough to go to New York Lounge and those clubs...those were all faded out by the time I was old enough and there were no more of those magic clubs in Chicago so I kind of missed the peek but got to meet all those guys that performed in Chicago."

MH: "What is the appeal to magic for you?"

EO: "I think its that you can do something that someone else can't do and they are so impressed they want to see it again. It's not like I can fix an car and you can't, its more like, Oh! Do that again! I think that probably the itch or the high where you just want to get that reaction over and over and over again from people."

MH: Well, I was a little questionable about this next one I found it kind of interesting the more I read it and I tried to answer it for myself...So, what percentage of magic in your repertoire is original as opposed to magic that other magicians have performed?"

EO: "I don't think the tricks I do are original it's the way I present them, just the presentation. I do a lot of trade show stuff now so a lot of my presentation are kind of geared toward the corporate event. I wouldn't do the same lines at a corporate event that I would do at trade shows because I gear certain tricks toward that trade show market. With a corporate event, I can include their lingo and logo information. I'm so focused on making sure my magic matches with the company, that's where I spend my time."

MH: "When you were younger, no specific age or anything, but were your family and friends supportive of this idea of being a magician?"

EO: "Yeah, I think my Mom and Grandma were supportive, they found it was for me. I don't know of anybody who actually thought it was going to become a career. I still get relatives who say, so you do card tricks for a living? ...Well it's a little more than that! (*laughter*) I had a pretty strong base but I don't think anyone thought I would do it for a job, have a wife and kids and cars."

MH: "Was there anyone in your family who were performers?"

EO: "No. No performers. Not even in the past. I've asked. I am the first performer in the bloodline!"

MH: "So it all falls to the librarian and those two books."

EO: "That's correct."

MH: "If you were given the opportunity to change anything in the world of magic what specifically would you change and how would you make that change?"



EO: "I think...I wish we could make brick and mortars strong again. There is nothing better than that feeling of going in and the guy behind the counter demo something and go, nope, do something else and then you hit that one where that's the one I want. This online, one angle shooting of a trick with the fake audience going Woo Hoo! so you think you are going to get that reaction which you aren't going to get. Compared to what you see live in a magic shop you knew if it hit you legitimately if it is your style. I just wish there were more brick and mortars instead of the online magic."

MH: "What do you think you might do to change it? This is a pretty big order."

EO: I think we need to figure out how to make it unique and special again, like don't have every magic shop with a hundred coloring books, maybe less tricks you can buy. Maybe more spending time with the guy behind the counter almost like a mentor teaching you with a normal deck of cards. Then you pay for that time...I don't know, something like that...it needs to be more mysterious and bring back that Haaah! Oh, you get to go back to that magic shop...instead of oh, I can just buy a trick online...anybody can buy tricks online."

MH: "As a corporate magician what has been the single most challenging occurrence during one of your performances and how did you address it?"

EO: "Mixed audiences where you get or when they don't tell you companies all come together from not only different locations where they all might not know each other but different countries. I've been to a couple where I have done a couple of jokes and you don't hear a smattering of laughter. When I find out why, I find it is an international group and the agent just didn't do the research to tell you ahead of time. So then I realize, ok, less comedy and maybe a little more stronger magic to make it through that evening of entertainment. I think that's the hardest...but with strolling magic there is no language barrier, you know, Professor's Nightmare, you can pass the ropes out and people understand they're stretching. Its when you are on stage for an international audience that can be a little tricky."

MH: "Tell me a little about the history of the theater here and how you got started."

EO: It will be nine years in August here. We were looking for a room, I had just got done doing the Magic Castle, I did the Parlor room which is, I think, is eighty-five seats in there. And I thought, wow, if I could find a fifty-seat room where I could work on more of a parlor show. We were looking around and we found this room and we thought it is a little too small to be honest. As we are walking out we bump into an employee...How can we help you?...Looking for a room we can do

magic in...Oh, the hotel manager is here today it would be a good day to talk to him. We went into the office and uh...he said, What is this going to cost me? Cost you? Nothing I'm wanting to put a show in here and make more money on drinks from the bar and this and that or whatever. And he goes, Can you start next week! You gotta give us more time than that I need to advertise and all that."

"So, the original thought was I was going to be here every Monday and this would be the room to break in all my material before corporate events...you can't break in material at a corporate event. Then I got lucky...Michael Ammar lives in town now, this is like eight years ago, he goes, Hey Erick I'm working on a new lecture tour I heard you started a little room would you mind if I did some time? I'm like, no, that would be great because I had some repeat business like two weeks in a row and wasn't changing my audience, it wasn't from the hotel it was locals going Oh, that was fun, I'll come back again. And so he did some time and then the next week we got lucky as Doc Eason was in town so he did time and it steam-rolled into this thing where now its not my room it's the magic worlds room and I just host it and now I have a little time to work on whatever I need to work on. So, yes, its funny how it changed into this almost like a comedy club of magic over my weekly venue."

MH: "What kind of challenges have you encountered since opening Wizardz?"

EO: "Everything from being consistent because there are a couple days of the year either right after a hurricane or when kids are going back to school, this transition time until they get out of school those couple of weeks are coming up it will be a little slower. You have to know that you can't close all the time...I just feel that consistency is the key. So you know you have ups and downs but as long as you are consistent it all comes back around. The hotel doesn't really bother us they just let us do our thing so I've been real fortunate there. I have a good base...I have Snow Birds a certain time of year that always come. Once the summer hits I get tourists and this time of year there will be more magicians in the audience because they have nothing going on right now. I'm lucky to have a good base and I think that's a key to any business especially a show like this where you know you are guaranteed at least twenty every week."

MH: "You've mentioned a few already but you bring in some heavy hitters for the show. Of all the performers who has been your favorite and why? I know we've already mentioned something like this, but more specific to the theater performers."

EO: "I'll give you a few. The ones that have really made an impact and I can't get out of my head, Henry Evans. Oh my gosh, when he was performing he was just rockin' and he even said he was on fire so much he knew what he said, I know, I open the door and I fly! I am that good tonight! Shoot Ogawa is always like, he is a real magician. He always goes, You know, Oh, very easy! Yeah, very easy for you. Rocko did this room, amazing. We had plastic down but it didn't matter, there was stuff everywhere when he got done! Johnathan Pendragon was nice enough to do my room. I used to watch him on television doing his big illusions making hundreds of thousands of dollars and he said, No Erick, I'm going to do your little room for you. He did his parlor show in here. So there are some memories in here like that where I am still in shock. I should do the count. I've had at least fifteen-twenty FISM winners in here like David Stone and Michael Ammar I always think about just the FISM winners who have performed in this room is amazing. Its my birthday party every Monday! Every Monday I get to see a magician, that's what I call it, my birthday party because they are working a birthday party size room and I get to see them."

MH: "Obviously you do not have a real selection process for who performs."

EO: "When people are coming into town and we've never heard of them we say to send us a link to your video or website or whatever and some guys will say well I don't have that. Well, then maybe you are not ready yet to perform here because we really want to keep the level...if I just put everybody in here it would be not consistent. People kind of know now that we're getting heavy hitters like Ammar and Shoot and Pendragon. If you are not to that level...the audience is still great here but you can feel the difference in that energy. *Erick, you have some of the best names...*if I got every person then I think the word would get out that he just books anybody. We have a few guys who look over the stuff for me that come every week or one of the other magicians give suggestions especially if they are from a different country. I'll have guys call me saying, *Erick my friends from England are coming in, I'm telling you, he will kill!* Ok, I trust you."

MH: “So we know that Wizardz isn’t the only place that you provide magic at, you actually do the show yourself at Houdini’s Hidden Theater. “Tell us a little about your show there.”

EO: “Well, its thirty-five seats more comedy club look because it has cocktail tables and stuff. You can order dinner before the show and its an hour long show. I still call it a parlor show and it is a little bigger than this room. That’s really become the room I dreamt this to be originally, isn’t that funny? For a while too I was doing Orange Lake Resort for eight years doing my stand-up comedy clean show but then management changed over then they said they were going to make the banquet room a game room or something. So I actually had three shows along the same street.”

MH: “So is Houdini’s the place you break in your corporate event stuff?”

EO: “That is where I have definitely been able to get my parlor show because some of these corporate event aren’t always huge so like a lot of times sometimes they are big and I have used a big screen once. Lately I’ve been getting a lot of these morning break-out sessions where they want between twenty-five and thirty people only so you want more of an intimate personal look at me type of show. I’ve really made that size show so at anytime I can do a high-end house party or a small corporate that’s the show I do. And my wife says oh, just do your Houdini’s show at this one. She’ll tell me which show I should do because she books all my shows.”

MH: “Magic shows have a lot of comedy built in, so why add comedy to magic? Hasn’t magic been straight for centuries?”

EO: “Yeah, I think that they have just learned to touch another sense. Not that you can’t be a serious magician and have a beautiful show because I’ve seen some real serious shows that had beautiful magic. I think in the eighties people like *The Amazing Johnathan* or *John Ferrentino* are just strictly at the other end where there is hardly any magic and more comedy was popular. Now I think its kind of just merged where you put a few one-liners in there and then a little more magic and I think it’s a nice blend I think everyone is doing now. If you don’t like the magic, you’ll like the comedy. If you don’t like the comedy, you’ll like the magic.”

MH: “Do you stick with the comedy style routine or do the straight stuff at times?”

EO: “I always say there is *me* in it and *me* is more light-hearted so no matter what I can’t take it out. Even in my trade shows I have people come up and go I thought you were just a comedian but then you did some magic so yeah, it throws them off, I can’t help myself. And most trade show guys are a little more um...real serious. Don’t get me wrong, I get the corporate thing across but not until the end. I’m trying to make them all laugh and have other people gather around wondering why they are laughing and then I hit them with the message at the end.”

MH: “Last question. Have you ever performed large stage productions with props and boxes for example, like Zig Zag.”

EO: “Yeah, I did a full illusion show. In fact, in ninety-six I was in Japan for six months and I did a complete illusion show. I did Fire Cage, Broom Suspension, Disembodied, Light Bulbs through Girl, Twister so that was going through my Copperfield phase and I had my long mullet hair. Its kind of good that whole fad has transitioned out because illusions are running five-ten grand and they are getting more and more for maybe two minutes of entertainment. Where with little comedy magic you can do a thirty dollar routine and get ten minutes and I don’t have to pay for the assistant I don’t have to spend two hours to set up, two hours to tear down. When Copperfield was on television we all thought to be a magician we had to have a big box. Then Blaine got on television and all you need is a deck of cards to be a magician. So I think there needs to be a little merge between them. I don’t think you need to try to just be David Blaine or just Copperfield and play the rock music, cram a girl in a box and you are a magician. There needs to be a blend.”

Final words. Fellow magicians, if you are ever in the Orlando area and you want to be entertained by something other than the standard tourist stops, please set aside some time on a Monday night and take in a show at Wizardz and say hello to Erick and Kim. I promise, you will not be disappointed. Now for a quick plug to their websites:

For Monday night shows: www.wizardzmagictheater.com

For Saturday night shows: www.houdinistheater.com



Classic Magic: Cups and Balls

Blast from the Past

by Mike Curtis, Ring 29 Historian

This month's report is a 20 year look back to Ring activities in June of 1998. It was a month packed with exceptional magic and fraternal friendship. The President at that time was Jim Henson and the Secretary was Bill Fulton. The Ring met monthly at the Baptist Medical Center, Room 20.

"Ring 29 has had a busy month. We installed our new officers this month -- Jim Henson, President; Damon Reinbold, Vice President; Bill Fulton, Secretary; James Kinsey, Treasurer; Derrick Rose, Sergeant at Arms; Mike Curtis, Historian - using our revised installation Ceremony. We got together with Ring 16 in Memphis and Ring 308 in Searcy, Arkansas to attend the Brett Daniels show at the Gold Strike Casino. His show is a must see magical event. He met with us after the show for a long talk and a tour back stage.

Aldo Colombini returned with a new lecture for the Ring. The first half of his lecture was card magic from his lecture notes and books. He showed us a Card to Wallet method that was so simple and did not use palming. He demonstrated his new Ring Around Twice and a new Cone, Ball and Silk routine. Aldo is one of the best entertainers and lecturers the Ring has seen.

We are working to develop a closer relationship with Ring 16 in Memphis. We presented them with a copy of our newly revised Members Handbook and Ring Constitution.

We have begun work on the 1999 I.B.M. Convention in Little Rock by setting up our committees for the event. We are also turning in a Ring Quality Report to the I.B.M. We are presently tabulating all our volunteer efforts. The Ring magicians will be replacing Ronald McDonald at the Arkansas Children's Hospital on "Heart Day."

The theme for our monthly meeting was "Sleight of Hand." Greg Gillis presented our monthly teach-in on the use of the Pro-Control and J.C. Wagner's Torn and

Cups and Balls

The effect, also known as acetabula et calculi, was performed by Roman conjurers as far back as two thousand years ago, as referred to in Seneca's 45th Epistle to Lucilius.

Such quibbles are just as harmlessly deceptive as the juggler's cup and dice, in which it is the very trickery that pleases me. But show me how the trick is done, and I have lost my interest therein.

One popularly circulated picture, thought to date from 2500 B.C. from the walls of a burial chamber in Beni Hasan, Egypt, shows two men kneeling over four inverted bowls. It was taken by early Egyptologists Wilkinson and Newberry as evidence that the cups and balls effect, or its related deceptive gambling game, thimblery, possibly dates back to Ancient Egypt. Because of its context, modern Egyptologists regard the image as a game using pots or cups but details of the game are unknown. The illustration is unique in ancient Egyptian art, so whether or not the game utilizes sleight of hand trickery may never be known unless a future discovery produces a similar image in a more explanatory context.

(source: Wikipedia)



Hieronymus Bosch: The Conjurer, 1475–1480. Notice the person on the far left is stealing the man's purse while he is distracted by the game.

Restored Card. Bill Fulton led off the performances with Paul Gertner's Triple Dilemma. Dan Hecke showed us the Dictator, a new version of Pete Lentiniz's Lockup where a spectator's signed card penetrates through a locked padlock. Dan also performed a sucker card trick and one trick where the cards kept turning over as they were counted. Lynn Austin demonstrated a Hot Rod effect and Coins Through the Handkerchief. Our new President, Jim Henson, pulled a joke Dollar Through the Pants on us.

Chris Westfall presented us with a Three Card Monte that we all agreed was one of the best we had seen. Derrick Rose demonstrated Jay Sankey's Time Warp and Greg Gillis finished the evening with Wing Tip Soo, a Silver-Copper-Brass routine."

What an action packed month! There was the installation of new officers and the memorable trip to the Brett Daniels' show. The trip eastward was a treat for all who attended. And, of course, the Colombini lecture was top notch. On top of that there were great routines presented by Ring members and with sights on the upcoming I. B. M. convention in Little Rock, there was also an air of excitement within the Ring that would build as the convention drew closer. And the magic continues . . .

Until next time, remember, the past can be that reservoir of knowledge to help fill the voids of the present.

Your humble historian, Mike Curtis.

IN THE NEWS

by Dennis Schick

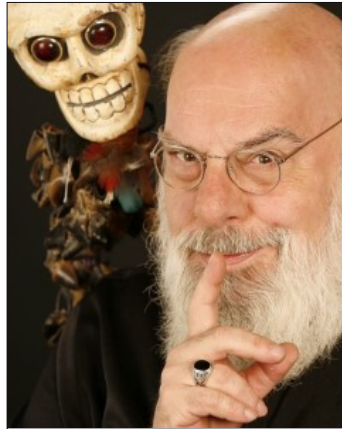
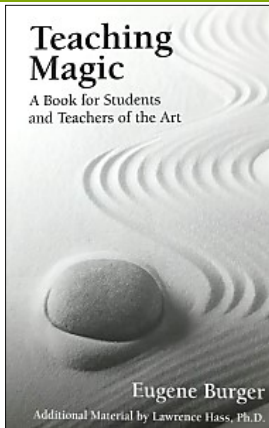
Noticed that McLarty Mazda is using a "Magic theme" in its television commercials. The one we saw Monday morning, June 21 on Channel 7 opens with a magician holding a fan of playing cards, while saying: "Magic can be a lot of fun," while one card rises up from the fan, and then out of the fan, before he grabs it. He is identified as "Wes Thomas, McLarty Mazda Dealer Partner."

In the May 15 issue of the Arkansas Democrat-Gazette, a regular travel feature — "Are we there yet?" — was all about the relocated "Odditorium" in Hot Springs. It is the creation of Maxwell Blade, who opened it several years ago next door to his magic theater on Central Avenue. He has moved the museum of oddities inside his new magic theater, a mile or so north in the old Malco Theater, where he used to perform. He now had a "whole new magic show" since he has a bigger stage. He has brought back many of his stage illusions from his earlier show.



During the week of May 21, Democrat-Gazette television columnist Michael Storey announced what television shows had been renewed and which ones had been canceled for the 2018-19 season. He told readers that one of the shows ABC has not renewed is "Deception," the magician-based police drama on Sunday nights. While most of the episodes were enjoyable, some were too complicated and a bit over-the-top for many viewers.

In Review



Teaching Magic - A Book for Students and Teachers of the Art

Teaching Magic, A Book for Students and Teachers of the Art

-Eugene Burger and Lawrence Haas

Review by Marty Haughn

I recently had the opportunity to purchase this book at the 2018 Cavalcade of Magic from Jim Henson.

Let me begin by stating that you cannot let the title of this book keep you from reading it. Yes, it is not loaded with the kind of magic one would expect. This book contains another sort of magic where I firmly believe every magician should read over and over again. If you do not have this book in your library, I highly recommend you find one of your own. Now, on with the review.

Initially I was a bit confused when I began reading but quickly realized the title was the book.

Generally I believe most magicians who study the works of others expect to be taught how to do tricks developed by the author. In some regard this is true with "Teaching Magic". Readers are in fact taught a few select tricks from both authors and are worth learning and understanding near the end of the book.

The pages preceding these tricks is where the true learning is to be had.

Understand that this book is not necessarily for just magicians but can be used by any teacher in any field. The bits of information and advice provided is not only valuable but extremely usable in many classroom or lecture environments.

Ok, so you are not a teacher, that is fine, but as a magician the information is still just as valuable if not more so to you.

I won't give away much here but the following bits from the book I hope will inspire you to take a chance, purchase the book and learn...it is an easy read.

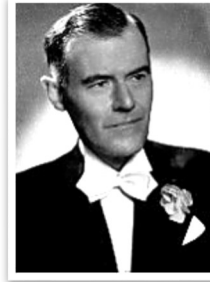
Excerpt from Essay 2 "Turning Our Excitement into a Dream"

Question from a seminar participant: *Tulsa, Oklahoma*

"...As I read through the topics submitted at the Tulsa seminar, one of them instantly made me stop. It said simply, Conquering nerves before a performance.

Short and direct. I is an issue Jeff (McBride), Larry (Haas) and I are asked about repeatedly-in country after country. Stated as a question, it is: How Shall we conquer our nerves before our performances?

Dr. Harlan Tarbell



1890 - 1960

Born in Delavan, Illinois. Inspired at age 11 seeing White the Magician. Learned at age 14 from traveling salesman. Naprapathist (a form of homeopathy) and semi-pro magician. Then pro magician.

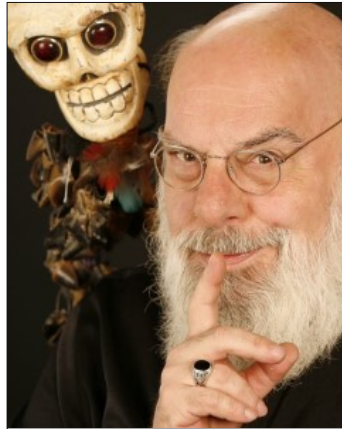
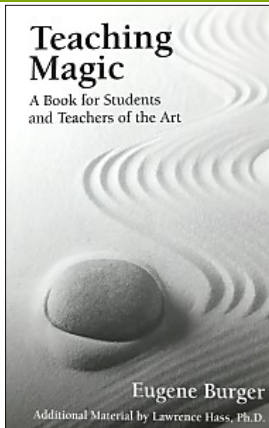
Publishers T. Grant Cooke and Walter A. Jordan developed an interest in producing a correspondence course in magic in the mid-1920s. A few months before his death, Harry Houdini was approached to author the course; Houdini declined but recommended Tarbell. Cook and Jordan hired Tarbell and Walter Baker, another Chicago-area magician, to work on the project, but Baker dropped out of the project in its early stages to concentrate on his performances. The publishers allotted Tarbell \$50,000 for the course, which he finished in 1928, producing 60 correspondence lessons with at least 3,100 illustrations.

Tarbell later discussed the philosophy behind his course: "There is a big difference between a magician and a man who does tricks...Fundamentally, the making of a magician is no different than the making of other professional people. One must be trained in the mechanics, the alternate methods and be skilled in the presentation in order to meet any conditions which may arise." Unlike other magic courses which placed a greater emphasis on self-working illusions, Tarbell began with fundamental drills and practice sessions involving body position, movement, and sleight-of-hand techniques which were to be incorporated into actual tricks in future lessons.

Invented over 200 effects, including color-changing handkerchief (c1905), Chines Laundry Ticket (by 1906), Tarbell Rope Trick (c1919), and Tarbell Egg Bag (1927).

(source: Wikipedia)

In Review



Teaching Magic - A Book for Students and Teachers of the Art

The question, of course, this is not unique to magicians. It is a question many individuals who must present *anything* before a group of people would like to have answered.

If I am not adequately prepared and rehearsed, if I did not do my homework, fear and terror might indeed be the most realistic and honest response I can have."

This essay first appeared in the March 2012 Museletter for the Magic and Mystery School

Essay 3 "Method and Effect"

"...As Jeff McBride often points out, the people who most enjoy this performances are very often the one who know exactly how the magic is methodologically accomplished. Personally, I feel that every great piece of magic has an integrity of its own and an appeal that reaches beyond knowing secrets and methods..."

"...But there is something rather depressing here, isn't there? As we move into the twenty-first century it seems that more and more emphasis is being placed on *magic methods and secrets* and less emphasis is being given to magical effects. Of course, the balance between these two poles, method and effect, is constantly changing. My point is that we are now living in a period where the balance seems to be moving steadily toward the pole of method..."

This essay first appeared in the January 2016 Museletter for the Magic and Mystery School

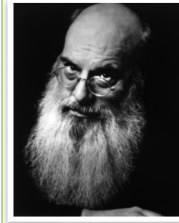
To sum up the contents of this fantastic read, there are several essays which hit on topics for not just magicians, but teachers and instructors. At about mid-way of the book, Mr. Burger and Mr. Haas provide the reader with several of their unpublished or videoed favorite close-up routines, *"at least not in their current form."*

And finally, the last section offers the opportunity for the reader to see questions asked by other magicians to Mr. Burger.

"This is a place where seeds of personal growth can sprout and become strong."

This book has quickly become my favorite read. I cannot wait to use the advice in the classroom gained by **Teaching Magic**. —MH

Eugene Burger



1939 - 2017

He was born in 1939 and was based in Chicago, Illinois. He was reputed for his close-up skills and his work in mentalism and bizarre magic.

Burger was also a philosopher and a historian of religion.

He had degrees in philosophy and earned a Bachelor of Divinity degree in 1964 from Yale University and taught university courses in comparative religion and philosophy.

Burger frequently taught at the McBride Magic & Mystery School in Las Vegas, Nevada.

He was the author of books on the presentation of close up magic and was featured on several instructional DVDs and videos for magicians. He produced an audio program called Growing in the Art of Magic.

Eugene was Chicago's best magician and served as Dean of Jeff McBride's Magic & Mystery School in Las Vegas. During his life, Eugene wrote 15 best-selling books on magic, which have been translated into several languages.

He starred in the biographical documentary "A Magical Vision," produced and directed by Michael Caplan. His exceptional presence led to numerous television appearances in Great Britain, Canada, Belgium, Finland and Japan.

In the United States, he was profiled twice on CNN and appeared in such highly acclaimed shows as "The Art of Magic" on PBS and "Mysteries of Magic" on The Learning Channel. The master teacher also appeared in eight instructional videos and lectured extensively to magicians' groups in over a dozen countries.

Eugene died in Chicago on August 8, 2017 from terminal cancer. He was 78.



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Mailing Lists

In addition to this newsletter Members can receive last minute email information on meetings, events, and lectures. If you wish to be added to our email list, please contact *Treasurer Col. James Kinsey*.

LittleRockMagic.net

Our website has been filled with a wealth of information to assist our members and potential members. New features are being added daily. Check out the Ring 29 Highlights video, the Magicians for Hire page, or the Ring 29 Event Calendar.



JUNE

June 7
Close-up Competition

June 11
Trevor Duffy Lecture

JULY

July 5
Installation of Officers

AUGUST

August 2
Ring Meeting

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