



THE PERFORMER



IBM Little Rock Ring 29

September 2018

In the News

SHIN LIM WINS AMERICA'S GOT TALENT

If you watch any television and one of those shows is America's Got Talent (AGT), then you know the story. Shin Lim is a marvel to watch. If you have not seen any of his acts on AGT and are interested, I am sure YouTube has them all by now. Go check out the winning routines...Marty



Suffering from carpal tunnel syndrome and a career-ending injury to his thumb tendons, Shin Lim had a tough start in his journey through sleight of hand magic. Despite all of this, through painstakingly hard work and perseverance, Shin Lim is now the reigning world FISM champion for close-up magic.

A self-proclaimed "sleight of hand artist," Shin Lim admits he is not actually a magician or a wizard, and has no intention of lying to the audience. He performs carefully choreographed routines rather than pretending to defy the laws of physics. Combining dexterity, preci-

sion and grace, he has distilled a lifetime of training into a devious display of dancing digits. His mind-blowing finger moves are so masterful that the audience is left to wonder if what their eyes have seen is truly possible.

According to both Simon and Howie, Shin Lim is "the BEST close-up magician they have ever seen."

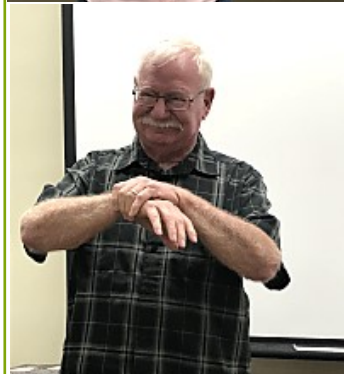
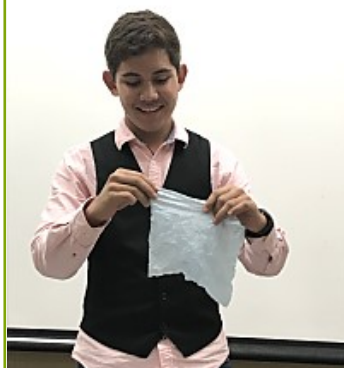
Shin previously appeared on Penn & Teller: Fool Us and fooled them twice

Ring 29 News

Please take note of the calendar of events. We have tried to outline everything scheduled for Ring 29 through July of 2019. If you are interested in doing a mini lecture or being the emcee for one of the meetings please get with Jo Jones or one of the club officers to make arrangements. You will find the calendar on page 14 of this newsletter and soon to be on the Ring website.

Sneak Peek

Adrien had us fooled with his rendition of TnR Napkin...read about it on page 3.



As promised, he is back! Check out part two of "The Bucher Files". *It all starts on page 5...*

In This Issue

- 2 - President's Corner
- 3 - Meeting Minutes
- 5 - In the Spotlight
- 10 - Blast from the Past
- 12 - Magic History
- 13 - Club Contacts
- 14 - Events Calendar



Dane and Jo working it out.

President's Corner

by Jo Jones, Ring 29 President

Hello Magician Friends!

Ring 29 had a good attendance at the September meeting despite the rainy, very messy weather.

Calendars will be available at the next meeting to give everyone a heads-up about each meeting throughout this next year. It will also be posted for those who are unable to be at the meetings

We had a great time at the meeting. Jim Henson taught us how to make and perform Card Cube. Some of us found it more difficult to make than others, it was a fun learning experience and we all took home a prop that Jim made or the one we made ourselves. Thanks, Jim!!!

We had five who performed and four of them did their own take on the "cut and restore napkin" as well as performing other magic. Those performing were Adrian Steelman, Dane Dover, Jon Bucher, Derrick Rose and Jo Jones. Everyone did a great job! Thanks to all of the performers!!!

Dan Hecke will bring a mini-lecture on book tests at the October meeting. Bring a book test you use or like to share during the magic portion of the meeting. If you don't do a book test or something similar, bring some Halloween magic to perform. Mike Jones will be our emcee.

Please come to the October meeting. We miss you when you do not attend. It is so much fun to share our magic talents with others. It is a great growing experience for everyone who comes.

So, I hope to see you at the October 4th meeting at Baptist in Classroom #1.

See you soon! Magically yours,

Jo



Jo Jones



Adrien figured out the secret and is sharing how to make a "Card Cube" with Jon.

Ring 29 Report

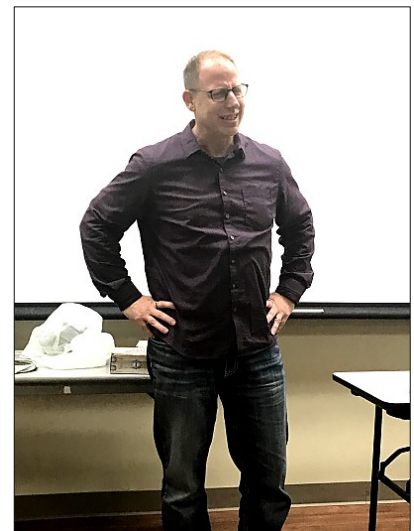
by Gary Fambrough, Ring 29 Secretary

Ring 29 met Thursday, September 6th at 6:45 pm in Classroom #1 at Baptist Hospital in Little Rock, AR. We had a good attendance with over 18 present and accounted for. Not a bad turnout in my opinion. As is the norm, club President, Jo Jones, presided over the meeting and started off with announcements.

Some things to look forward to on the upcoming calendar are the October 4th meeting with the theme to be Halloween magic and our November 1st meeting where Dane Dover talks about impromptu magic. Of course our annual Christmas celebration is January 12th with dinner prior to the show. December meeting activities are still in the planning phase.

We had a tremendous group of over 40 people travel to Hot Springs in August for dinner and a show. All who attended got to see the new Maxwell Blade museum and theater with a fantastic performance. It's really great to have Maxwell in Arkansas. You can learn more about Maxwell Blade here: <https://www.maxwellblade.com/>

Arkansas is home to some really talented folks. Next up was our very own Ralph Felder to speak about his new book, Mapping Miracles: Workable Ways to Meaningful Magic. It is available at Penguin Magic among other known retail outlets for books on magic. For those that attended the meeting, Ralph offered a discounted price for purchasing a bound copy. Lots of good information in the book for beginners and experts alike.



Gary Fambrough

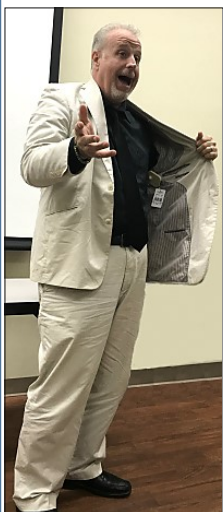
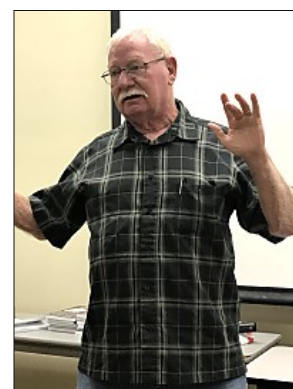
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On with the performances. Torn and Restored quickly became the night's impromptu theme as several were performing torn and restored somethings or others. Jim Henson started things off with a demonstration of how to fold a card cube. Additionally, he offered up several production routines for the resulting cube.



Adrian Steelman ripped right through a torn and restored napkin routine. His variation used a tin with a blue napkin that offered a nice touch. Dane Dover presented a nice rendition of invisible deck followed by a Dimes and Pennies prediction trick. Dimes and pennies because as magicians we are all broke and don't have the luxury of quarters. :)

Jon Bucher impressed everyone by demonstrating how at a recent school performance he vanished a beautiful silk inside a fancy ornate tube and amazed absolutely no one. Not a single child. He went on to talk about how he then performed the most traditional torn and restored napkin trick which seemed to peak their interest entirely. Just goes to show that sometimes simple is better.



Derrick Rose showed off his new sport coat. Dan Hecke (who assisted Derrick) was able to correctly guess the cost of the coat which Derrick revealed to the audience on a price tag inside the jacket. This was a 'reel' neat trick! In keeping with the theme, Derrick followed this up with his (you guessed it) torn and restored napkin routine!

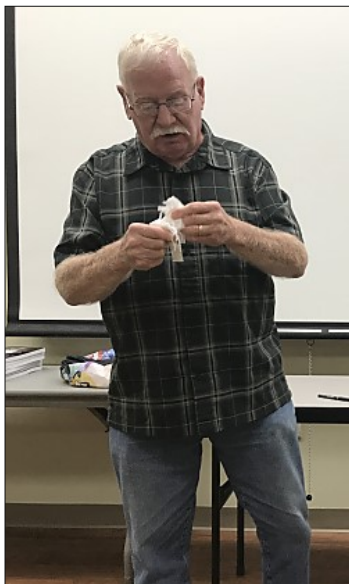
Last but not least, Jo finished up the night with Jan Hecke assisting. Jo selected 5 matching cards from different suits. They were separated into two piles. With each letter of "will the cards match" the card stack order was changed at random. However, at the end of each word the top card of each stack was shown to match!

Last but not least, I'd like to ask you to keep your thoughts and prayers with the Henson family and Jim's daughter, Christy, as she dealing with some health issues.

See you next month in Classroom #1!

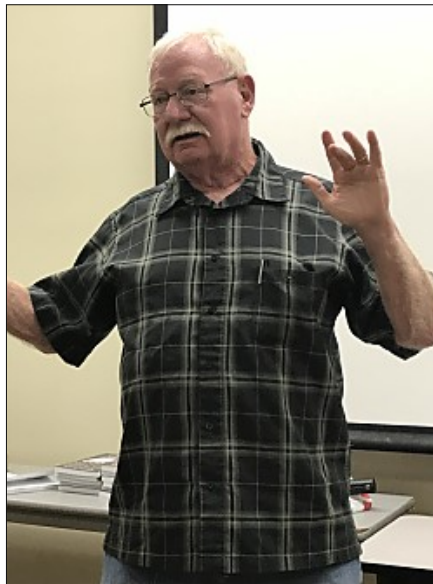
-- Gary Fambrough





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Jon "The Magic Man" Bucher



In the Spotlight

by Marty Haughn, Ring 29 Newsletter Editor



Are you ready for part 2? Sit back, relax and enjoy the ride...here we go!

MH: "What in your opinion do you think a magician is?"

JB: "Wow...When I think of magic the word entertainer comes up. I'm of the opinion no matter what you are doing on the stage in front of people like playing the guitar or the piano your ultimate goal is to entertain the audience. Classical music can be entertaining to people who like it. Some magicians absolutely bore me to death...I don't even watch Masters of Illusion on

television any more. I've seen it three times and it bores me to death to see somebody up there with boxes doing nothing more than dancing and making flourishes...I just won't watch it any more. To me that's not good magic but to the public it is good magic they like seeing that kind of stuff. I just don't like seeing it and don't like doing it that way. I'm going to put the blades in myself. When I owned the Zig Zag I put the blades in and did it like Harbin invented it with a person up on the stage with him.

I consider a magician...a magician should be an entertainer and the best they can be. You gotta fool people but you gotta entertain them while you are fooling them.

When people discover this (TT), I've known a few kids who have got these in magic kits for instance and they'll be talking about it and every once in a while I'll do a trick and I will use one (TT). And they will never know what I am using. I've had some times where I worked at one of the magic shops in Wichita and I would perform this particular trick with the handkerchief as close as you and I (which was about 3-4 feet) and I could sell them. I always performed it first then I would ask if they would be interested in buy this, how's this fit you? they would want it and then I would say I am going to show you how it is done and show the TT to them. They couldn't believe it. Could not believe it...simple things can be really entertaining."

It is scary just how expensive some of this stuff has gotten. I like having the magic shop around because you could go down and see it performed. Jim was so good about telling you if it was too expensive or over-priced. He was very good about that. I don't ever recall a time where he sold a trick that was above a kids ability. Too much ethics...no, you can't have too much ethics.

MH: This next question, in a way, goes back to what you were saying about Masters of Illusion. Disneyland employees find that the Magic Kingdom becomes less magical after working behind the scenes. What goes through your mind when watching a magician perform and who impresses you the most?

JB: When I watch a magician, I don't watch them like normal it's like you are jaded. You're not interested in being fooled because after a while there isn't a whole lot where you don't know what is going on. I always watch how the magicians present themselves. Are they entertaining when they perform? I know what some of the work is they go through because I've gone through it myself. Practicing something until you are sick of it and being able to do it with your eyes closed. I literally do some of my magic and practice with my eyes closed so I don't just rely on visibility. Eye contact with the audience is very important. For example, my son-in-law is a band director in Ft. Smith and they did a documentary on his band. The lady who did the documentary her daughter was in the band. That daughter got a job two summers ago in Disney World. Her mother went down to visit her and her mother was showing on Facebook twelve hour days this girl worked in a gift shop. Always having to be pleasant, always smiling and never looking unhappy. One of the rules they had, you were always happy, everybody is always happy at Disney World. In places like that you have to be. Everybody is there to have a good time. But after twelve hours a day, how happy can you be? It is like doing those six shows a day that I did for five days. The last show I had to be as fresh as the last show. Sometimes you just gotta dig it out.

MH: So of all of them you have watched, who impresses you the most?

JB:a very long pause.....I never watch Penn and Teller, um...who do I watch magic wise? It is going to be interesting to see Maxwell Blade tomorrow night. I haven't seen him in a long time. Who impresses me the most? I think for sheer ability now, I hate having to say this because it is an answer a lot of people would come up with. For the change in Aaron Acosta, when I first met him years ago when he dropped out of the club for a while and now he is back, he does some really difficult stuff. He works at it really hard he seems to have a natural ability to it. Who else do I watch? That is my problem, I don't watch very many. Here is my fear. Like Lance Burton, I do a ten minute act to music. I didn't watch any film about him for a long time...oooh, *I have got one for you! It just dawned on my who almost my idol is (Sorry gotta wait for it).*

I didn't watch Lance Burton because I did not want to do his stuff. I did not want to copy any of his movements. Same way with Channing Pollock I did not want to do anything he did. But the guy I, I've got a DVD of Fred Kaps. Fred Kaps won FISM four times, no one has ever done that. He stacked dice. His trick that I watched...he and I do the same tricks we just do them different. His smoking the thumb, I have played it over and over and over again in slow motion trying to figure out...I wrote Joe Stevens and asked if he had any idea. The gimmick that Fred Kaps uses to smoke his thumb and to show his hands constantly empty I can't figure out what it is. I bought every smoking the thumb trick that Jim Henson had and when he got a new one in he would call me and I would buy it, look at it and play with it trying to duplicate that. I would like to do the smoking the thumb into my act, I want to add it. But I haven't figured out how to do it. The one I found that looks the best costs six-hundred dollars and I'm not willing to put six-hundred dollars out just for something I might not like. But it looks great, it looks fantastic. but it's six-hundred dollars! They can keep it. That bit is not going into my act. I can't justify doing it but I like Fred Kaps' style. He is Dutch and he doesn't speak English or he didn't. He had a style and a very good looking guy with an up-beat style back when magicians wore tuxedos.

MH: Well, you know what mine is...Everyone has a favorite trick or routine they just cannot leave out of a show. Without exposing how things are accomplished tell us about your favorite and what makes it so favored by you?

JB: Mine is probably the same as yours. Something that is in every show I do is the production of a silk streamer from the air and then the vanish of it. Again, I have a little routine that is always the start of my show as is almost the same routine all the time. I have a kid trick that I got out of a magic book, Francis Ireland and Magic Incorporated wrote five books called "*Kid's Stuff*". Number five was a big thick book and it had a routine in there that was just the bare bones almost like a paragraph but it hit me...aw man. So I put together this routine. It takes anywhere from ten to fifteen minutes depending on the audience. I saw a magician John Shirley from Chicago when I was in St. Louis and he demonstrated some balloon work. That is what he was, a balloon worker, he appeared on the Ed Sullivan Show

I saw a magician John Shirley from Chicago when I was in St. Louis and he demonstrated some balloon work. That is what he was, a balloon worker, he appeared on the Ed Sullivan Show. I picked up a certain balloon animal from him I use in that act and I put three trick together. The first time I ever performed for a family group where kids were in the audience I always do this trick. I call it "*Spot the Wonder Dog*". It uses a large Gag Bag, the largest Gag Bag I could find for visibility. For a long time the "*Invisible Deck*" was in every banquet show I did. I did a study once, seventy-eight percent of my shows were repeat dates so I had to keep changing up things.

On stage, if the staging is right and is a full blown stage, I do a "*Dancing Handkerchief*". Only if it has theater lighting and I do one set routine. It requires a minimum of one assistant but I like to have two because they do the off-stage work. What else? Oh yes, at the 1975 convention in Little Rock, I lived in Kansas then and I drove in to attend. Terry Seabrook was the emcee one night. He was from England and it was his first United States appearance. He did a lecture and when he got done with that lecture I had four new tricks for my banquet show. One of them I never do until the end of the show.

One time I had to do a Jonesboro Club meeting, not a club meeting, we were appearing at the country club thing and three magicians were ahead of me. We had an interlude and I noticed while I was waiting to go on as I was the last performer some of the people were getting up and leaving because the guy just before me was just boring them to death. This is a crowd that was drinking and they want to have fun. So I cut out my entire act except for my closing trick which is a Terry Seabrook trick that I actually made and made two of them for Lou Holtz, coach of the Arkansas Razorbacks at the time. I demonstrated this trick to Lou Holtz and I got doe wit the final of it Lou Holtz fell out of his chair and onto his hands and knees slapping on the floor in the basement of MaryAnn Campbell's house and he asked me to make him one. I ended up making two over the years because he used them in his deal. I did that trick that night at the thing in Jonesboro because it is an instant laugh-getter. Its not even a real trick. Up until the very end you think its going to be the greatest masterpiece in the world. And now that I have taught it to Lou Holtz I open the trick by talking about Lou Holtz a little bit. That used to end all of my banquet shows.

MH: As all performers of any art knows there are very particular preshow preparations which need to be tended to. For you as a magician, what are some of these tasks you feel are necessary to address and how do you resolve any issues with them?

JB: I make a three-by-five card for every show I do listing all the tricks I am going to do. I start with three cards. The first card is a list of all the tricks I have available and then, based on experience, I will line them up in an order that flows. Then I pack up al the needed items for each trick and make sure I have it all. If it is a trick I haven't done in a while, I will go over the things required and almost perform the entire trick for myself making sure I haven't forgotten anything.

I appeared in a contest in Kansas City at my very first convention that I performed in and the guy who appeared before me forgot his magic wand and it was necessary for his act. So in the middle of his act he stops and says I need a magic wand, I forgot my magic wand. So I come out on stage with mine and give it to him. I have never ever forgotten that so I make a list and it depends on where I am going to perform and what tricks I am going to do as to what kind of a case I use. Do I use my suitcase table or do I use a pole table that is only about this big where everything fits in and is easy to carry. It depends on what I am going to do...what do I have to set things on, is there liquid involved...that requires even more. Then I throw in extra stuff just in case something goes wrong that I haven't planned on.

I was doing the silk to egg once in my tuxedo and I had put the real egg in this pocket (*pocket of trousers*). Well I had squatted down behind my table and it tightened up the pants and broke the egg in the pocket. (*laughter*) So what do you do? You go to the bathroom and pull out your pocket and wash it out and so you are working with a wet pocket and luckily the tuxedo doesn't show the wet spot. I had to replace that trick with something and that is why I always carry extras.

One time I was in Wichita and booked for a forty-five minute performance at a rural school and it snowed that night. We were expecting like fifty or sixty people to attend. It snowed so bad that only six people showed up. Back in those days I carried a close-up case with me so I did a close-up show by setting up and having them sit around me and did a thirty minute close-up show. I always have something like that...just in case because you never know. One of the rules I used to have was, it doesn't matter what venue, when I go somewhere I'm going to perform and not going to complain about all the cables for the band. I'll rearrange my stuff because I am a magician and should be able to overcome those barriers. Bands are notorious for cluttering up the stage. If you want to roll a table on you roll across cables and you can't. Sometimes you have to pick up the table to get by. So I always try to have something available because I don't want to have to tell someone that I cannot perform like this. I don't ever want to say that. It lowers me in the expectations of the promoters who have booked me.

MH: Final question Jon, but I do have an extra, unplanned question to ask after this one. When given the opportunity to talk with a young new magician or one who believes they want to be a magician, what advice would you give them to, make their journey happen?

JB: Number one, the practice bit. I always throw in the fact that it doesn't matter what you want to do, and I hit it on their level, are you a soccer player, football player, basketball player? Do you play in a band, play a guitar or play the trumpet? I doesn't matter what you are doing if you want to do it well you must practice what it is. Whatever the discipline is it has certain requirements to it and you have to be willing to practice. How much you practice will depend on how your success is. Some people have a natural ability to play or do certain things. Even they could improve with practice. I always hit them with that when we teach beginning magicians. We give them something they have to work on for a while and we also give them something that requires no work but they think about their presentation. Instant gratification. It seems as though the attention span of kids is getting shorter making it really hard.

Today I was waiting for Susan because she had the duty after school and just for the heck of it somebody had sent me a Facebook post on stacking dice, a YouTube video of kids stacking dice. One of them, he might have been in the second grade stacking dice doing dice stacking tricks. When I started very few people ever stacked dice and I've tried to teach some adults how to do it after they see me do my act and they want to learn. They never do it because it is so darned difficult to get the rhythm down. But here are these kids doing dice stacking and you know the fancy stuff they are doing is that when it works they jump up and say "We did it!" So now you think, how many times did it fail and you didn't record that? Everybody thinks they are doing something great, no, they got lucky. It reduces what I do that if a kid can do it, it cannot be that hard.

PRACTICE, PRACTICE, PRACTICE. No matter what it is, practice.

MH: You mentioned earlier in this interview that you dabbled with escapes. Can you tell us something about that like what got you interested?

JB: I did not consider myself a very good escape artist because I never did do the straight jacket escape and a lot of people had and it dawned on me that, maybe I over-thought it. To get put into a straight jacket which is supposed to hold criminally insane people or extremely insane people if you can get out of it that easy there has to be something that we do not know. So I never did like that, what I liked was escaping from fifty feet of rope. That looks very impressive. I never did do any dangerous stuff. I always considered catching a bullet with your teeth an escape thing because you are usually tied up, not usually but frequently tied up and somebody shoots an arrow at something and you are behind that something and if you don't get loose in time that's when they come to get you. Welllllll, *(chuckle)* in high school I tried to do the bullet catching trick. I even got a State Trooper in Kansas to loan me his service revolver because a friend of mine knew him and I was a high school student. Luckily the counselor heard about it along with the principle and said, no you can't do that. That's probably a good thing! *(laughter)*

I'm still wanting to do Harry Anderson's Handcuff thing because I do something like that. It was a phase I went through and then I rapidly decided this is not a phase I wanted. *(more laughter)*

With the revolver I had worked out how to switched out the bullet and this was before I knew there was a magic club in Wichita and had I been a member of that they would have convinced me not to do it. Luckily somebody snitched on me and I'm glad he did.

MH: The final part of this interview allows you to say anything you would like to those who read the newsletter. Is there anything you would care to add?

JB: I'm a firm believer in acquiring your own character. Who are you? I teach this to my students. If you are really serious about this, Who are you...? What kind of a person are you...? Are you funny? Are you serious? Do you have a persona that indicates mentalism would be a good thing? You have to know who you are to know what kind of magic you are going to do. So you have to figure that out like little details of what are you going to wear? How are you going to speak? If you are on stage speaking, one of my pet peeves, and no one can hear you, you might as well sit down. If you are going to be doing any kind of a trick where people can't see really well...you may as well sit down. Frequently when we are doing stuff *(Jon now pulls out a stapler of all things that has a light on it! Used as his example)* and this is the completion of a trick, whatever it was, we make a quick movement then we move. There are points in a trick where you need to stop and give the audience time to see what in the devil you have in your hand and what did you just do. Not every one will pick up on things very fast.

I was at a magic club meeting once and the person did a really neat card trick. A little more complicated than I wanted because I don't believe in doing a lot of fancy cuts because it makes you look like you are doing something sneaky. I try to keep it very simple so it doesn't look like I am doing any kind of sleights or things. And I hate somebody saying things like no holes, no gaffs no fakes. Using laypeople shouldn't hear. The guy came to the end of the trick but instead of making it easy for people to see the card he kept it moving and put it away real quick when he should have held it still. When I do the "Invisible Deck" and I flip that card around at the end, I freeze. I give people time to see that this is the card. We had been joking and having a good time laughing so I always pause a second just before I flip it around..."and you picked the eight of clubs"...then I will look at it then flip it around. That is when I hold it there so everyone can see it. It is a pet peeve of mine...when you get old and cranky you have pet peeves...(laughter breakdown) What I want all magicians to do is to make the craft better.

Audiences are different now than they were thirty-forty-fifty years ago when I first started doing this when the audiences can sit for a while and watch something. In Houdini's day he would be somewhere thirty minutes hidden from sight and a band would play when Houdini was not there he would sit...that doesn't work now. Now days we have fifteen minutes on a television then you got time to get up and go to the bathroom or get something to eat. Then you go back for ten more minutes then you have five minutes of commercials. With everything we are doing the attention span is getting shorter and shorter and we have to play to that because audiences are changing and we have to keep up with the audience.

As a normal rule, human beings don't like change. I've changed some tricks because of the way the audience is and you have to be prepared to make a change. Somebody once wrote that if you are going to improve your act, no matter whether you love it or not, you should always be replacing the weakest trick in your act with something new. It is difficult as we all have pet tricks we want to do. I would love to do the dancing handkerchief everywhere I do a show but I can't. I haven't done it for four years.

MH: Jon, I want to thank you for taking time out of your busy day to do this interview. It not only has been interesting but entertaining and educational as well.

There is a lot to be learned out of this interview and I am so glad to have done it. This will be one of those I read time and time again because I know I will learn something new after each read. Until next time...enjoy the magic.



Heinrich "Harry" Keller

Blast from the Past

by Mike Curtis, Ring 29 Historian

This month's report comes from 40 years back with the October, 1978 meeting of the Ring. The theme was "coins" but the focus was fun. The President at that time was Jim Henson and the Secretary was Mike Curtis. The Ring met monthly at C.A.R.T.I. in Little Rock.

"The October meeting was designated "coin night" and although attendance was lower than normal, the enthusiasm for magic shared by those present was not diminished.

Jimmy Nolting brought an impressive collection of old faked coins including a 1929 double-headed quarter, locking coins, and various coin shells. It was particularly interesting to note the differences between the old coins and their modern counterparts.

Logan Pritchett did some fine handling of "scotch and soda," copper and silver transpositions, and a convincing routine with a locking \$1.35 set. Bob Spray treated everyone to good presentations of several effects including the "invisible coin" and "traffic light." Duke Baldauf, a young visiting conjurer, demonstrated how half dollars could mysteriously pass from one closed fist to the other. He also did the professor's nightmare and two variations on restoring the individual rope pieces. Mike Curtis did the classic penny to dime trick, "come back coins," and John Cornelius' "copper to silver miser's dream."

Many good tips on coin handling were shared by the members which made the evening a valuable lesson in a very interesting segment of magic."

Sponge Balls

The first known trick with sponge balls was sold by Jesse J. Lybarger in 1925, and publishing the following year in The Linking Ring. Also in 1926, Joe Berg introduced his Cups and Balls Routine wherein he made use of balls made of sponge instead of the usual cork.

In the early forties, Al Cohn, owner and operator of The Magic Center in New York City, became known as the "Sponge Ball King." He claimed to have invented Sponge Balls and sold his Famous "Streamlined" Sponge Ball Routine starting in 1944. He was often cited as the inventor, but Milbourne Christopher wrote in 1952 in his column in The Linking Ring that Lybarger deserved credit for the trick. But, Christopher "...[did] not believe that [Cohn] was aware of Mr. Lybarger's work."

Al Stevenson devised a process for making perfect spheres from the polyurethane foam and later Albert Goshman improved the process.

Noted specialists in sponge ball magic are Audley Walsh, Frank Garcia, and Frances Ireland Marshall.

Roy Benson also used sponge balls for his Benson Bowl routine, as adapted and popularized by Don Alan.

Source: Magicpedia
www.geniimagazine.com



How can you go wrong with coin magic? Everyone has an interest in money and coins that change, jump, multiply or vanish can be fascinating. Let's open those magic storage drawers, find that special coin routine and share it at the next meeting.

Until next time, remember, the past reveals who we were, the present reveals who we are and the future holds the hope of who we can become.

Your humble historian, Mike Curtis

A Little Magic History



"Paul" Daniels

Newton Edward Daniels 6 April 1938 – 17 March 2016, known professionally as Paul Daniels, was an English magician and television presenter. He achieved international fame through his television series *The Paul Daniels Magic Show*, which ran on the BBC from 1979 to 1994. He was known for his catchphrase, "*You'll like this... not a lot, but you'll like it!*" and for his marriage to his assistant, Debbie McGee. He was awarded the "Magician of the Year" Award by the Academy of Magical Arts in 1982, the first magician from outside the United States to receive it. He also won the Golden Rose of Montreux in 1985.

He was a Member of the Inner Magic Circle with Gold Star, and throughout his career was presented with every award they endow, the only magician to ever achieve this. He has been described as "The Godfather of Magic" and has been repeatedly credited with inspiring many top professional magicians to start in the profession.

In 2012 Daniels explained the origin of his stage name to *The Guardian*, saying: "I borrowed the name Paul from my first son, who was born in 1960. I was born Newton Edward Daniels, everyone called me Ted, but Paul worked better for show business."



Daniels' interest in magic began at the age of 11 when, during a holiday, he read a book called *How to Entertain at Parties*. He began performing magic as a hobby, occasionally entertaining at parties and youth clubs and later doing shows for fellow servicemen during his national service. After returning to civilian life he continued to develop his magic by performing in clubs in the evenings while working at his grocery business during the day. At one point he worked with his first wife Jackie under the name of "The Eldani's", an anagram of Daniels. It was while working the clubs that he developed what would become his long-running catchphrase, "*You'll like this ... not a lot, but you'll like it.*" He stated that he first came up with the line at a club in Bradford as a way to deal with a heckler.



A major turning point in Daniels' career came in 1969 when he was offered a summer season in Newquay in Cornwall. He decided to sell his grocery business and try magic as a full-time career. He made his television debut on the long-running talent show *Opportunity Knocks* in 1970, and came second. Television producer Johnnie Hamp saw Daniels in that show and later gave him a regular spot on a show compered by Bernard Manning, *The Wheeltappers* and *Shunters Social Club*, for Granada Television.

In 1978 ITV gave Daniels his own Sunday night show, *Paul Daniels' Blackpool Bonanza*. His first series for the BBC was *For My Next Trick*, where Daniels appeared with several other magicians and singer Faith Brown. This led to Daniels presenting his own television series, *The Paul Daniels Magic Show*, on BBC1 from 1979 until 1994. As well as featuring tricks and illusions for pure entertainment, he also included a regular segment (the "Bunco Booth") in which he exposed the confidence tricks of street charlatans. He also replicated the kind of results that have impressed researchers of the paranormal and parapsychologists in a segment called *Under Laboratory Conditions*, thereby demonstrating his scepticism about claims made in these fields.

In 1987, Daniels hosted a controversial Halloween live special of his magic show where he replicated a Harry Houdini escape from an iron maiden. The trick was deliberately staged to give the illusion that the escape had gone tragically wrong and Daniels had been killed – he was later broadcast as having successfully escaped from the device.



On 20 February 2016, Daniels had a fall and was taken to hospital, where he was treated by medical staff for suspected pernicious anemia. However it was later discovered that he had an incurable brain tumor. He died less than a month later on 17 March, at the age of 77.

Tributes included one from fellow magician Dynamo: "*Paul was truly a giant of the entertainment world who really defined magic for over 20 years,*" he said. "*As a working-class magician from the North, he was personally a huge inspiration for me and I know that he has inspired countless magicians around the world and will forever be known as one of the all-time greats.*"

(text source: Wikipedia)





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Ring 29 Meetings 2018-2019

Date	Meeting	Location	Theme	Lecturer	Emcee
Aug 1, 2018	Regular	Baptist Classroom #1	Invisible Deck	Jim Henson	No emcee needed
Sept 6, 2018	Regular	Baptist Classroom #1	Jim—Card Cube Tear & Restore Napkin	Jim Henson	Jo Jones
Oct 4, 2018	Regular	Baptist Classroom #1	Book Tests Halloween Magic	Dan Hecke	Mike Jones
Nov 1, 2018	Regular	Baptist Classroom #1	Impromptu Magic	Dane Dover	Jo Jones or TBA
Dec 6, 2018	Regular	Baptist Classroom #1	Emceeing Effectively Christmas Magic	Jon Bucher	Jon Bucher
Jan 12, 2019	Christmas Show	Jacksonville Community Center	Walk-Around and Stage Magic	TBA	Derrick Rose
Feb 7, 2019	Regular	Baptist Classroom #1	Teach-In	TBA	Adrian Steelman Carlos Yang
Mar 7, 2019	Stage Competition	Baptist Sheffield Auditorium	Stage Magic **	Blayk Puckett	Blayk Puckett
Apr 4, 2019	Auction	Baptist Sheffield Auditorium	Auction	Dan Hecke Auctioneer	Dan Hecke
May 2, 2019	Close-Up Competition	Baptist Sheffield Auditorium	Close-Up Magic **	Cedric Morley	Cedric Morley
Jun or ?, 2019	Installation	??	Officers will perform	Larry Bean, TVP Installing Officer	Larry Bean

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