



Little Rock Ring 29 Newsletter  
Little Rock, Arkansas

June 2019



## The Performer

### Officer Installation

by Marty Haughn

The June meeting was held at Larry's Pizza in Little Rock and we had a fair attendance. Larry Bean, our Territorial Vice President, presided over the installation and as per Larry, roasted and introduced each officer. *Not pictured: Dan Hecke, Gary Fambrough, Bob Bullock.*



### Scott Davis Library Magic Shows

by Dennis Schick

I just saw this today, and will send it even though we've missed half the sessions. Try to get to one or more to see one of our own in action. For more information and programs (including the magic of Tommy Terrific), go to [www.cals.org](http://www.cals.org) for more information.

| Date    | Time  | Branch     | Audience  |
|---------|-------|------------|-----------|
| July 9  | 10:30 | Sanders    | All Ages  |
| July 9  | 2:30  | Thompson   | Ages 5-11 |
| July 10 | 3:00  | Nixon      | Ages 6-12 |
| July 16 | 11:00 | Children's | Ages 9-12 |
| July 16 | 2:00  | McMath     | Ages 6-12 |
| July 25 | 10:30 | Williams   | Ages 9-12 |

Wanted: Got a good story about a magician you met? Or, how about a funny or interesting chance meeting with a magician? Well, write it down and send to the editor. Fun and interesting stories are what we are looking for.

The story must be factual and if possible come with photos but not necessary. Please limit the size of the story to about 500-1000 words and by all means keep it kid friendly.

You can submit your story to the Editor.

#### Rick Thomas, Branson Missouri

If you have not seen one of his shows yet, Rick Thomas has updated it this year to new and bigger illusions. See it at the Andy Williams Moon River Theater.



## UPCOMING EVENTS

### MEETINGS & LECTURES

Dameon Lecture - July 5, 2019

Officer Meeting—July 16, 2019



Reelected President, Jo Jones

## President's Corner

*by Jo Jones, Ring 29 President*

Ring 29 Magicians, hello!

Installation of officers was held at Larry's Pizza in Little Rock on Friday, June 14, 2019. Members voted at the May meeting to keep the same officers for 2019-2020. We had a nice turn out and a very enjoyable evening with Territorial Vice President Larry Bean installing the officers in his own unique way of introducing each officer.

REMEMBER, we will not have our regular meeting on Thursday, July 4th. It is a national holiday and many of you may be entertaining family and/or friends. WE WILL be having a lecture on Friday, July 5th, at Baptist in Classroom #1 at 7:00. Our guest lecturer will be Dameon (Hal Myers). Please watch for emails FROM James Kinsey, who will be sending out information on Damien. Come out and support the Ring and our guest lecturer.

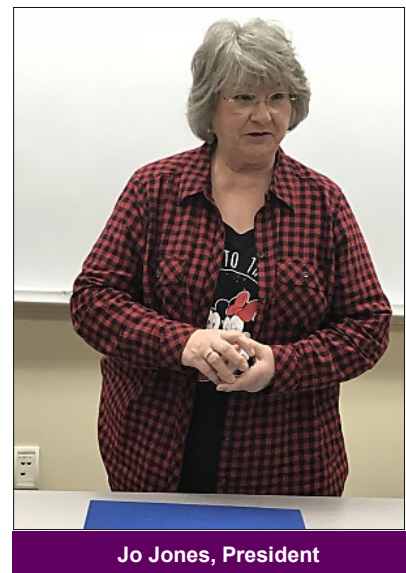
We will be back on our regular meeting schedule in August. Please put us on your calendar. You can expect a tentative calendar of events from me at the August or September meeting. It will also be posted on the website and hopefully be a section of the newsletter.

Please attend the meetings!!! You miss out on fun, fellowship, an opportunity to share your skills/talents, and at most meetings, door prizes.

Hope to see you at the lecture on July 5th.

Magically yours,

Jo



Jo Jones, President





Territorial Vice President Larry Bean "roasting" everyone...and what a fine roast it was!

## For the Record

by Joel Nicholson, Ring 308 Secretary

RING 29, LITTLE ROCK, ARKANSAS -  
Little Rock Magic Ring

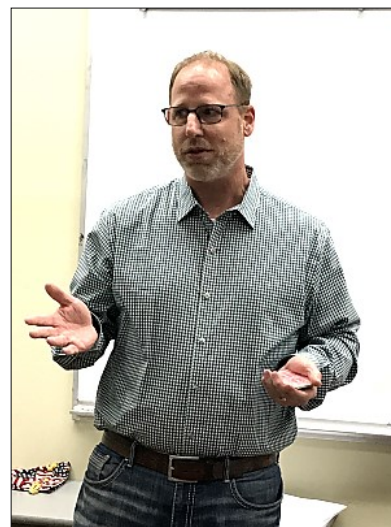
Members of Ring 29 and their guests met on Friday, June 14, 2019, at Larry's Pizza in Little Rock for the purpose of installation officers for 2019-2020. The following officers were installed by Territorial Vice-President Larry Bean: President - Jo Jones; Vice President - Cedric Morley; Secretary - Gary Fambrough; Treasurer - James Kinsey; Historian - Mike Curtis; Sargent-at-Arms - Dan Hecke; Webmaster - Bob Bullock; Newsletter Editor - Marty Haughn.

The following information was shared by Jim Henson before the installation began: Dr. Chris Westfall is a grandfather for the first time. Congratulations Dr. Chris! Christy and Tyler Vodehnal, will be making Jim and Brenda Henson grandparents for the first time in just a few short weeks. Jon and Susan Bucher are the other grandparents, but not new to the role.

Dan Dover reported on a recent trip to Branson where he attended Rick Thomas' show, "A Mansion of Dreams". He and his wife enjoyed the show very much.

New member Shawn Miller shared his newly designed magic cart/table. It is a dream come true for many because it has all the compartments and shortage you would need to do a complete show. It was well designed for any magician. He also shared his apron design that would work for many shows or walk-arounds. New to magic, he has already come up with some great ideas.

Larry Bean is always very entertaining when installing officers for Ring 29. We are very thankful to have him carry out this task for us. He had us laughing throughout his introductions of the officers and then introductions before their performances.



Gary Fambrough

...continued on page 4

He does a great job nailing every officer. Marty Haughn was introduced as the Editor in Chief of Arkansas Magic News; Mike Curtis as Preserving Posterity; James Kinsey as Head of the Treasury Department; Cedric Morley as Heading Up the Vice, and Jo Jones as Leadership of Ring 29. The Officers vowed to uphold the duties of their respective office against all enemies, obligations, etc. Larry then presented each officer with a spice or spices that had some relevance to their office. Marty Haughn was given salt to season the newsletter. Mike Curtis was given sage for wisdom as he keeps our history. James Kinsey was given Dash so he could dash to the bank with our money. Cedric Morley was given curry so he could curry support for the Ring. Jo Jones was given several spices to spice things up! She was given mustard because she cuts the mustard; ginger to remind her to gingerly pull rank when needed; sesame seeds so when asked, "Who said so?" She can respond, "Sesame!" She was also given thyme to remind her to dedicate time to make everything happen.

The officers performed magic for the members and guests. Marty Haughn performed Cards Talk to You. He wowed us all when listening to the cards to produce the card a spectator had chosen. Awesome! Mike Curtis amazed us with a recitation from Music Man. He was certainly took on the role of each character in the piece he recited! Great job! James Kinsey had Blayk Puckett take a deck of cards and go through numerous cuts, deals, and stacks to produce a card that was chosen early in the trick. Amazing! Cedric Morley took three coins and skillfully passed the coins individually from one hand to the other. Great job! Jo Jones performed Duane Laflin's Massel, a tube and flower effect. Good job!

Before adjourning for the evening, Jim Henson brought out Genie magazines from the 1930s, 40s, 50s, and 60s belonging to Mary Ann Campbell. Mary Ann donated them to the members so everyone left with one to several magazines to add to their magic collections.



"JAFO"

## In the Spotlight

by Marty Haughn

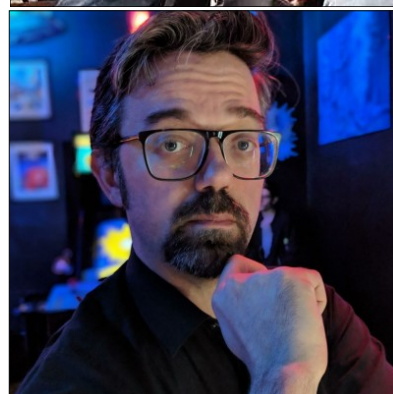
*I first met this magician while in Florida. He was performing at "The Great Magic Hall" tucked in a place of Kissimmee called "Old Town". Although the family has been there a few times we caught his act several years ago. Then, in 2017 I saw him perform on Penn & Teller's Fool Us. Fellow magicians, it is my pleasure to welcome "JAFO" to the pages of our newsletter.*

**MH:** Jafo, I sincerely thank you for doing this interview as the request sort of came out of left field. Let me begin by telling our readers that by his request we will only be using his stage name for the interview.

Please tell us a little about Jafo, introduce yourself.

**Jafo:** My name is "Jafo" and I grew up in a small town in Tennessee where there was not very much magic except from where I could glean from a few library books. I tried to do a few magic tricks when I was young but was just not very good. There was no support structure, no where for me to learn or get critiqued or find guidance so I got really discouraged and didn't try again until much, much later. I grew up in Tennessee and graduated high school then joined the Navy and saw some of the world. When I came back I wanted to take advantage of some of college under the G.I. Bill and then a guy showed me a coin trick. I was twenty-four years old and learned my first coin trick at age twenty-four. It just blew my mind and I practiced it for a few days and then showed a friend of mine and she said, "Wow, how did you do that?" I realized that I could do this now so I got encouragement and confidence and I immediately went out and got a book on coin magic... that was about twenty-one years ago.

I didn't get started in magic until really late but I have been doing it for about twenty-one years now. After I left Tennessee I got into Cincinnati for about four years and pitched magic at a theme park magic shop and got some experience and sort of got a bad taste in my mouth for theme park magic. I had a friend of mine trying to get me to come down to Orlando to pitch magic at a theme park I was really resistant for five or six months, really hardcore resistance until finally





I came on down to Orlando and it was the best move I've ever done. I worked at Universal Studios for about ten years at their magic shops.

Eventually, we shifted gears and left the park and went to nearby Kissimmee where I can now be seen working at The Great Magic Hall. It is a nice big themed magic venue in the heart of Old Town and that is sort of my rough and ready adventure to where I am now.

**MH:** I was going to ask you who inspired you in magic but you seemed to have covered that already.

**Jafo:** I was in sort of a dead end job and kind of spinning my wheels. When I was in the Navy it was real disciplined with certain things you had to do and orders to follow and I get to a point where I want to do my own thing...the joke I always had was I don't have to go pump gasoline, I just want to do my own thing. So when I left I crashed with this friend in Nashville and got into a crummy dead end job at a movie theater. I was just hanging out telling a few jokes and this guy comes in and he "produced" his movie ticket from thin air as one does. He noticed my reaction and then showed me that coin trick. He showed the classic *French Drop*. After he made the coin vanish, he immediately oh, it's in this hand and you probably already knew that..."No, I didn't know that until you just told me you big goof." Why would you reveal the trick after you just showed it to me? The one thing I did know of magic is that you don't tell what the secret is. So, he then began teaching me how the French Drop worked and that is what got me started. I was twenty-four when that happened.

**MH:** Most people get started at an early age.

**Jafo:** I grew up in a small town and even now days...for the most part I had only a few library books and maybe...I got one trick by sending in "Dum Dum" wrappers. (*For you kids, he is referring to bubble gum from the day*) It was actually a very good one but it had nothing about the art of presentation.

**MH:** Who was your biggest influence in magic?

**Jafo:** Well, this might sound like a cop out of an answer but there is no one individual who was my influence. The people I point to for my influence are the ones who are better than me, the ones who can actually show me and tell me what I'm doing wrong and how to improve. The ones who have done something really cool to inspire me to think. You know, I like how they would take that upside and change it to make it uniquely their own and how I can do exactly the same to my own magic. There has been a lot of big names throughout the years who have done exactly that.

**MH:** Do you have a favorite magician?

**Jafo:** I do. I have a couple I suppose. I have always liked Lance Burton. Aldo Colombini has a very special place in my heart. Its not like he was that fantastic and amazing performer but everything he did was fun, it was simple and got great reactions.



I remember specifically learning his *Card to Pocket* routine he published in the 2001 Linking Ring magazine, I think it was both January and February and was broken into two parts. I was reading this and I had just enough knowledge in the world of magic to realize this is how magic is supposed to be routine. It was a lesson in how to routine because he was always one or two steps of the audience in terms of where they think he was. And that to me was like the big lesson. Learning a Colombini routine was a lesson in how to routine magic not just how to do a trick. From that point on I began looking for those that could teach me something that I had not seen before.

**MH:** Is there a style of magic you prefer to perform and if so, why that particular style?

**Jafo:** I cut my teeth on the close up because it was the most convenient and I could do it anywhere, I got a lot of practice. When I left Nashville I eventually made it back down to pretty close to my home town. I told you I grew up in Sparta, there was

a nearby town called Cookeville and I worked in a restaurant while I was going to college and one day had this brilliant idea...I felt like a genius. I realized, wait a minute, there are all of these people here and I am learning all of these cool magic tricks I bet I could show them the magic tricks I am learning and I'll get a chance to practice and enjoy it while I am showing them. I felt like a genius. I had no idea people were out there doing this for a living. Anyway, there would be kids crying, I would do a magic trick, they would shut up and the parents are happy. Then, over several years it became a thing where I could not even go to Walmart without someone saying, "Hey, there is the magic guy". It was kind of cool but in a way it was an interruption of my daily life. It was a great place to learn.

I had always liked close up and do a lot of close up mostly with coins and I picked up cards later because I felt it was kind of expected...who is a magician without a card trick. So I do a lot of coins but over the last four or five years I have been making a transition from close up to parlor which right now I absolutely adore. I adore parlor magic because now I can work a bigger room and make more connections with every show. I do bigger things and create more impossible moments, these truly impossible moments where the audience cannot wrap their minds around. I could never really achieve that with just some close up magic and a group of like six people. Now, I can perform for thirty...forty...fifty people at a time and it kind of pushes me to learn more and structure my magic in a whole different way. So the timing is different as is the blocking, the pacing, and the routines are all different. I am focusing more on scripting and character development, internal consistency...all of those elements have been brought to the surface with parlor and now I am taking a few tiny baby steps within the stage arena. I am working on a "Dirty Ball" routine and some ropes for the larger rooms.

**MH:** In 2017 you had the opportunity to perform for two of the biggest magicians today, Penn & Teller. Tell us how that came about and what the experience was like?

**Jafo:** Well...I guess the journey started a few years before that. I think what happened was I saw one or two episodes from previous seasons where I recognized some people..."I know that guy, that person". It got me to thinking how did they get on the show...how can I get on the show? A really good friend of mind sent an email for seasons two and eventually three and they sent him an email saying they wanted to see some material we want to see you on the show we love your personality and the magic that you have so will you submit some material for us? He never followed through in a way that got him on the show but I always had the assumption that maybe you had to be approached, they had to know who you were and they had to approach you and hear about you and it was like an invitation kind of thing. Then, for the third season Nathan Coe Marsh, he also lives here in Orlando and is a friend of mine, he was on season three with an amazing and impossible object inside an impossible location. He was showing his audition video at The Great Magic Hall where I work and he says, "Hey Jafo, you should submit something." That is when I realized that wait, you can submit something, I didn't know you could do this. He gave me the email address of the talent coordinator and I put together one of my best tried and true routines that I won quite a few awards with in the competitions circuit. The one I eventually did on the show was my version of the *Miracle Coin to Glass* routine I submitted for season three and I didn't hear anything back. December came and went which is usually the cut-off time when the talk with everyone occurred to let them know who was going to be on the show.

So I did not want to leave it at that because I realized that if I left it at that nothing would happen and it would stay right where it was and I would not know what had went wrong if anything had gone wrong. Something was just not right. I wanted to find out what it was. I wrote a little email in the middle of January to the talent coordinator and basically said something like "Hi, this is Jafo, I'm



getting all my dates booked up for February, March and April so if you need me for the show let me know so that I can reserve that time. Which was all nonsense you see. So I reached out with this email and surprisingly I got a response back. They said we aren't going to use you this season we just wanted to see something that had not been done before. And that puzzled me so I thought no one is doing this then I realized what the issue was because that particular season they had David Roth and David Roth did some coin magic and there was, at some point in his routine a drinking glass involved. The coins at some point were in the glass and its not they wanted a different routine they wanted something that was not similar on the show.

It wasn't me, it wasn't my act, it was what television dictates. That was a big clue for me then I realized I'd have to write and construct my magic for the camera not for the audience, not for the people in the studio not even for Penn & Teller, I had to create it for what would work on the television. That is what got me thinking about my act and restructuring things.

I went back to some earlier ideas and completely scrapped my opening section and replaced it with what you now see on the show. I produce the coins, I produce the glass then I introduce myself and begin the routine there and that seemed to do the trick. I reached out to them for season four and I got the email saying, "Hey we want to book you for season four".

**MH:** What was the experience like of actually being in the show?

**Jafo:** I gotta tell you, if you are a magician in the world of magic you want to do this! You just want to. I'll tell you a little secret about the show itself. Its not really, not really...um...the whole point is not to fool anyone. That isn't the point of the show. Penn & Teller, they wanted to do something really cool and really nice for the world of magic. They wanted to create a show which could be a pallet for up and coming magicians and for professional magicians to showcase their talent on television. This "Fool Us" is the hook they used to get on the air, that is all it is. This becomes obvious once you get to Vegas. They give you five nights in the Rio Hotel, they give you a big ole stack of money, they give you a per diem every day...here is some money so you can eat every day. They give you little coupons for the buffet everyday as well. And then you only do a few hours of show related work and the rest of the time you do what ever you want to. I hung out, saw lots of magic, went out with the Vegas crew, saw a Mac King show, went to see McBride's Wonderground and then spent a lot of time jamming with magicians. I didn't play a single slot machine or a single card game the entire time, no casinos, it was all magic and it was amazing!

Once you are in their hands during the show they take great care of you. They make you feel like a rock star. Even if you come away feeling like you didn't do the best performance it doesn't matter. They clean up everything for you and make you look nice.

They flew me out there and flew me back to where I was headed and then gave me seven camera angles, you have a celebrity on the stage, you have Penn & Teller saying nice things about your act and little sound bites you can use. They give you all of this and tell you to enjoy your career now and off you go. I would recommend it for anybody. If you are in the world of magic and you think Penn & Teller aren't doing good for the magic community, you should wake up, it's the best thing right now.

**MH:** What did it feel like when you first walked on stage, the lights beaming on you and the cameras staring at you and two of the biggest magicians staring you down? What did you think?

**Jafo:** Well...you are going to think I am strange and I have talked to quite a few of the other acts who have done the show over the years and we all universally think the same thing..."We don't remember a whole lot of the actual performance itself!" (*short break for laughter*) We do an off stage rehearsal the night before, then the day of they hide us in some down under stage area for props and costumes. We are all hanging out and brought up one by one to rehearse our acts on the stage. No one is allowed out there to see the acts There are reasons for this and I'll explain in a bit. The net result is that we are all being picked off one by one to go upstairs to do our act then come back down stairs. They do four acts per taping. After the fourth act does their on stage rehearsal they start audience load in and get everything prepared, all the crew show up and start all their tech stuff and then they bring up the acts one by one to do the on stage performance for the cameras. They film it live. Its not aired but it is taped live and do the whole thing in one take. They then edit it later for clarity and content. I was the fourth one to go. For that moment of being the last one and then going up stairs after waiting in this little tiny room and then getting back stage then going on stage for the first time in front of the audience of about five-hundred to six- hundred people, the lights are bright, my mind goes into automatic I step forward and for that moment, I was on rails. That is one reason I chose this particular routine because I have done it literally thousands of times in front of audiences and once I got into the routine itself I was on rails. My muscle memory took over at that point. At the end when I finished I had to step around the table and meet Alyson for the interview chat which gives Penn & Teller time to decipher and figure things out. That is when I came off the rails and had no idea what I was doing. I am running my yap and Alyson was asking questions. I don't know how they keep going and Penn & Teller start talking and they are saying nice things and ok, cool that's it and I start to walk away and it was a weird moment because I started to walk away after Alyson says so you didn't fool Penn & Teller and



and then they had to cut for a bit because I didn't know what to do. We had to do that over again as they wanted me to walk off gracefully. I almost walked into one of the cameras I felt like an idiot, like a complete moron but that is just because I didn't know how they were going to clean things up afterwards. I'm always more harsh on myself than my audience would be.

Brent Braun, I'm not sure if you know Brent Braun, he is the CEO of *"The Magic Firm"* and an old friend from long ago. He does a lot of creative consulting on different acts to help them get on the Penn & Teller show. We sat down and had a brief chat about my routine and he had some great ideas which helped me immensely. One thing he said that I wished he had told me before hand and not afterwards, the one thing he did was he took his cell phone and set it to audio record, put it in his jacket pocket then he performed his show for Penn & Teller and when he was done he'd go back stage and listen to it and said, "That wasn't bad at all". That calmed him down quite a bit. I had no idea how it was going to look until the episode aired I think in July or August. It is kind of customary or traditional for the acts when they get back home to have a big watch party. So everyone would hang out like at a bar or someplace. I had a party in Kissimmee near Orlando at a video game bar all my magician friends showed up and we had a blast. We get to my segment and I'm really nervous I literally had no idea how I looked on this show. I thought, wow, that actually turned out really good. I am really happy with the staff teams, the edit team and the direction. The whole production was just top notch, real professionals. Everyone had a job to play and it turned out great. Much better than I expected.

**MH:** Excellent. That is a great story. You mentioned your post performance interview with Alyson Hannigan, during that interview you stated that your performance was really intended more for Teller than it was for Penn. Can you elaborate a little on that statement?

**Jafo:** Well, originally my competition act has always involved this routine with some coins doing an impossible thing ending up in an impossible location the signature on the coin is the convincer. I realized that when I'm performing this I run my yap a lot, I talk a lot before the actual magic occurs. So, when I'm changing the routine for television I wanted to start with something that is visual and striking, I went back to an idea I had years ago of producing four coins from the roll out position. I talked to some magicians, especially with Curtis Kam who gave me some history on the idea of producing coins from the finger tips into the roll out position without the roll out being seen and I also remember discussing years ago with Josh Jay who was in Orlando for a lecture. I said, "I have this idea about this, this and this and he asks, "How does the audience like it"? I thought well, I have not done this in front of an audience, without a proper ending but now I have a reason to do this.

So I produce these coins and then I went to produce a glass and this would be a great opportunity to bring those elements together as an opening part to this coin and glass routine so now I have a reason to do the magic instead of just pulling it out and placing it on the table I produce it in a magical way. Why wouldn't I as a magician? I then have an opportunity to open with something visual to catch the audience's attention. That is what got me started on that particular path to change my routine.

One of the "heart attack" moments is when I roll the coins out and pull the cloth away, will the coins stay in position or will they fall all over the stage? I have no idea! My hands were very sweaty...I do keep a small rosin bag like weight-lifters use in my inside jacket pocket so I can sort of powder my hands a little bit. I'm always in completions where I do a lot of coin work, it really helps a lot.

I was already on the stage and they were already rolling cameras and I didn't have time to grab it and make use of it so I had to go out with sweaty hands. As soon as Alyson called my name I felt a fresh burst of sweat in my palms and I thought oh man, I'm done!

So I step out and do my coin schpeal, the cloth cover...and jerk away the cloth and the coins are in place and then at that point I kind of relax because I realize that everything is going to go great from this point forward. I had some music selected for the opening sequence but they changed the music in post-production but at the particular moment I pull the cloth away I think I heard Penn yell out, "Nice!" I thought that was kind of cool but you can't hear that in final production. So I felt like at that level of production I sort of had to fool one of them if not both of them. The rest of it went pretty smoothly...and back to Alyson, I really didn't have any practice or rehearsal with what kind of questions that were going to be asked or even what we were going to talk about. So when she came out her opening line was basically like uh..."Sooooo, that was pretty great, uh, how long did that take? I was like, wow this is the interview, I'm like, well.....(laughter) I wasn't quite sure how to proceed from there...my mind kind of went blank...that's just how it is.

**MH:** What was the most memorable part of being on the show?

**Jafo:** That's a great question. It was pretty cool to meet Penn & Teller. They actually try to keep the acts away from Penn & Teller because the rule is they are "playing under game show rules" and Penn & Teller are not allowed to know who is going to be on the show. It is to keep them from doing any research to find out what kind of magic you are going to do and have some forward

knowledge of what magic is going to be performed. They want to have that “real time” interface with not knowing who you are until your name is called off and you are on stage. That is when they first become aware of the act. People believe they know who is going to be on the show but they really don't know anything.

I have a suspicion ...I believe also that Penn & Teller being they see about seventy acts in a two week period that they don't have time to hang out and meet and talk shop with every single magician who is going to be on the show so they have a framing story which is basically, yeah we can't really be allowed to know who is on the show so they keep us hidden away from Penn & Teller...

...But the most memorable thing was, I mentioned to you before about the offstage rehearsal the day before and what happens is...I've always heard from other acts that Michael Close and Johnny Thompson get together with each act and watch their performance and they give you these really cool nuggets of gold that you can use to improve your performance. You get this really great information from two of the best consultants of the business.

So, I get into the room and then I get my table set up and all my props and we've got the director; the producer; the lighting person; and the prop master because they all want to see the act. The lead director of photography is there to find out what the best camera angles are for shooting and they are all taking notes while watching your act. The “Penn & Teller” rehearsal which was with Michael Close and Johnny Thompson, Michael Close on my left and Johnny Thompson on my right and I do the whole act and I finish and Thompson pulls the glass out of the pocket pours the coins and verifies those are the coins with the signature and then Thompson gets up and has this look on his face, like, wow, that was so well done. Then, Michael Close was like, “Man, that was a really great coin act, I really enjoyed that”.

Now, they want to go back through the opening section where I first produce the four coins. When I pull the cloth to show the four coins then Johnny Thompson says, “Stop right there.” He then grabs my hand and he shifts position by like thirty degrees and then says, “That's the angle we need for the camera.” And that's it. That was all they said about my act and that to me was this huge verification that I am on the right track, I'm doing the right thing. When I realized that was all they were going to say I was kind of disappointed as I was looking for more advice but on the other hand I realized, wow, I must have created this correctly for them two not to have much to say about the act.

The quarter routine comes from the Bobo book, and Johnny Thompson had all of these wonderful stories about meeting and hanging out with Bobo back when he was first getting into magic. It was a surreal moment, here is this man who knew Bobo, hung out with him, and had stories to tell that made it a cool moment in my magic career. It was the best thing that happened the whole week I was there. I really enjoyed that.

**MH:** Great story! Now that would have been a great conversation to be involved with. Let's change gears a little bit and let me ask; If you could change anything in the world of magic what specifically would it be and how would you make the change?

**Jafo:** Wow, that's great! That is a great question. There aren't many things in the world of magic that need to change. Well...I think...yeah, let me think about that...anything in the world of magic...*(very long pause)*

**MH:** I'll tell you what, lets put that one on pause for a minute and give you a chance to think about it and I will ask you another question.

**Jafo:** Ok, that's a good idea.

**MH:** Career wise, where do you see yourself in ten years?

**Jafo:** Oh, ok, I like that because I have plans and goals...it has always been my goal to get on television and so even though I have achieved that goal it is still not off my list as I want to do more television. I have always wanted to go to Fechter's Finger Flicking Frolic (FFFF) and I just checked that one off my list this year but I want to go back and keep going so that is in the future as well. I don't have a lecture. I am about eighty percent finished writing my first lecture. It is something I have needed to do for a long time so I would like to do lectures and tour and perform. I am also learning Spanish. As it turns out I happen to know a lot of magicians in South America. A lot of magicians from there visit Orlando working at my current venue and so one of my goals in the next few years is to finish my lecture, turn the whole thing into Spanish, perform my lecture in Spanish and then just go to South America and tour around crash on couches and go to club meetings and perform shows and hang out with all the magicians down there. I think that would be a blast! Also hit the convention circuit as a performer and lecture guest as well. Those would be the things to work on for the next three to four years.

**MH:** What advice would you give someone aspiring to enter into the theater industry, especially a magician, and along that same line, what advice would you give to a young magician?

**Jafo:** Its interesting you ask about entering into the theater because that is one element most magicians miss out on is theater experience. Maybe you read "*Showmanship for Magicians*" by Dariel Fitzkee. It amazes me that he wrote this book so many decades ago because he was fed up with how magicians moved, acted, and looked while on stage. So he wrote the book to help correct the problem. It amazes me that now, decades later we have the same problem with magicians because they do not have any stage experience who don't know how to move and act on the stage. So one piece of advice I would give young magicians is to get theater experience and I think a great way of doing that is to maybe join some sort of local community theater, read books on the subject because you can pick up on some great ideas. There are certainly workshops and lectures you can attend as well.

Max Howard came down to the Orlando area several years ago and did a full day workshop with some of the local magicians and it was unbelievable. He is a theater guy who became a magician and when you see him perform a simple routine you see all of the theatrics that go into it, the character, the blocking and everything that he does. I feel that the whole theater aspect is great...I am still kind of lacking in that area myself and need to pay attention to and listen to people who do know what they are talking about. There are a lot of great magicians here in Orlando that I respect and listen to and get great advice from. So any chance to get on stage of a theater and learn the techniques I always recommend that. For young and upcoming magicians...the best thing I ever did was to **join a local magic club**. That was the best thing I ever did.

I was learning magic from the Bobo book, my first book on coin magic and I spent a whole year...in Tennessee where there wasn't much magic...I was learning magic and I was terrible! I was perfectly awful. And then I had a chance to go to Nashville to the local I.B.M. Ring they had there. I was able to hang out with real professionals who had been doing magic for twenty or thirty years. I didn't just learn how to do magic tricks that was beside the point, I needed to know how to be a magician. There is a huge difference in the meanings of just doing the magic and being a magician. That is one problem I have with magicians today because they do the trick then reveal the secret. One of the founding cornerstones of being a magician is protecting the secrets, how can you learn to be a magician from someone who cannot uphold the secrets of being a magician.

Being in a magic club is going to give you a really good community to help you see the importance of what is now being taken for granted. And that goes back to one of the things I would like to change about magic which would be going back and reasserting the importance of keeping secrets. I'm kind of old fashioned I suppose but I see so many magicians today that I have known for years who used to be very hard core about keeping secrets but now days, yeah, everyone is doing it. Keeping the secret is necessary if you want to keep it amazing and keep it likable by audiences rather than be a show off...look what I can do...If there is something that is going to create that moment that you cannot explain that hopefully you would enjoy and hold on to and if I can help you hold on to for the rest of your life. So if I reveal that secret I am destroying this moment I just created.

**MH:** Alright, let's roll back and ask that question again, If you could change anything in the world of magic what specifically would it be and how would you make the change?

**Jafo:** I wish I could reassert the importance of withholding secrets to all the new magicians who were entering the field today. I really don't understand why it is important to reveal how something works, especially on the internet. It helps no one and does not serve the art at all. As for the follow-up of how would I make that happen, I haven't the faintest notion. I met a young magician here locally but is now down in Venezuela. I help him with is magic and he helps me with my Spanish. He was showing me a card trick and I said, "That was really good, where did you learn that?" And nine times out of ten he would say, "I learned it on YouTube." I would say, "Now let me show you how I learned it". I would fool him with the same trick he just did because I learned it from whatever book it first came from along with all of the subtleties that were written therein and the years I put into this particular trick. And he was like, "How did you do that?" I said, "Look, it is the same trick but you are missing out on all of the important details because some guy on YouTube wants clicks, likes, shares and subscriptions".

*I would like to thank Jafo for taking the time out of a very busy schedule to do this interview for our newsletter. The information shared here I hope will inspire our magicians.*

*If you are ever in the Orlando/Kissimmee area and want to see a good show, please stop by and see Jafo at Old Town and tell him you are from Little Rock Ring 29.*





Mike...uh..."Music Man" (speed speaker!)

## Blast from the Past

by Mike Curtis, Ring 29 Historian

This month we will take another look back 60 years to the July, 1959 meeting of the Ring. The President at that time was Logan Pritchett and the Secretary was Albert D. Houpt. The Ring met monthly at the Albert Pike Hotel.

"Leon List gave a good report on the IBM Chicago convention at our July meeting. Leon as emcee, did cane ti silks, dizzy diamonds and a new effect of chosen card rising from a fan of cards on his coat lapel. Logan Pritchett did peppermint stick to peanuts, king of clubs silk card location; Frank Caple, card fans and coin penetration into pocket; Dr. John McCollough Smith, magnetic pencil, color changing silk, Fantabulous, Tree of Hearts and Dizzy Dial. L.D. Boyer had card flourishes and a card location with two chosen cards reversed in the deck. Joe Poch did Vampire Blocks, four ace routine and four paper balls under hat; Noland Blass, transposition of two cards from one spectator to another, four ace routine, four small dice changing into one large white one and miniature cups and balls. Joe Ball did flip over box, miscellaneous gags, egg bag routine with bottle of glue and transposition of cards in spectator's pocket."

It's getting harder finding a report of a meeting that is in a decade increment ending in "9". For some reason reports seem to have been neglected during those years. In any event, this older Ring meeting demonstrated good participation with a variety of classic effects.

Until next time, remember, the past is but a thought away; take advantage of it.

## Chinese Linking Rings

The Chinese linking rings is considered to be a classic of illusion magic. In the traditional effect, solid metal rings appear to link and unlink, pass through each other, and form chains and other complex patterns and configurations. The rings may even be handed out to audience members for examination. Sometimes an audience member is invited onto the stage to perform alongside the magician as part of a "do as I do" routine.

Chinese stage magician Ching Ling Foo (1854–1922) was one of the early performers of the linking rings in the form known today. A painting by Giacomo Mantegazza in 1876 showed a har-em girl holding a set of rings above her head. Speculation about the rings' origin has been traced to Turkey, Egypt and the Middle East and as long ago as the 1st century.

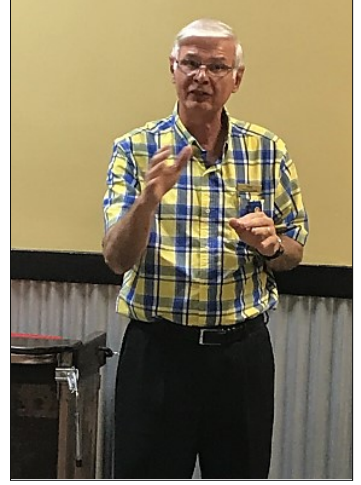
French magician Philippe (Jacques Andre Noel Talon) was one of the first recorded magicians to use the rings. During the second half of his show, he donned an Oriental robe and conical cap. He took 8-inch (200 mm) solid metal rings and had the audience examine them. He claimed that he learned them from a troupe of Chinese jugglers in Britain. After the rings were returned, Philippe proceeded to link and unlink them. From there he made combination of glittering circles into complicated designs. According to Robert-Houdin, he said that for a finale, Philippe blew on them and they fell separately on the floor. Robert-Houdin also performed a version of the trick.

Recent magicians who are known for their performances with the linking rings include Dai Vernon, Richard Ross, Jack Miller, Michael Skinner, Whit Haydn, Ian Ray - "The Genie Ali Pali", Jeff McBride, Shoot Ogawa, Fu Manch, Tina Lenert, Fábio DeRose, Jim Cellini, Chris Capeheart, Tom Frank, and Galina. Christian Bale's character, Alfred Borden, performs the trick in *The Prestige*. The number of rings used can vary from two to ten, or more. A standard set of commercially available rings typically includes eight rings.

In 1988, Japanese magician Masahiro Yanagida performed with miniature Ninja rings, using four rings that were four and a half inches (or 11.43 cm) in diameter. Since then, the Chinese linking rings have also become a favorite performance item for close-up magicians.

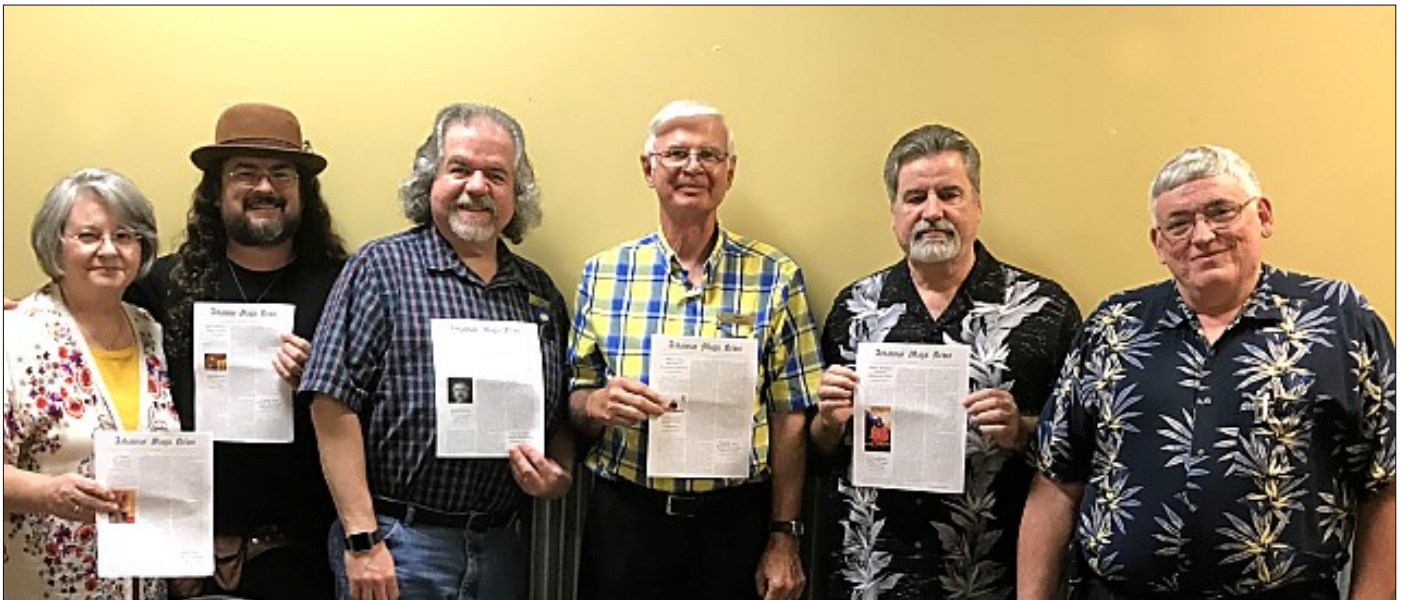
...Source: Wikipedia

# PERFORMERS OF THE NIGHT





# *EVENING PHOTOS*



# ***Treasurer's Report***

## ***June 2019***

**Beginning Balance Checking 2628.10**

Dues Collected 25.00

Total Balance Checking 2653.10

Total Balance Savings 970.33

### **Expenses**

Domain Registration (.org, .net) **41.34**

Miscellaneous for Installation **15.00**

**Ending Balance Checking 2596.76**

**Ending Balance Savings 970.33**

35 members have paid dues.

**12 members from last year are past due.**

If you are not sure about your membership status email me at:

jamesk39@gmail.com



# July 5, 2019

## Back to the Basics –

A Lecture (with secrets) by

# Dameon



Dameon, to most magicians, is a recently discovered prestidigitator, yet he is an accomplished entertainer specializing in manipulative magic. He creates visually captivating presentations working silently to the universal language of music. Dameon has performed for over 35 years and has appeared in numerous shows and revues around the globe. Featured at the 2018 S.A.M. National Convention in Orlando as a stage performer, lecturer and card throwing contest sponsor, and a recent recipient of the "Bill Baird/Neil Foster Award for excellence in manipulative magic at the 78th Abbott's Magic Get Together, Dameon brings his unique, fast paced, fun-filled, interactive lecture to your group! He covers numerous topics in a lecture which has been designed to fit your club's time schedule. Plus, as you enter the lecture "space" you receive several free items to follow along and take home with you at the conclusion.

This lecture invites you to participate. In addition. If you have time and the interest, he

also offers a two-hour master class (with a maximum of 5 participants), or private sessions, The following day for those who would like personal attention/in-depth details on several of the lecture topics or your own routine, act, or show!

Here are the categories covered in the lecture. He demos and explain each of the items within the category.

### Cards -

- 1) Rising cards ... make your own ... or purchase
- 2) A real fooler manip move ... a difficult flourish
- 3) A shooting card - stupid but fun
- 4) Spinning card from fan - stupid but fun ... too
- 5) A twist on a D&D flourish - that I use all the time
- 6) A NEW CARD MANIPULATION ROUTINE ... **A SECRET**

### Balls -

- 1) A quick basic roll and flourish sequence
- 2) Several color changes
- 3) Vanishes and reappearances
- 4) Palming

### Rope -

- 1) Simple Overhand Vanishing Knot (a killer effect)
- 2) Shoe lace - you should know it
- 3) Threading the needle - you should know this too (as in also)
- 4) Over the shoulder knot - Irv Tannen
- 5) JUMBO ring and rope

### Thimbles -

- 1) A few simple moves
- 2) The jumping thimble - Buckingham
- 3) A NEW routine ... **A SECRET**

### 4) A quick thanks to Joe Mogar

### Doves

- 1) The clear tails - pockets and more pockets
- 2) The Chest piece ... **A SECRET**
- 3) The BUTTON
- 4) Dove Harnesses
- 5) Single Tail Vanish
- 6) The Cressey Throwstreamer Packet (mine)
- 7) A NEW Van BC idea ... **A SECRET**

### The Entire Manipulation ACT set-up

- 1) Cases
- 2) Cue Sheets
- 3) Containers
- 4) Necessary Items- Tape, Thread, Markers, Fanning Powder, Bags, Rubber Bands, Clips, Scissors, Ribbon, Kleenex, Towels, Music CD's ... etc.

### Extras:

- 1) A new quick and easy to make Dove Cage
- 2) A card Castle built into a Tray - Specs
- 3) The Skyliner



### Ring 29 Meetings 2019-2020

| Date                 | Meeting         | Location                | Theme         | Lecturer | Emcee        |
|----------------------|-----------------|-------------------------|---------------|----------|--------------|
| July 5, 2019         | Regular/Lecture | Baptist<br>Classroom #1 | Guest         | Daemon   | James Kinsey |
| July 16, 2019        | Officer Meeting | Jim Henson's            | Future Events | N/A      | N/A          |
| August 1, 2019       | Regular         | Baptist<br>Classroom #1 | TBA           | TBA      | TBA          |
| September 5,<br>2019 | Regular         | Baptist<br>Classroom #1 | TBA           | TBA      | TBA          |
| October 3, 2019      | Regular         | Baptist<br>Classroom #1 | TBA           | TBA      | TBA          |
| November 7,<br>2019  | Regular         | Baptist<br>Classroom #1 | TBA           | TBA      | TBA          |
| December 5,<br>2019  | Regular         | Baptist<br>Classroom #1 | TBA           | TBA      | TBA          |
| January—TBA          | TBA             | Baptist<br>Classroom #1 | TBA           | TBA      | TBA          |
| February 6,<br>2020  | Regular         | Baptist<br>Classroom #1 | TBA           | TBA      | TBA          |

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### Using Ring 29 Email Group

Post message: [ring29report@yahoogroups.com](mailto:ring29report@yahoogroups.com)

Subscribe: [ring29report-subscribe@yahoogroups.com](mailto:ring29report-subscribe@yahoogroups.com)

Unsubscribe: [ring29report-unsubscribe@yahoogroups.com](mailto:ring29report-unsubscribe@yahoogroups.com)

### **Membership**

All members of Ring 29 must first be a member of the International Brotherhood of Magicians. I.B.M. Applications can be obtained from [http://www.magician.org/membership\\_application.pdf](http://www.magician.org/membership_application.pdf).

*Contact Mr. Magic or any Ring 29 Officer for information on joining the IBM or Ring 29.*

### **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.

Ring 29 is proud to endorse and support Little Rock's world class ONLINE Magic Store, "Mr. Magic"  
Mr. Magic is owned and operated by retired Fire Chief Jim Henson and is a primary contact for Ring 29.



**Mr. Magic (Jim Henson)**

**501-580-2860**