

FLEMING FLASHPAPER

June 2017

CARYL FLEMING IBM RING 21 NORTH HOLLYWOOD CALIFORNIA
Celebrating the enjoyment and camaraderie of magic since 1938!

DON'T MISS OUT: WHAT'S COMING UP!

Our very own Lois Harmeyer will be receiving the Order of Merlin – Shield for 35 years of IBM membership!

SATURDAY JUNE 3RD: SUMMER PICNIC

Date: June 3rd from 3:00 to 7:00 pm.

Church of Jesus Christ of LDS

15555 Saticoy Street

Van Nuys, CA 91406

Everyone is asked to bring a dish, whether it's your favorite dessert or a salad or a side dish, be sure to bring enough for 4 to 6 people, so everyone can share. If you don't bring something, please bring a voluntary \$10 donation. Once again, we are indebted to Bill Turner for providing us with such a great space for our picnic. The club will provide hamburgers, hot dogs, drinks, plates, cups. We are on, rain or shine, indoors, or hopefully beautiful outdoors.

RING 21 CLUB MEETING:

First Thursday of the month

NEXT MEETING:

Saturday June 3rd

3:00 pm

Church of Jesus Christ of LDS

15555 Saticoy Street

Van Nuys, CA 91406

We are on twitter!

@ibmring21

And the internet:

www.ibmring21.org



PERFORMANCE NIGHT!

Our theme for this evening was "Performance Night." Members were asked to come prepared to do a performance—as if for a paid audience—since many have not yet performed for the membership.'

We were joined by a new member, Adam Taylor who is currently taking lessons at the Magic Castle.



Raul Fernandez spoke about PCAM concluding last week. It was spotlighting children's magic. The next PCAM will be in Bakersfield on August 9 to 12, 2018. It will be done in conjunction with Magic Live which will be August 5 to August 8. Raul also spoke about Standing Room Only at Flappers and the upcoming shows he is producing that are coming up. Our own Bob Thomas will be appearing there in August.

Don Kenney spoke about member Dale Holmes and that he is recovering well.

Simone Tarkington began the show with a clever use of the Professor's Nightmare and, with the accompaniment of "Up in Smoke" she vanished a cigarette and even though she was not advocating smoking, she exhaled smoke from a cigarette drawn on a piece of paper.

It was charming and very well done.



Then Karl Johnson, did his own trick using an Aztec rock, with magical properties and the help of a pair of tweezers to actually get silver dollars out of the rock. It was truly an amazing effect.



Don Kenney made his appearance with his puppet: Bob the dog. Bob loves playing ball, and he has perfected the ability, even when Don takes a sponge ball out of his mouth, to be able to make another appear, over and over again. It was a very funny use of the popular dog puppet.



President Wendy Sobel did a silk fountain followed by a Barry Mitchell effect called the Mother of All Diamonds, with her own patter.



New member Pleum Ganjanagorn put on a full show from an appearing cane to producing silks, including multiplying balls, cards (and a beautiful card fan with the four color card backs being used to great advantage). He then began to multiply cigarettes ending that part with a cigar and then a pipe. He finished his show with a Miser's Dream using poker chips and ended with a dove pan full of folding money.



Bob Thomas brought out a silk with slip knots (which made holes in the silk). He then demonstrated how to make a square knot by using a rope which then took the shape of a square. He finished with a "little money magic" with shrinking money.



Bob also showed us his new tattoo:



Our last performer was Nicolas Garcia. Our "resident" rope expert proceeded to baffle us all with a really lovely rope routine, accompanied by some lilting music. It was a fitting conclusion to an evening that highlighted so many of our skilled performers.

Also in May, Karl Johnson, Gerry Schiller, and Wendy Sobel entertained for the residents at Providence St. Elizabeth's on May 23rd at 2:30 pm.



Wendy and Gerry pose with some of the resident audience in the background.



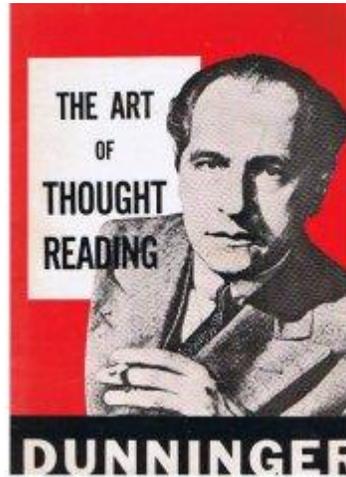
Karl Johnson poses with his audience assistant, Valentina who masterfully operated the magic wand for the event.

The Greats of Magic

A Series of Capsule Biographies of Famous Magicians

By Gerald Schiller

Dunninger



To anyone who was around in the 1940's and 50's, in those early days of television, "Dunninger" was a household name. His weekly television show, where he seemingly read the minds of spectators, sparked the eternal question: "Does he have extraordinary mental powers?" For he was not merely a magician, he was—in his own words—"the world's foremost mentalist." In reality, of course, he should probably have been called "the world's foremost showman and self-promoter."

Joseph Dunninger was born April 28, 1892 into a poor family on New York's lower east side. He was the youngest of three children. At the age of six his uncle took him to see a performance of Kellar the Great and he was instantly fascinated by magic. As a child he had no friends and led a lonely life, but the sudden interest in magic would soon enable him to gain power and feel a sense of security.

He bought magic tricks and books and practiced sleights incessantly. When he grew older, he got a job in a department store by day, but began doing magic performances at night, usually charging about \$5 per show.

He witnessed the Eva Fay Mental Act where a blindfolded Eva would identify objects given to her husband by audience members, as well as answering spectators' questions written on a pad. Dunninger saw this as something he might do since there were very few mental acts at the time. And he decided to do it as a one man performance—with no confederates.

Calling himself Professor Dunninger, with his hair long and wearing a Prince Albert coat, he started doing shows which incorporated mental effects, but he rarely earned more than 25-30 dollars per show.

His luck changed in 1919 when he met Frances Rockefeller King whose husband booked shows for the Keith Vaudeville Circuit. Mrs. King had him change his image. He cut his hair shorter and wore a plain unobtrusive suit. But the most important thing she did for him was to work on his diction—getting rid of the east side New York accent. From 1920 on, he performed exclusively as a mentalist and soon his career began to take off.

He did private engagements, earning \$500 or more per show, and his audiences included such luminaries as inventor Thomas Edison, financier J.P. Morgan, and former President Theodore Roosevelt. He starred at New York's Palace Theater and soon his fees reached \$1500.

From 1943-1945 he was featured on radio, and was written up in magazines like *Life* and *Reader's Digest*. By the late 40's and into the 50's he was appearing on his own television show.

But his huge popularity made him fodder for critics and de-mystifiers. They pointed out that those watching TV never knew what happened in the studio before the show went on the air, and the studio audience might (and often did) fill out forms and provide information he could use later to "read their minds" once the show was being telecast (it was always a live show).

Dunninger was constantly badgered by people on the street as well as cab drivers and waiters who wanted him to “read my mind.” He became quite reclusive, had few friends, and rarely mingled with other magicians.

Several magazine articles appeared in the 1950’s that exposed him as a fraud—although he never said he had any special powers and was merely an accomplished entertainer.

By late 1956 his TV show was canceled. He did continue to perform on stage, but his vast popularity with millions of viewers had passed.

By 1971 he was suffering from Parkinson’s Disease and no longer able to perform. Yet he had had an astounding career, and many still believed he had powers beyond those of ordinary people. It’s doubtful if he did, but many of his secrets have never been explained.

MAGIC TRICK OF THE MONTH!

If you would like to share a magic trick, please email it to the editor at karl.johnson@gwcmi.com
If you share a magic trick in the Newsletter, we ask that you come perform it or arrange for someone to perform it at the next meeting

RING ON NECKLACE

By Karl Johnson

COMMENTS AND EFFECT SUMMARY

A ring is borrowed. The ring vanishes and appears on your necklace.

SETUP

You will need an ordinary necklace and a matching magnetic clasp. You will need a necklace that is long enough so that when you pull it over your head, clasped, the necklace is long enough to still be in your shirt. I have found that necklaces between 36 and 40 inches long work best. I use a 36 to 40 inch stainless steel necklace and a stainless steel magnetic clasp. Both are easily available for a pretty modest cost on the internet. Simply unclasp the necklace and then clasp the magnetic clasps to the regular clasps on the necklace. The magnetic clasp is so small that no one even notices anything unusual about it.

I also perform a cross through clothing effect in conjunction with this effect. If you want to do something similar, you will need two identical items to go on your necklace. I use two identical crosses made out of nails. I purchased them very inexpensive from the internet.

I will describe the handling for both of these together. If you want to just do the ring on necklace, then just skip the explanation for the cross through clothing.

I will explain this as if you are using a cross, so substitute "cross" for whatever you use on your necklace. To do this routine, you will place two crosses on your necklace and you are ready to go.

PERFORMANCE

CROSS THROUGH CLOTHING

I am going to explain this one first, because when I do them together, I do this one first. If you are not going to do this one, then just skip to the next explanation.

You can do this in a religious context or not. In fact, you can use the same intro either way: "I'd like to show you something pretty amazing. I don't know how or why this works, but it does."

First, pull the necklace over your head without unclasp it, by grasping it from behind with your right hand. At the same time, grasp the two crosses in your left hand so they don't see that you have two crosses. As you conceal one of the crosses in your left hand, take one of the crosses with your right hand and pull it up the chain toward the clasp as you say: "Let me take the cross off the chain." Unclasp the chain from the clip, not by pulling the magnets, but by opening the regular clasp. The magnets are so small, no one realizes

what they are, even if they are staring right at them. Hand them the cross and ask them to hold it. This is the perfect way to get the participant involved in the magic. They held the cross off the necklace. Re-clasp the clip to the necklace. I find that on my necklace, this isn't so easy. No problem, that just makes the effect stronger. However, if yours is easier, no need to pretend it is harder than it is. Just clasp it normally.

Once you have clasped it, Hold the magnet ends with your right hand and continue to hide the cross on the chain with your left hand. Pull the necklace over your head and tuck it into your shirt, all the while, keeping the cross hidden.

Take the loose cross back and say: "I have had this nail cross for a really long time. It is never away from me. Watch what happens when I wrap it inside my shirt like this." If you are wearing a button down shirt, make sure you do this to one side.

Have them touch the cross through your shirt, apparently just wrapped around the cross.

Then, say: "Watch. This is unbelievable. I have no idea how this happens."

Reach up and slowly pull the chain from your shirt, revealing the cross on the chain.

If you don't use a cross, you can use the same basic principle, just create a story that suits you. Perhaps you have an amulet that was given to you by your parents or grandparents long time ago. It doesn't matter what is on the necklace, but if you make it important to you, then the magic is even more magical.

CREDITS

This routine is based on the age old "Coin through Pocket" routine where you place a coin in your pocket and then pull it through the folds in your pants outside your pocket. Greg Wilson has done a great job with this concept in his release "Unleashed". The above routine is a very specific handling using a different prop and different patter. If you don't already own "Unleashed", I highly recommend you check it out.

RING TO NECKLACE

Say: "let's try something else. Do you have a ring I can borrow?" As they are removing their ring, pocket the extra cross. Take the ring in your right hand, holding it flat between your middle finger and thumb. Take a look at the ring and make a comment about it. Many magicians like to do the gags about how small the stone is or that there is an inscription that says "Kmart" on the inside. If you want to do that, fine. I personally don't. I just comment on how nice the ring is and ask them about it's significance.

Then say: "Don't worry, I'll make sure your ring is safe. How much is your ring worth?" Pause to let them respond. Whatever they say, you say: "Don't worry, if anything happens, I have my cross as collateral. It's value is priceless." Point to your chest, where the cross would be under your shirt.

As you transfer the ring from your right hand to your left hand, you place the ring in your cupped left hand, where it goes out of sight of the audience and then you pull your right thumb ever so slightly, causing the ring to swivel back into your right hand. Close your left hand as your right fingers come out of the hand, apparently empty, but hiding the ring. Drop your right hand and hold out your left hand, closed, as if holding the ring. Practice by actually holding a ring and then holding your hand empty as if holding a ring. At the

same time, your right hand is going to maneuver the ring so it is lodged between your middle and ring fingers. This will allow you to hold your hand flat while hiding the ring.

Take your flat right hand over your left closed hand and tap the back of your left hand with your fingers as you say: "Tap my hand like this." Drop your right hand as they tap the back of your closed left hand. As they are tapping your left hand, simply push the ring with your right thumb so you are now holding it flat between your thumb and fingers, still hidden.

Open your left hand, showing the ring has vanished. In a very monotone voice, as if you have said this a million times before, say: "Oh, no. I can't believe the magician has caused my ring to disappear. Who would have ever anticipated this turn of events?" Pause for a second and say: "No problem, I have this cross as a lovely... you know... priceless replacement... for your lifetime... irreplaceable... ring... yeah." As you say this, both your hands go to the back of your neck.

Here is the move: It is not that hard, but practice it off your neck until you get it down. Here is the practice: Hold the ring lying on your right fingers, held by the thumb. Hold the necklace with your right hand, just under the magnetic clasp. Place the ring under the magnetic clasp so the magnetic clasp is centered in the middle of the ring. With your right thumb, push the magnetic clasp so it separates and the right side goes through the ring. At the same time, your left thumb pushes the other side of the magnetic clasp and it will re-attach on the bottom of the ring, with the chain now through the ring. Try this a few times, and you will see just how easy it is to link the ring onto the chain. Next, practice doing the same thing with the chain on your neck.

If, in performance, for whatever reason, it takes you a few seconds to link the ring onto the chain, say: "I can't seem to open the chain, let me just take it off." As your left hand pulls the chain over your head, your right hand guides the ring around your neck and drops it below your shirt. Your right hand then grasps the front of the necklace on both sides and slowly pulls the necklace and the ring from your shirt, revealing the ring and the cross on the necklace. Take your time with this last phase of removing the necklace. Let them clearly see the necklace coming out of the shirt with the ring attached.

Hold the necklace with both hands, so the necklace forms a bit of a triangle, with the ring and cross dangling on the bottom. Pause and let this magical moment set in. I sometimes say: "Look at that! There is a ring on my necklace."

Undo the clasp (not the magnetic clasp) and remove the ring. Hand it to the participant and say: "Lucky for you, my cross always protects me and anything valuable. Keep this ring safe, and whatever you do, NEVER lend it to a magician."

OPTIONAL MOVE

As they are getting their ring, you reach into any of your pockets and remove a penny in your left hand. Hide the penny in finger palm. After you do the false transfer of their ring to your left hand, you say: "Don't worry, I promise to take good care of your ring. You have to hold a ring carefully, because any sudden movement like this, could be ..." Toss the penny across the room. If you do this, it is important that you get their attention back. Say: "Oops. No, wait. I can make your ring reappear. Don't worry." Hold your hand open, showing it empty, then close it and continue with the routine where you tap your hand and have them tap your hand.

2016 – 2017 EXECUTIVE BOARD	MEMBERS AT LARGE
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<p>BOARD MEETINGS are on the third Wednesday of the month at 7:00 pm at Four 'N 20 Pies located at 4723 Laurel Canyon Blvd, Valley Village, CA 91607. Phone: 818-761-5128.</p>	
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