

FLEMING FLASHPAPER

May 2017

CARYL FLEMMING 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!

THURSDAY MAY 4TH: IBM 21 MEETING

Performance/Critique. Come prepared to perform a dress rehearsal of one of your stage or parlor routines. You can elect to have it critiqued or not. We will be video recording performances to create a club promotional DVD.

SATURDAY MAY 6TH: AN AFTERNOON OF MAGIC

SAM will hold a magic show with doors opening at 1:30 and curtain call at 2:00 pm at Packard Hall 1420 Santo Domingo Ave, Duarte, CA Please RSVP with John Engman at 626-239-0349 after 9:00 am

TUESDAY MAY 23RD: PROVIDENCE ST ELIZABETH SHOW

We will be performing magic for the residents and staff.

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, and drinks. We are on, rain or shine, indoors, or hopefully beautiful outdoors.

RING 21 CLUB MEETING:

First Thursday of the month

NEXT MEETING:

Thursday May 3rd
7:15 pm

Providence St Elizabeth
10425 Magnolia Blvd
North Hollywood, CA

We are on twitter!
[@ibmring21](https://twitter.com/ibmring21)



SUCKER TRICKS!

Ring 21 gathered for the April meeting on April 6th and Vice-president Bob Thomas called the group to order.



We had a guest—Bob Carroll from the east coast who was planning to relocate to California. Bob is both a performer and author and does ventriloquism as well. We discussed upcoming meetings and suggestions for a potential guest lecturer. June will be our annual picnic which will include food, a barbecue, a magic show, and the always popular magic auction. Raul Fernandez announced the upcoming shows at “Flappers” he will be producing in May, June, July, and August.



Karl Johnson performed the “Trick of the Month,” which was based on his idea of combining the “Ambitious Card” with a “Card at any Number.”

He took us through the method and reminded us it had been included in our current newsletter.

After the raffle, we moved on the the evening’s theme which was (in keeping with April’s Fool’s Day) “Sucker Tricks.”



Raul started with a clever mix of three “Coloring Books” (gaffed of course) and used them like the cards in a “Three Card Monte” effect.

On this way he could make a spectator choose the one with blank pages or succeed by choosing the one with pictures. It was a clever amalgamation of two traditional tricks.



Gerry Schiller had a mini wallet he said had shrunk in the wash but had in it a mini card that matched a spectator’s choice. Then he brought out the box of soap flakes and used it to “wash” some soiled hankies. After bringing out some clean hankies from the box, he refused to show the inside of the box until the group demanded it. It was, of course, empty.



Gadi Rowlensky used his cell phone to predict a chosen coin from those mixed on the table. And new member Pleum Ganjanagorn did a Three Card Monte with jumbo cards. It ended with a bit of a twist when all three cards turned into the “money card.”

Karl Johnson did another variation of the Monte called “Corner of Piccadilly” and it proved to be quite a novelty.

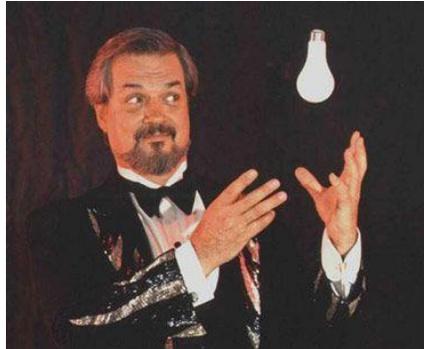


Bob Thomas closed the show with a “Three Card Monte” he had learned from our recent lecture by Brent Geris and also included the “Hopping Halves” coin effect and the popular “Two Coin Trick.”

Naturally the “Sucker” tricks didn’t fool most of those in attendance but it did provide all of us with some ideas to use (especially) with teenage audiences who always think they know more than the performer!

The Greats of Magic
A Series of Capsule Biographies of Famous Magicians
By Gerald Schiller

Harry Blackstone, Jr.



Although most of us have heard of magical families that performed over the years: the Bambergs, Herrmann family, Houdini and brother Hardeen—one father and son lived in more recent times. And some of us (myself included) are fortunate enough to have witnessed shows by both of them. I refer, of course, to Harry Blackstone and his son, Harry, Jr.

Born in Three Rivers, Michigan on June 30, 1934, young Harry appeared often on stage as part of his father's act. As a young man, he worked for a time as one of Blackstone's assistants. After attending college, he debated following in his father's footsteps. Blackstone, Sr. had built a huge reputation as one of the world's foremost magicians (a name mentioned alongside those of Houdini, Thurston and Kellar). But realizing his father would soon retire—and with the older Blackstone's encouragement—he began to develop an act of his own.

Early on he adopted some of his father's signature effects: the Floating Lightbulb, Vanishing Birdcage, the Dancing Handkerchief, as well as large illusions like the Buzzsaw and the Girl Without a Middle.

But it was just as important for him to develop a style and persona of his own. After a number of years, building a solid reputation as a stage magician, he put together a tour in 1980, appearing in sixteen major cities, breaking box office records, and eventually opening at the Majestic Theater on Broadway to rave reviews. His show would become, at the time, the longest running magic and illusion show in New York's history.

Harry, Jr. also appeared on television in his own magic specials (for HBO and PBS) as well as showing up as a popular guest on Oprah Winfrey's show, Johnny Carson's show and dozens more.

In 1990 he hosted the "International Magic Awards," and appeared in acting roles on the daytime drama "Santa Barbara."

In the literary arena, he authored three books: *The Blackstone Book of Magic and Illusion*, *There's One Born Every Minute*, and *My Life as a Magician*. He also re-edited his father's classic, *Blackstone's Secrets of Magic*.

Named "Magician of the Year" both in 1979 and 1985 by the Academy of Magical Arts, he and his wife Gay were given Honorary Life Memberships in Hollywood's Magic Castle. Harry also received the prestigious "Star of Magic" honor—an award previously given only to eleven other magicians (including his father).

In 1985, the 100th anniversary of his father's birth, Harry, Jr. donated the original floating lightbulb used by his father and the original cabinet employed in the Floating Handkerchief to the Smithsonian Institution in Washington. These were the very first donations ever accepted in the field of magic.

Unfortunately, Harry Blackstone, Jr. died on May 14, 1997 of pancreatic cancer at the age of 62.

His legacy, however, lives on, and his widow Gay Blackstone continues to produce frequent television specials, highlighting performances of some of today's most accomplished magicians.

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

AMBITIOUS CLASSIC

By Karl Johnson

COMMENTS AND EFFECT SUMMARY

No pun intended, but The Ambitious Classic is another classic of card magic. It is a beautiful piece because it can be performed in so many ways with different scripts.

This version that I developed some years ago combines what is supposed to be an Ace production, but ends up in a carnival like Ambitious Classic.

You start by saying you are going to show the audience how to do one of the most difficult feats in magic, to produce the four Aces. You then say it really isn't that hard, anyone could do it. As you are talking, you are also shuffling the cards. You start by producing the Ace of Spades. You invite a participant to produce the Ace of Hearts. You riffle down the deck, they say stop, you cut the cards at that point and turn over their cut to card. However, it is not the Ace of Hearts, but rather the Two of Spades. It seems they have decided to take things in a different direction. OK, you are up for the challenge and you produce the three of spades. They go next, and produce the four of... clubs. Oh. So close. You set aside the four of clubs and produce the four of spades.

You then tell the audience that while these aren't the four aces, they have unknowingly, produced the famous Hernandez family of trapeze artists. You then go on to do an Ambitious Classic routine where the Hernandez family members do their act. The final Hernandez brother, the Ace of them all, turns into whatever the participant would like.

SETUP

There is a bit of set up for this one. First, you will need a blank face card. You can purchase an entire deck of blank face cards from any magic dealer. Alternatively, you could use a Joker. For the sake of this explanation, we will be using a blank face card. On that card, you are going to write in big bold letters: "One Million Dollars".

Next, you are going to need a corner cut key card. Pick any card from the deck and cut the tiniest sliver from the two index corners.

Set up the deck as follows, from top to bottom, face down deck (We will use abbreviations. AS = Ace of Spades, etc.):
AS, 2S, 3S, 4C, Blank card, rest of the deck, AS, corner cut key card on the bottom.

PERFORMANCE AND HANDLING FOR THE GIMMICKED VERSION

You start by taking out the deck of cards and you will do a modified faro shuffle. It doesn't need to be perfect. You simply riffle so you have slightly more than half the cards in your right hand and you faro shuffle the two together so you leave the two bottom cards unchanged from the cards in your left, and you leave the top half dozen or so cards unchanged from the cards in your right hand.

As you are shuffling the cards you say: "I would like to show you how to do one of the most difficult things in card magic, so produce all four aces from a shuffled deck of cards."

You are now going to do what, in my opinion, is the best false cut of all. I don't know what it is called, so I'm going to call it "The Pass False Cut" (PFC) because you perform something similar to a pass, but you in fact simply false cut the cards. I have done this move dozens of times in front of a mirror and it still deceives me. You cut the cards and your left pinkie goes in the cut. Your left ring finger grasps the top cards along with your left pinkie and pulls them around the bottom cards. Normally, in a pass, you would deposit the top half of the cards on the bottom. However, for this false cut, you bring the top cards around the bottom and place them back on top. It looks like you just cut the deck, but in fact, you have done a false cut.

So, you say you are going to produce the four aces, starting with the ace of spades. You riffle the deck, cut anywhere, and do the PFC move. You turn over the ace of spades. You then say: "I know, it looks hard, but it's not really that difficult. Anyone can do it. I'm sure you could do it. Don't use your head, just use your gut. I'm going to riffle down the cards like this, and you say stop anywhere. Use your gut, you are going for the ace of hearts." You riffle and they say stop. You ask them if they feel good there or if they would like to go a few more. Wherever they stop, you cut the deck and do the PFC move. You hold the apparently cut to card face down over the ace of spades and say: "OK, if you really trusted your gut, you will have cut to the ace of hearts." Turn over the card and reveal the two of spades. You act a bit surprised and say: "Whow! The two of spades. OK, you took this in a whole different direction. OK, you want to be that way. It's like you are throwing down the challenge. This makes me feel like I just landed in the movie Deliverance, in the dueling banjo scene. I went 'di di di di ding ding ding', and you went (higher tone) 'bi di bing bing bing bing bing bing bing'." If you are not familiar with the scene, look it up on youtube. "OK, let's go for the three of spades. I wasn't prepared for this." Pretend to warm up a bit, stretching your neck or shoulders.

Riffle down the side of the deck and do the PFC move. Remove the card apparently cut to and hold it face down above the other cards and say: "Here we go. 'bi di bing bing bing bing bing bing bing'." Turn the card over, showing the three of spades.

Then challenge them to find the four of spades. Riffle and have them say stop. Remove their card and hold it face down above the other cards and say: "and you say..." Pause and see what they say. They may chime in with the banjo tune or not. If not, you go ahead with the same 'bi di bing bing bing bing bing bing bing'. Turn the card over, revealing the four of clubs. In a disappointed tone, you say: "Oh... that was close... but you were off by just one card... no winner winner chicken dinner." Push the card to the side.

This time, you riffle to the key card. Very slowly, cut the cards so all can see, but hold the bottom cards below the top cards as you say: "I think I have it right here." As you say that, you push the top card from the bottom pile forward. This is the key card, not the four of spades. You then say: "Wait, I think I was off by one card two." Push the key card back and push out the bottom card from the top packet. Set the packets down on top of each other, with the four of spades sticking out the front, face down. Pull it out and slowly turn it over onto the other cards.

Take the four of clubs and bury it in the deck. Take up the rest of the cards and place them face up on top of the deck. Square up the deck as you do and say: "Let me show you something else. These four cards..." Spread the cards to show the ace through four of spades, "... just happen to be part of a team of circus performers. Would you like to see them do their stunts?" As you spread the cards, you take a break below the first face down card, the "One Million Dollars" card. Square up the cards and remove the top five cards as four as you set the deck down.

Hold the cards in right hand biddle grip (from above by the short ends). Peel off the cards one at a time into your left hand as you introduce the four performers. "First we have... Fortunato, followed by... Trina, next we have two...pac, and finally, this one goes by..."

Ace” As you introduce them, pretend you are making up the names as you go along. Drop the last Ace, along with the card hidden below on top of the rest. Turn them all over. You now have the face up 1M card second from the bottom. You are going to do a series of moves where you push off all but the bottom card with your left thumb and turn over several cards as one. However, the first card is turned over singly, however, you want it to look consistent, so you push it off with your left thumb while your left fingers hold the rest of the cards in place. You then buckle the cards so the bottom card separates from the rest and you place the 4S second from the bottom. You make a popping move with the cards (one hand bows them gently one way and the other hand bows them the opposite way, and they will make a loud popping noise). You then do the push off move and turn over three cards as one. Take the face up 4S from the packet, and the next card is the face down 1M card, selling the idea that only one card was turned over. Say: “That was fun, let’s to that again.” Do the exact thing again, this time, you replace the cards as they were before. With a biddle grip, set the face up 4S on top of the deck of cards.

Turn over the next card, the 3S. Here, I do a little gag. I say: “Now, Trina, who is still in training, will do something different. Instead of jumping from the middle to the top, she is going to from the top down.” Turn all the cards over and slowly slide out the bottom card and turn it over as you smile and say: “OK, that wasn’t magical at all. She’s going to follow in her big brother’s footsteps and go deep into the pile.” Buckle the cards, place her second from the bottom and do the same move as before. This time, you only do it once. Turn the 4S over on top of the deck and place the 3S face up on the deck.

Now say: “We have two left, twopac and the Ace.” As you say this, you turn the packet over, showing the Ace. Turn the packet back over and slide the Ace out and place it on top as you say: “First twopac. He is going to do something different. If we give the cards a little twist, he will turn over.” Slide the face up 2S from the bottom of the deck and place it face up what they think is just the Ace. Grip the cards in your left hand and turn over the 3S. Biddle grip the packet of cards and slide the bottom card out and place the two cards as one on the deck. As you show the back of the last card, say: “And now we are down to the Ace.” Turn over the 2S, showing there was only one face up card.

“Now, the Ace is really the star. This Ace can turn into anything you would like. Anything at all. What would you like him to turn into?” Pause for response. As you are waiting for their response, grasp the card by opposite corners and make wavy motions with the card. Nine times out of ten, they will say something like “Money”, or “A million dollars”, or something of great value. If they say anything related to money, you say: “money it is... show me the money!”. They might name a card. If they do, then you say: “The Ace could turn into anything you want and you say the three of clubs? It could turn into a million dollars, a cute little puppy, anything!” Pause. At this point, nine out of ten will go for the million dollars. However, some might say a puppy. Whatever they say, if they don’t end up going for money, let’s say they say “a puppy”, you say: “You could have had a million dollars. But no!, you had to have a puppy. Are you going to clean up after the puppy? No! OK, I tell you what, you keep the puppy, I’ll keep the million dollars.” Turn over the card showing the “One Million Dollars”.

Square up the cards and put them away.

RESET

If you are going to do this trick more than once, instead of burying the 4C into the deck, simply place it on the bottom of the deck. You can easily replace the 4S for the 4C and cut to the key card and place it on the bottom of the deck.

CREDITS

Of course, this routine comes from combining two great classics, cutting to the Aces and Larry Jennings’ Ambitious Classic.

2016 – 2017 EXECUTIVE BOARD	MEMBERS AT LARGE
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