



The Flash Paper

March 2024

Bob Gehringer, Editor



A Letter from Lindy

Our new suggestion box is a great addition. First one up was Daniel Rasmussen with a suggestion that members post a video of their magic rooms, or collections. Sounds like a great idea. Daniel was asked to post first to show us his vision for the project. Very interesting, and it's fun to see others' treasures. If you have a whole room or just a single collectable, or illusion you'd like to share, jump in. It's an inspiration for others in the club.

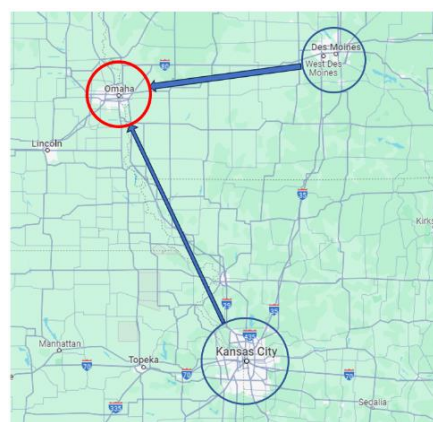
I was looking forward to our meeting on impromptu magic. Unfortunately, a trip to New Orleans, and Florida got in the way. I'll be checking out **Matt Speilman's** article to see what I missed.



The 2024 Midwest Magic Competition is approaching fast. Get your audition videos in (close up, or stage) by **April 1st**. That beautiful trophy would look very nice sitting on your mantle.

Check out our website:

<http://TheOmahaMagicalSociety.org>



Two magic clubs have expressed interest in a joint meeting with the O.M.S. **David Sandy** and the **Kansas City** club are anxious to travel to Omaha for an event. **Steve Daly** and the **Des Moines** club would like to rent a van and bring their members on the same date. Possibly a different time if we cannot coordinate these schedules. All three clubs are trying to come up with ideas for this joint venture. Stay tuned as we try to bring this to fruition.

Featured this month is World Class Master Magician **Rocco Silano**, the 2023 Merlin award winner, and a two-time FISM award winner. Among others, Rocco studied under **Tony Slydini**, and his influence is very apparent in Rocco's performances. Rocco learned Slydini's cigarette production, which he calls "poetry in magic". That moniker could be used for Rocco's entire act. The number one tool in his arsenal is sleeving, which he performs flawlessly. It's easy to see why Rocco Silano has been nominated nine times as "Magician of the Year" by the Academy of Magical Art's!

Next up for Monday Night Magic is sleightless card tricks... See you there.



Monday Night

Magic



SLEIGHTLESS CARD TRICKS

SPONSORED BY THE OMAHA MAGICAL SOCIETY

Our popular Tabletop Teachings™ return to March's event when four of our more seasoned card magicians share their single most impactful sleightless card trick - facilitating other members to share theirs too.

You'll no doubt leave with more than a few card routines to amaze and amuse family and friends.



SIMULTANEOUSLY
BROADCAST ON ZOOM

<https://zoom.us/j/4028718108>

MONDAY, MARCH 18, 2024

7:00-8:00 PM (CST)

The Cross Training Center
5030 N. 72nd Street
Omaha, Nebraska

There is no charge for this event.



February Re-Cap

by
Matt Spielman

A friendly competition was held during our February meeting centered around impromptu restaurant magic. Each table was laid out with a basic table setting and we were broken up into groups to see who could come up with the most tricks off hand using the props available. Between the folks in attendance in person and through zoom we were able to come up with 35+ unique presentations within 10 minutes. Shortly after coming up with the lists, we were then given 10 minutes to rehearse a routine utilizing at least 3 tricks that our groups came up with. At stake were 5 golden rabbit trophies along with a rose gold trophy for the group's leader, a great conversation starter for anyone's bookshelf or desktop. Mentalism with sugar packets, torn and restored napkins, disappearing knives, knives appearing from sugar packets, and much more was on display. The group led by Trevor Groenjes received the most votes and came away with the handsome trophies, well deserved and very entertaining.



A valuable lesson from the impromptu magic brainstorming and performance session was being able to think on your feet and to be able to bank 4-5 solid tricks in your memory bank using common everyday items. A prop can break, you can forget to pack a certain gaffed card, or someone hears you perform magic and would love to see a trick while you are out and about without your props. Being able to fall back on a tried-and-true method that can use a torn-up napkin or a borrowed pen can get you out of a sticky situation when something goes amiss. Sure, there are a lot of utility devices and decks that can kick a performance up a notch and look like a borderline CGI effect, but when someone asks to see a trick and your response is "I don't have my gear" there is nothing further from magical than that.



Magic Club Leaders

-  United Kingdom
-  New Zealand
-  Switzerland
-  France
-  Bangladesh
-  Canada
-  Sweden

A new page has been added to our club website with resources we've developed for use in our club from which other magic clubs might derive some benefits as they seek to grow their club.

We currently have 30+ local clubs in seven additional countries subscribed to our club's resource blog.

You can visit our newest webpage at:
<https://theomahamagicalsociety.org/resources-for-magic-clubs>



This Guy and The Drinker by Harry Lorayne

In keeping with our theme for this month's Monday Night Magic ...

I know of few self-working routines that involve as much action as this one; something is continually happening. It is almost a perfect card routine. It gets away from the "pick-a-card" theme, and it involves the spectator in a story routine in which the actions and happenings match perfectly.

It's easy to do, but you have to set up a few cards without your audience having any knowledge of that setup, you have to remember the sequence of the routine, and, most important, you have to talk entertainingly, making your words fit the action.

From the top of the deck down, set three eights, then any card, then the fourth eight, then the four aces. (The top card is an eight.) The best way to arrange a small setup like this is to do it during a previous effect. Or, do it as you "toy" with the cards—not in a surreptitious way, but casually. You're going to shuffle before you go into the routine anyway, so it doesn't much matter.

Now you have the nine cards set as explained. There's an alternative here. You can set only six cards; that is, get the four aces to the top (you can simply place them there after a four-ace routine), then get any 8-spot on top of the aces and, finally, any card on top of the 8-spot. Then, when you're ready to perform, openly remove the remaining three eights.

"There was *This Guy* who walked into a bar, shuffling a deck of cards. He approached a drinker, and said, 'You know, I can deal any cards I like in a poker game.' *The Drinker* said, 'Oh, yeah - prove it!'"

As you talk, overhand shuffle, keeping the setup on top. Show the three eights. Either deal them off the top (if you've prepared the entire setup) or spread through and remove them. If you're doing the latter, don't expose the setup on top. Place the three eights faceup on the table for a moment, as you shuffle the deck—again, keeping

the setup intact. It's this shuffling that makes the routine even more mysterious than it is.

Now, openly place the three eights on top of the deck. "I can put these three eights right here on top, and still deal them to you if I want to." boasted *This Guy*."

Demonstrate this. Deal the first card, facedown, near your spectator, the next card to yourself; the next to your spectator, onto the first card you dealt him, the next card to yourself, onto your first card. You're dealing alternately, just as you would when playing poker. Now, the third card to your spectator. Here's the key to the routine. As you deal yourself the third card, scoop it under your first two cards (fig. 123) and place these three cards back to the top of the deck. Throughout the routine, the last card dealt must always be handled that way. It is scooped to beneath the previously dealt cards and then that hand is placed back on top of the deck.

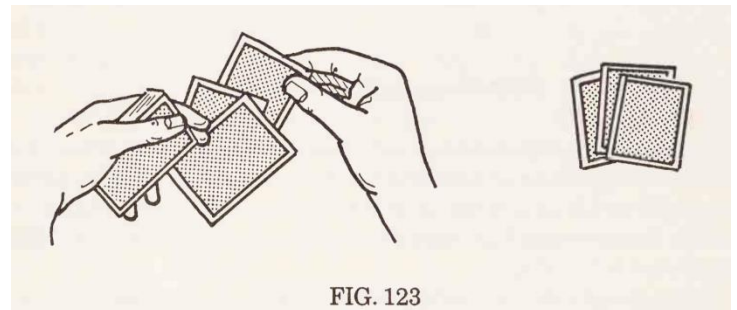


FIG. 123

"He turned up the three cards he'd dealt to *The Drinker*, and there Practically Self-Working Card Routines were the three eights!" Show the eights in the spectator's hand. Place them back on top. "And, said *This Guy*, 'I can do that as often as I like.' He did it again." Deal three cards to your spectator and yourself exactly as before. Don't forget the scooping with your last card. Show that your spectator, again, has the three eights.

You can repeat this indefinitely. If you do it as explained, the spectator will always get three eights. They keep changing. He'll get two black eights and one red eight, then two red and one black, etc. Don't mention this, of course, and the action happens too fast for it to register. It doesn't much matter if it does register.

Do it three or four times. "Finally, *The Drinker* said, 'That's pretty good. The trouble is, when I play poker, I play with five cards, not three.' 'You're absolutely right,' said *This Guy*. 'And, I can do the same thing with five



cards. Look.' He dealt out five cards each, and *The Drinker* had a full house, eights full of aces."

Demonstrate this. Deal five cards to each in exactly the same way you dealt three cards to each. Scoop with your last (fifth) card, and place your hand of five cards to the top. Flip over the spectator's hand; he'll have the full house. Incidentally, when you're dealing the hands, always be sure to deal one card onto the other; don't disarrange them. Then, this will all work automatically.

"'Here, I'll do it again.' " Place the spectator's hand to the top. Deal out the two five-card hands again, just as before. Show that he has the full house again. " 'I can do that as often as I like.' " Do it once more. You deal him the full house three times in all.

"At this point, *The Drinker* said, 'Aha! I think I caught you. I think I can do it now.' So, This Guy handed the deck to *The Drinker*, and said, 'Go ahead; try it.' "

Hand the deck to your spectator. "You be *The Drinker*. Go ahead, try exactly what I did. And don't forget what I did with the last card each time. I'm sure you noticed it."

Let the spectator do it. He deals to you first, then to himself, and so on. Watch him carefully. Be sure he places each card on top of each hand as he deals, and make sure he scoops his last card. Then he places his hand back on top. Help him with all this. Then turn up your hand to show that it contains an odd card. Place your hand back on top and take the deck.

"*The Drinker* said, 'What did I do wrong?' 'You didn't do anything wrong,' said *This Guy*. 'You just have to deal each card, one on top of the other, slowly-like this-and always remember to scoop your last card-like this.' "

Demonstrate as you talk. Display the spectator's hand; it will be a full house.

"*The Drinker* said, 'Oh, I see. Let me try it again. I've got it now.' He tried it again. And, of course, got the odd card again." Let the spectator do it; show your hand. It will automatically contain the odd card. Replace the hand.

"*The Drinker* asked to try it once more. He did. He still dealt that odd card." Let your spectator do it again. "*The*

Drinker said, 'One more chance. If I don't do it this time, I'll quit.' He tried it once more, and still dealt that odd card." The odd card will show, automatically, three times!

" 'Tell me,' Said *The Drinker*, 'how do you get rid of that odd card?' 'Well, I'll tell you, you don't have to get rid of it if you can handle cards as well as I can! Look, I just deal them carefully, one at a time, and make sure I scoop that last card.' "

Deal out the two hands as you talk; make the actions match your words. This time, do not replace your hand to the top. Leave it on the table. Turn up your spectator's hand. It will contain four eights and the odd card. " 'You see, I didn't have to get rid of it. I dealt a great hand anyway!' But *The Drinker* said, 'Wait a minute, I'm not that drunk! What good does it do you to deal your opponent such a good hand?' "



"Said *This Guy*, as he turned up his hand, 'If you think your four eights can beat my four aces - you are that drunk!' "

Turn up your hand to display the four aces - and to end the routine!

Afterthoughts: This entire routine works automatically if you make sure that each card is dealt onto the other, that the cards are not disarranged when you display the hands, and that the last card is always scooped to the bottom of that hand.

About that scooping - it will be neater and surer if you work on a soft surface. That way, you won't have to



struggle to make sure that that card goes to the bottom of the hand each time. If no soft surface is available, you can either bend the cards slightly (so that their sides or ends lift slightly off the table) or pick up the hand each time and place the card beneath it.

The patter I've given you can (and probably should) be changed to fit your personality and your way of speaking. I've given you the basic Practically Self-Working Card Routines story; you fill it in with your own words. But be sure to explain exactly what's going on as you work.

Although this is practically self-working, you'll be given credit for being a great card manipulator. Don't leave out the Jog Shuffles and/or Riffle Shuffles, keeping the setup on top, at the beginning.

It is essential that you remember the sequence of the routine. Any hesitation or show of thinking will detract from the effect. Do it a few times; it will soon become second nature. This is a routine you'll be using and performing for the rest of your life!

Keep this sequence in mind: Three Eights - can be demonstrated as often as you like, Full House - three times, Odd Card - one time, Full House - one time, Odd Card - three times. And finally - four eights in spectator's hand, four aces in your hand. Take your bows!

From *The Magic Book* by **Harry Lorayne**.
(Used with permission.)



Super Saturdays

To help introduce more young magicians to the Art of Magic, we will be hosting several "Super Saturdays" in the coming months. Each three-hour session will include coin magic, rubber band tricks, mathemagic, an effect with cards, and a rope trick

finale using all the participants. After the teaching sessions, parents will be invited to view presentations by the youngsters, get introduced to the instructors, and receive information on how to sign up for our Junior Magicians program. Check the website:

theomahamagicalsociety.org/schools



The Omaha Magical Society

Our CARES project for performing magic in retirement centers is starting to bear fruit.

We already have our first gig set up at **Rose Blumkin** with six performers set to entertain. This has the opportunity to become a monthly event. The first event is Sunday Mar. 17.



We are also in the organizing phase of trying to include **Florence Home** into our magic family. They are more interested in a weekday from 5:30-6:30.

If anyone has an interest in performing on occasion at either location, please feel free to contact me by email or text.

Steve Osborn: sosborn@cox.net 402-880-5963

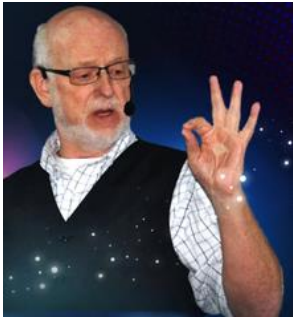
<https://theomahamagicalsociety.org/care>



THANK YOU goes out to one of our newest members **Thomas Gray** for his work on creating name badges for our long-term care facility CARE team members as they perform their close-up magic in the **Rose Blumkin** and **Florence Homes** starting this month.

2024 OMS Officers

- President** - Steve Lindeman amazinglindy@gmail.com
- Vice President** - Adam Schacht schacht2222@gmail.com
- Treasurer** - Bob Gehring gehringerr@cox.net
- Secretary** - Patrice Fisher patricekfisher@yahoo.com
- Executive Director** - Dave Arch dave@sandler.com



Larry's Logic

Personal Tenets

As far as I'm concerned, each and every magician should have his/her own set of tenets in magic. Tenets (aka principles and beliefs) keep you from doing magic in a way you don't want to.

So, here're my own personal tenets:

#1. Everything is justified. This means that EVERY prop, EVERY trick, EVERY move that I do has a VISIBLE or INTENTIONAL reason. This does NOT mean that I have to justify an Elmsley Count, but I do have to justify – perhaps via my INTENTIONS – why I'm doing the count. This sometimes makes my life miserable.

#2. NO obvious props without justification. This is a continuation of rule #1. I can't use (won't) a box covered with gold dragons on red paint. I can't imagine WHAT the audience would think that was, other than a magic trick. And I do magic, not my boxes.

#3. Natural motions only. Every move, everything I do physically looks normal. My thought here is that if it looks normal, but something magical happens, then it must be magic. This means “hand washing”, etc. is out of bounds for me.

#4. The effect of a trick is clear. Here's a test for you. Do the card trick CARD WARP with no patter for a layman friend. Ask them what the trick was. I've tried this myself, and very rarely do the laymen realize what happened. They see NO magic!

#5. No more than 1 climax per trick, unless the following climaxes are foreshadowed. I personally think that if you do Twisting the Aces, and at the end, the Aces turn into Kings, and the backs change color, that you've totally muddled the effect. It's up to you to prevent this – usually via scripting and staging – or self-restraint.

#6. No embarrassing people. No sucker tricks, pranks, etc. If there's a sucker trick (like a 3 Card Monte), I'm the one that will be the sucker, not them. Even the collapsing wand ends up in my hands, not theirs.

#7. Use color and sound where possible. Like many magicians, I tend to like tricks that pack small, look big, and don't require much set up. But if you're not careful, you end up with an act that is devoid of color and the only sound is your voice. People like color. They like sounds. Give them some.



Like Bruce Jacoby

#8. Everything is done in the “center of attention”, unless it's something sneaky. This rule ensures that the audience is always aware of what I'm doing – that I want them to be aware of! And that they feel that they've seen everything that could have possibly affected the outcome of the trick. And if they see NOTHING, then it must be magic.

#9. There is a MOMENT OF MAGIC. This rule took me forever to learn. When you do magic, you must “DO” magic. There has to be a moment where something magical happens...whether it's blowing on your hand, snapping your fingers, or waving a wand. And this 'something' tells the audience that the magic happened right at that moment!

#10. Scripts introduce a fact, a concept, or an idea that is novel/unknown/funny/twisted/carried to illogical extremes. This rule keeps you from saying things like “Hey, wanna see a trick?” This makes your script tell the spectators why they should care, why you're doing the trick, and what the POINT of all of this is.





Monday Night Magic

Monday March 18th

7:00 – 8:00 p.m.

Cross Training Center
5030 N. 72nd Street
Omaha, NE

Or just click on this link: <https://zoom.us/j/4028718108>
(which is the same link we use for all of our monthly meetings).

13405 Marinda ST.
Omaha, NE 68144

