



Dennis Deliberations ... Ring # 170, Assembly #99

“The Bev and Alouise Bergeron Ring”



"Finis Ab Origine Pendet", which, in Latin, means the end hangs on the beginning.

Every successful magic presentation should have expectations before you even say a word or do an effect. You should look like an entertainer and your posture should say, "you are going to enjoy this".

You opening effect should set the tone of the show and establish that you are in change.

Magic Around the Central Florida Area

Friday, Jan.30 - 7pm Lance Burton & Friends
The Tracy Performing Arts Center, The Villages

Saturday, Jan. 31- 8pm Giancarlo Bernini
The Magic Studio, Orlando

Monday, Feb 2 - 7pm REZA
Brownwood Hotel, Wildwood

Saturday, Feb 28 - 7pm Rick Thomas
The Sharon Theater, The Villages

Saturday, Feb. 28 - 8pm Hart Maurer
The Magic Studio, Orlando

Saturday, March 14 - 8 pm Brian Curry
The Magic Studio, Orlando

Saturday, March 14 - 7 pm Michael Carbonaro
The Plaza Live, Orlando

Saturday, March 21 - 4pm & 7pm Masters of Illusion
The Tracy Performing Arts Center, The Villages

Ongoing:
Scott Humston - Mt. Dora
Drew Thomas - Ritz Carlton, Orlando

<https://www.youtube.com/watch?v=2ezSC6erswo>



Magician & Storyteller Leslie Melville Performing...The Thumb Tie Routine.



Leslie Melville Magician & Storyteller

15 subscribers

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I've been thinking about the state of our craft, and here is a pill that's hard to swallow: Many magicians are no longer a community of performers; we've become a community of exposure merchants and consumers.

We live in an era where the "how-to" has more social capital than the magic of "the show." We've commodified the secret to the point where the mystery is just a secondary byproduct, a lead magnet to sell a \$30 download for a move that most buyers will never actually use in front of a living, breathing human being.

We are strip-mining the art form for likes which brings profits. We post "trailers" that look like Christopher Nolan films for movies that were perfected in a bedroom and have zero "burn-reproofery" in the real world.

We are teaching the world that magic is just a series of "hacks" and mechanical puzzles, and then we act surprised when an audience treats us like a Google search result instead of artists.

If your primary contribution to magic is selling the mechanics of a move you've never used to earn a standing ovation at a paid gig, are you actually advancing the art... or are you just selling the corpse of it?

The Question:

At what point does "sharing the art" cross the line into "devaluing the mystery"? Have we reached a point where the secret is worth more than the performance itself?

I want to hear from the workers: Is the "tutorial culture" helping us grow, or is it just creating a generation of magicians who know everything but can entertain no one?

Does Oscar Wilde's observation, on some people, apply to a few magicians? "They know the price of everything and the value of nothing!"

<https://www.dailymotion.com/video/x3a78x4>

Great tutorials! Great comedy lines. The late great Aldo Columbini.



Can we talk about how much "class" we've lost in the pursuit of being "relatable"?

Back in the day, a magician didn't just walk on stage; they made an entrance. The wand wasn't just a prop—it was a dapper accessory that completed the look, just like a fine watch or a pocket square. It commanded respect and signaled that something impossible was about to happen.

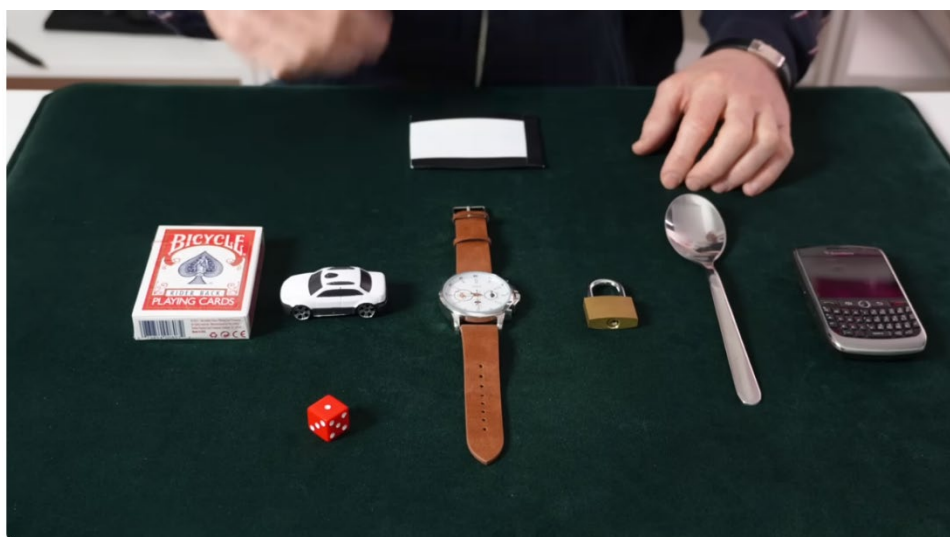
Nowadays, we've traded the wand for hoodies and "organic" props, and I think we've lost the mystery along the way. A wand makes you look like a Master of Ceremonies; a Sharpie makes you look like you're just signing a delivery.

Is it time to bring back the "Dapper Magician" aesthetic for most stage work, or is the wand officially dead?



<https://www.youtube.com/watch?v=MW2yWXLgV94>

A great “multiple out” mentalism routine



LEARN The PERFECT Mentalism Trick [Revealed]

Steve Carlin TV
141K subscribers

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4.5K 4.5K Share Ask Save Download

Some booking agents don't like magic. Decided where you will or want to perform your act. Build an act around that idea. Remember, the job doesn't come to you.

Look for originality and longevity of your routines. Ask yourself does it the pay the bills.

To really have a commercial product, a complete act, there are three essentials:

1. The package. Magic that's coherent, unique, recognizable, and memorable.
 2. The miracles. What just happened? Performance pieces that generate interest.
 3. The binding. Titles or subtitles that interest people who have never seen your act.
- The difference between a really good magician and a memorable one, . . .
CHARM.

— Marvin Roy aka Mr. Electric



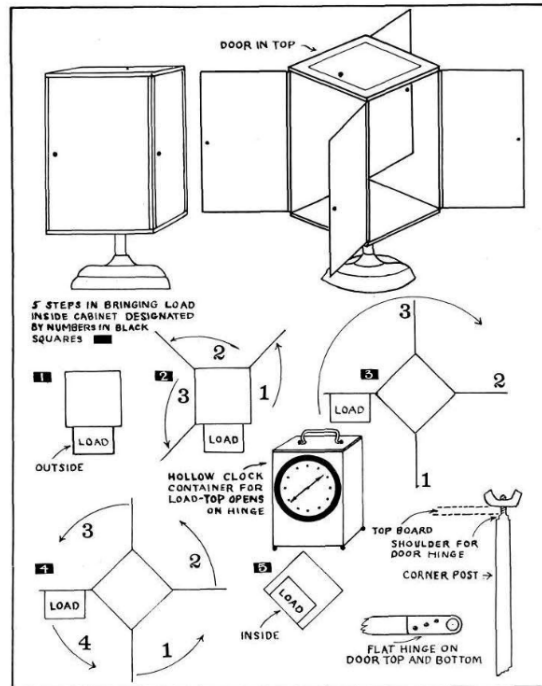
From Ian Buckland's files and seldom seen

The Four Door Production Cabinet

A Revolutionary Evolution

Walter B. Gibson

1 9 3 9



These are comments on a chat board regarding well known Internet magician - exposers, Murray Sawchuck and Justin Flom. Both Steve Spill and Doug Scheer are respected professional magicians.

This is a moot issue, in my opinion. When the Magic Circle, who had justifiably banned Penn and Teller from membership, reversed their decision and accepted and awarded them, the issue of exposure and even open ridicule of magic is over.

The Internet is full of free and open exposure. With AI you can ask for the secret of magic effect and get pages of videos and websites.



Steve Spill + 2.

Jun 29, 2024 · 🌐



Inside the minds of Sawchuck and Flom and their upcoming Exposure Fest. "We will do anything to become famous magicians, except put together an original well-rehearsed show. Our plan may be unpopular with our peers, short-sighted, and harmful to others in the craft, including those who invent and buy and sell or perform magic available online - but who cares if we damage a birthday magician in Barstow as long as we don't hurt Copperfield or Angel? The bottom line is, none of that matters as long as we go viral and get TMZ to do us a ten second blurb.."

These guys have an obvious desperate desire for fame and fortune as artists or entertainers or to in some other way express themselves as performers... they cheat others outta their inventions, they cheat themselves outta any sorta growth as performance artists or magical entertainers or clever communicators who might have some impact on others, which in addition to money is specifically what they truly crave. Instead of any sorta critical thought or expression or interpretation they take a less than clever lame shortcut by resurrecting the Masked Magician concept which fizzled out a million years ago.



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4



Doug Scheer · 22h

Flom has sold out. He's making millions now and doesn't care. Sawchuck is a desperate wanna-be imitator

Reply



2



Dennis