

# Ring Report #170 “The Bev and Alouise Bergeron Ring” # SAM 99

October 26, 2022 | Archived Famulus



## Ring Report Ring #170 “The Bev and Alouise Bergeron Ring” SAM Assembly #99

President Ryan Stiner called our October meeting to order. We had 29 attending. After reviewing all the current magic shows in our Orlando tourist area, he introduced Ring member, Jafo Fields.

Jafo is the house magician at The Great Magic Hall at Old Town in Kissimmee, in the Disney World area. He was just in Las Vegas to record his latest appearance on Penn and Teller’s “Fool Us”.

He graciously did his act and then a short lecture on his clever thinking behind every part of the performance.

His act is based on Jerry Andrus’ “Zone Zero”, with the board and hole decorated as a pool tabletop. Three pool balls appear and disappear , as well as a cube of chalk and a surprise finale effect.

The act was masterful and award winning.

Brian Sullivan did an unusual and clever handling of Professor’s Nightmare. It fooled those who know the normal handling. Adrian had spectator-selected cards transform into picture cards. Paul Thomey showed John Scarne’s “Cut to Four of a Kind” and said that Scarne was Johnny Carson’s, a magic enthusiast, most frequent guest on the “Tonight Show”. Mike Flannigan changed a bad Blackjack hand into a winning hand.

Dennis Phillips, in keeping with the Halloween theme of the meeting, told the chilling historic story of a young Salem female schoolteacher who was accused of being a witch because the slates in her classroom kept having mysterious chalk numbers appear on them. The tragedy was that the numbers were a warning of the date and time of a natural disaster. He borrowed a dollar bill before he told the story and the serial number of the

borrowed bill appeared on the inside of the two slates. His presentation is based on the theme of David Seebach's Dr. Q slate routine.

Steve Nelson closed the show with a multi-phased mental routine. Random numbers were freely selected from the pages of a dictionary, and everyone added them together on their cellphone calculators. They predicted the page number and location of the word "impossible" that had been predicted and held by a spectator, on a clipboard, before the process. As a subplot, a Rubik's Cube was randomly mixed behind the back of a spectator and it matched another random cube. Finally, Steve was able to know the values of a fan of preselected cards held and revealed by a volunteer.

Dennis Phillips, Sec.

### **Meeting policy:**

**Face masks, if you wear one, will not be ridiculed. Because of the low levels of Influenza these past two years, this Flu season is expected to be more severe.**

**Stay prepared, healthy and informed about current Public Health issues and contagious outbreaks.**

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

**"The Bev and Alouise Bergeron Ring"**

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Nick Comas' fabulous "10 in 1" fright show is back for one night.

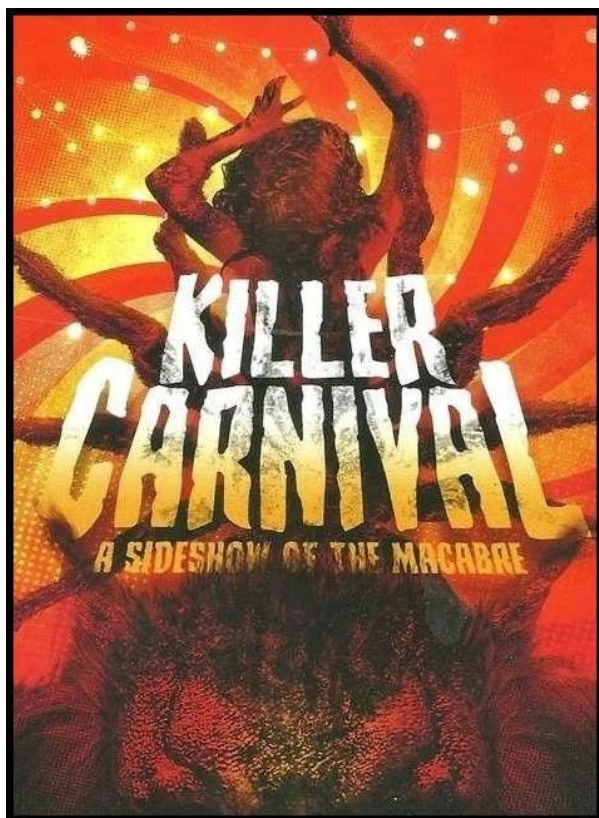
**SUNDAY, OCTOBER 30 FROM 7 PM – 11 PM**

Admission is free!

He has some excellent illusions that he has built like "Girl to Werewolf". "Spider girl" and a great series of fright gags.

Location : 405 S Hyer Ave, Orlando, FL 32801 (Just off South Street and the East West Expressway)

A 10-minute walk through haunted illusion experience. Come tour the Killer Carnival and experience a side show of the Macabre.



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### Classic fun spooky magic from the late John Calvert

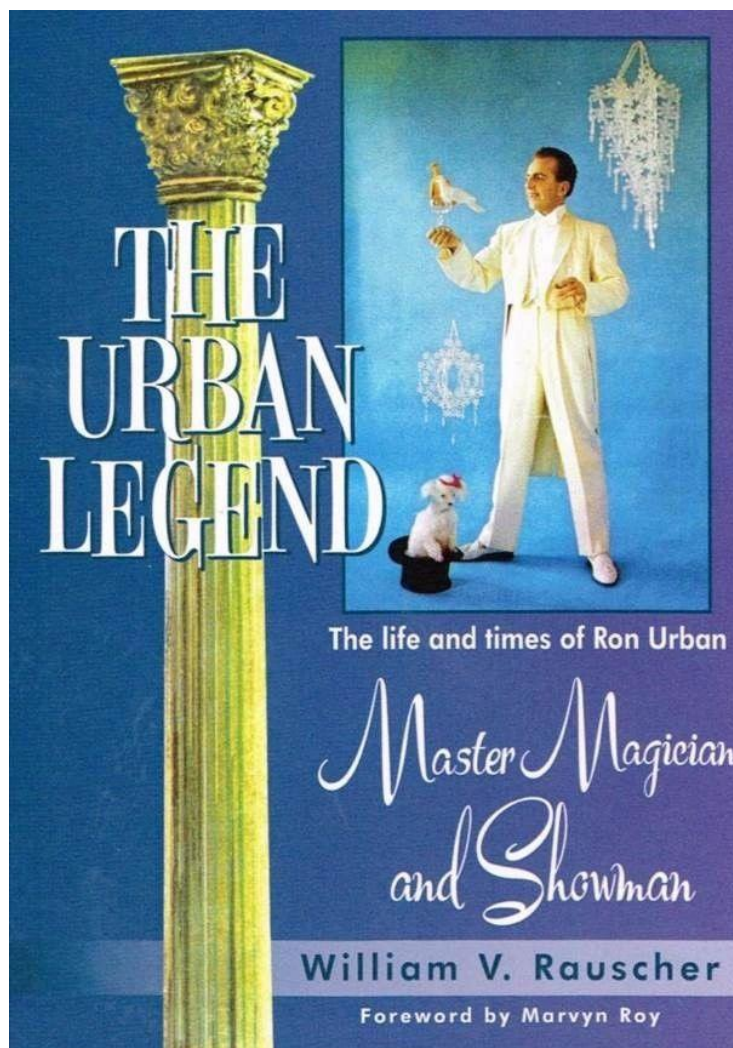
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Registration for the Florida Magic Collector's Conference III (February 3rd - 5th, 2023) is now open. **Special Guest-Ron Urban.**

February 3rd - 5th, 2023 at the Holiday Inn Resort Orlando - Lake Buena Vista, 13351 SR 535, Orlando, FL 32821. (407) 239-4500.

Register here: [Magicpalooza - Home \(magic-palooza.com\)](http://magicpalooza.com)





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## Color Marker Mentalism

Color markers are randomly selected and used, by a volunteer to color a line drawing. The final drawing spectacularly matches the volunteers' free choices of markers!

Justin Willman did the effect on the Ellen DeGeneres Show and it is a fun and popular mentalism routine.

It is electronic. The secret is obvious to anyone in magic.

Willman's version, "Color Match", was made by Pro-Mystic.

Now, Stevens Magic in Wichita, has just released the same type of electronics method and claims that it was originally an Averdini creation. It is about half the price of Pro-Mystic and there is a controversy with lots of discussion on the Internet. That is the magic business, I guess.

When the volunteer freely selects a marker, it vibrates the code to the performer by the number of vibrations and that enables the magician to tell the volunteer the color needed



to color the sheet with whatever color clothes item is in the prediction, and in Willman's case, also the underclothes that he is wearing.

However, you do it, you must somehow know what color was picked, so you can arrange the outcome by matching what you are wearing and what should be colored in on the blank drawing.



A couple of years ago, I picked up a broken "knock off" at a local magic flea market. The owner bought 4 of them in case one was bad. They were cheap enough. Sure enough, one did not work.

The radio board was poorly made. I bought everything for \$20 because I would not have been able to make all the magnetic Sharpies and pen cup holder for that.

I went to a local electric parts store and bought some better magnetic reed switches (\$1 each) and colored LEDs. I configured the LEDs and battery in the hollow base of a book, so now I have a visual indication of which pen was taken and there are no radio electronics, just a DC circuit. Total cost for my direct electronics? About 20 dollars.

I stand off to the side with a "shinner" mirror on my yellow legal pad and can see the reflection of the colored lights through a fake "cast iron" blindfold.

Other than a slight angle-caution, it makes a great stage and parlor effect, and I can do the Justin Willman routine without a risky radio connection.

If I want extra comedy, I also have a street sign on a handheld pole that says, "Lonely Street". It has a shiner on the back side where the pole is. The sign gets a laugh when I say, "I am going way far away and alone so I can see nothing, on Lonely Street." I then hold up the sign.

Here you can see my remake and the operation.



This is the interior of the book, and you can see my color coding inside the cup holder

where each magnetic pen fits into the slot above the reed switch.



A full-time professional friend wanted to do the effect, but he did not want to take the risk of using any electronics or electricity.

I was told that David Copperfield also avoided all radio electronics and controls as a direct method for his effects and used manual pull strings connected to his assistant backstage. He wanted nothing to fail in his show.

So, I worked out a way for my friend to perform this with his wife ( she could see the color selections) and make a gesture signal to show him, so he could know the colors. He also wore a gaffed BLINDFOLD, when looking away, to add more mystery...

Imagine, that he is blindfolded to the side of the stage looking off stage and his wife is looking in his direction and right at the spectator who is 15 feet away in back of him.

They were facing each other for a natural reason . Her eyes were not fixed on the volunteer, but she could clearly glance and see the colors he was selecting.

My original code was:

Casually,

Scratch RIGHT side of nose, RED

Scratch Left side of nose, BLUE

Scratch eye... Scratch ear...Scratch neck.

I think they later worked out for her to lean on one hip or the other and elbow bent and hand by stomach.

She was either off stage or seemingly not paying attention.

He never did need to buy the radio electronics because he had her to signal him!

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### **The Classic 20th Century Ghost Show**

“Ghost Shows” or spook shows were a subset of magic shows, which could be found all over the country from the '30s to the '60s but are all but gone today. There are a few annual Halloween Season productions like David Seebach’ s “Illusions in the Night” which carry

on the tradition. The old Ghost Show was done year around and booked into old movie theaters with stages.

A big attraction and what everyone came to see was the Ghost Show finale, “The Black Out”, where the spooks are turned loose on the audience. For the most part, the bulk of the show was typically little more than standard magic show, with the usual audience participation and effects like the Egg Bag, 20th Century Silks, Fraidy Cat Rabbit, Haunted Parasol, Foo Can and Funnel, Cut and restored rope and so forth.

On occasion, some performers used bigger themed effects such as a Zombie Ball with a Skull, Dancing Handkerchief, and even a head chopper or The Frame of Life and Death (volunteer’s head visibly turns into a skull). Some shows carried a gorilla suit and horror film costumes like Frankenstein’s Monster, the Wolfman, and The Mummy. These were used just before “The Black Out”.

In contrast, Bill Neff’s “Madhouse of Mystery” was more of a horror-themed full-evening illusion show with a large cast and big illusions. His show and its unique approach will be explained at the end of this article.

The feature of all Ghost Shows was “The Black Out” finale. That was a short and noisy 3-minute sequence with a verbal build-up, ominous music, and warnings of what horrible things were to come. Then, at the high point, all the theater lights were turned off and “the spooks were let loose” in the form of luminous visual effects. It quickly concluded with an alibi speech that said, “This was all in fun and we know you had a great time seeing it...” Then the feature, an old horror movie would begin.

These shows were popular in movie theaters from the mid-30s, 40s, 50s but died out at the end of the 60s because they were primarily used in small town theaters. Many urban theaters were torn down in the changing demographics and the flight to the suburbs and the changes in the economy of the nation and entertainment business.

Ghost shows were popular with theater owners, in their era, because they brought in extra profits, during dead hours. Advertisement for them was inexpensive. Typically, late night film viewings were not well attended and here was the theater owner’s opportunity to have a sell-out house at an 11PM and Midnight show.

Much of my knowledge and experience came from the late Phil Morris, who was one of the last and best in the business. T.D. Kemp (One of Thurston’s old agents in the early 1930s) encouraged Phil to move to Charlotte, North Carolina from Kalamazoo, Michigan, in early 1960s. Kemp wanted Phil to do Ghost Shows in what was the waning years of the business. Kemp found the Carolina Southern theaters and the culture to be a less competitive, more receptive, and still profitable because they were not as upscale as the North had become after World War Two. Many old mill towns, in the South, still have old vaudeville theaters with stages that had been converted to a movie theater but could still do a stage show.



The “Dead Body” ,that was given away , was a frozen grocery store chicken! The winner of the raffle was brought up on stage and blindfolded while the “dead body” was brought out and told to touch it. The audience was soon in on the gag and had fun watching the blindfolded helper. After lots of reluctance and comedy, the winner was given the chicken.

The Keith-Albee Theater, in Huntington, West Virginia was where Phil played many times. It was a working class and college town (Marshall University) on the Ohio River.

Here is the Phil Morris movie trailer. He was “Dr. Evil”. The trailer played for 2 weeks before the show in the theater , between other movies, as publicity. Often Phil would show up in town, the day before and be on the local radio station doing an on-the-air promo and trading out a few tickets for advertising. Back then, strategically placed posters around town were effective.

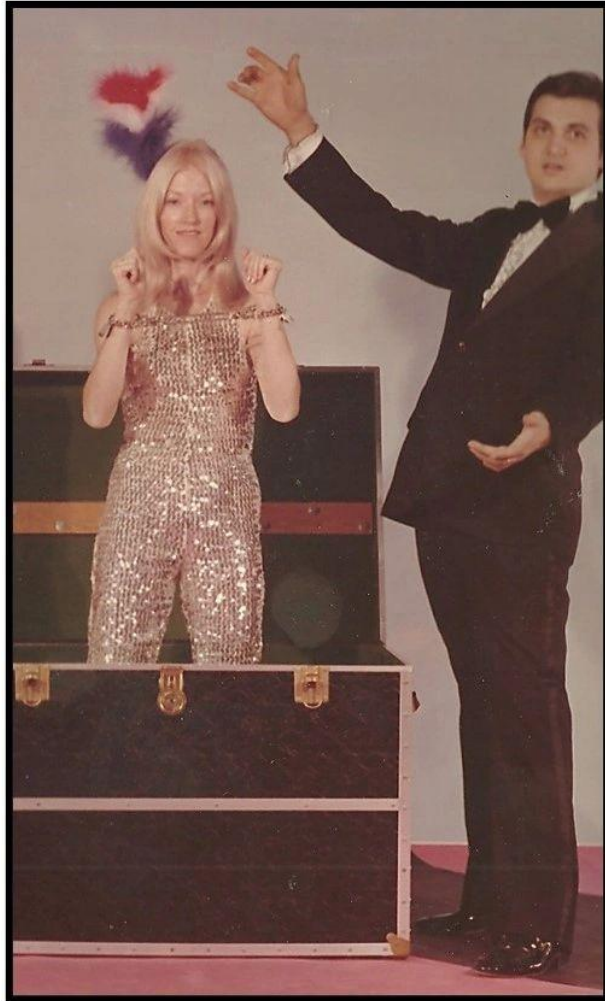
Phil’s trailer used lots of scare words...and graphic imagery and screams

Here I am with Phil on WBT Radio, in Charlotte, in 1974.



T.D. Kemp also booked my wife Cindy and me with mostly our magic show and ghost shows in the early 1970s when I was a TV personality on WBTV in Charlotte. Kemp was ,at the time, very old but still

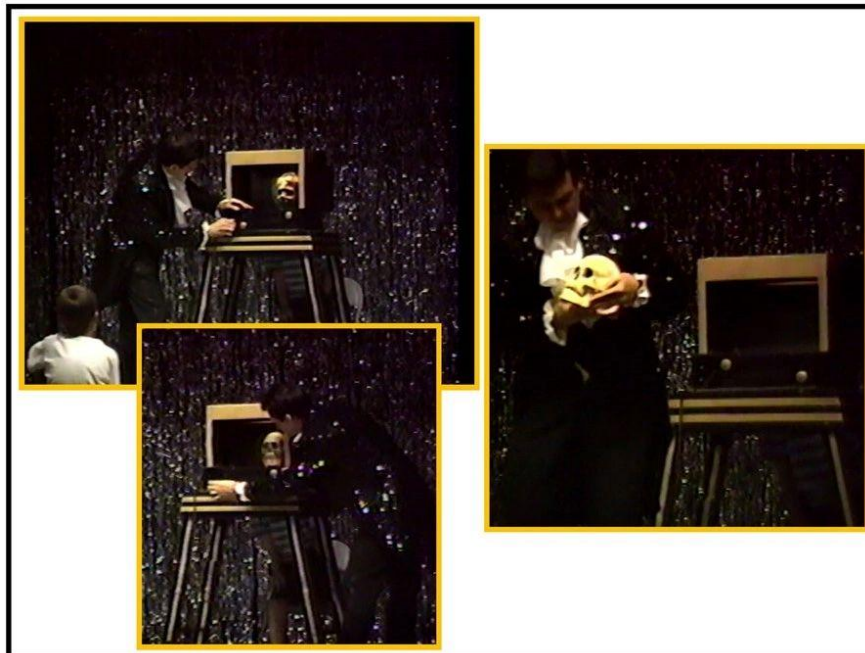




mentally sharp and filled with stories of the old days.

In this photograph I am performing the Neff designed, Abbotts built, "Frame of Life and Death" (Living head to skull)

This was a publicity photo of me in the early 70s for the Ghost show.



The Ghost Show: My knowledge begins with Bill Neff, and Robert Nelson through the Baker Brothers (Silkinis), Ray-mond, Phil Chandler to the master, Phil Morris.



Bob Nelson, mostly a magic shop dealer in mentalism, sold a complete package on how to do a Ghost Show. This was from his old catalog in the 1960s.

Here are a little of the basics of the Ghost Show.

Everything in it is about the build up to the “Black Out”, which is the finale where all the lights are turned completely off and the magician, using a script, manipulates the audience to interpret what they experience in seeing the luminous effects as ghosts.

It is a lot like the experience of a “snake handling” religious

miracle service. It is heavy crowd manipulation. They are told to “Expect the Supernatural”. Success is all in the buildup, the expectation, and a feeling that they must all play along. At its core it is crowd psychology.



Photos on this page show the “Bob Nelson and His Ghost Friends” mid-night spook show “in action,” playing the leading theatre circuits. The complete show as framed, produced and presented by Nelson.



460 LONDON MID-NIGHT GHOST SHOW

Ghost shows or spook parties have taken the country by storm. In theaters they have proven to be a most profitable form of entertainment for the operator. It has been our pleasure to build many ghost shows for our various clients, and to see them enter the field of big money. The Nelson Enterprises are the largest producers of ghost shows in the world!

Several years ago, the Nelson Enterprises launched one of the biggest and finest ghost shows ever to take to the road, the 20th Century London Ghost Show. At the demand continued for good ghost show equipment, we decided to offer a full and complete show as a single unit, at a minimum price, modeled and patterned directly after our original London Ghost show, which embodies many of the best spook effects.

**FULL HOUR SHOW—THREE BIG ACTS—SURPRISE BLACKOUT!**

This show we now offer will give approximately one hour and ten minutes of real, thrilling entertainment. It is a real, solid piece of scorching entertainment. Divided into three parts, the show moves along at a thrilling pace, surprise after surprise. Opening the show, various phases of spiritualism are demonstrated, the reading of sealed letters, trance writing, clairvoyance, thought transference, spirit slates and messages and other manifestations in full light—the original spine-chilling ghost story as told by our Alibi Book, places the audience in a receptive mood for the second act, which includes a rope tie, haunted skull, spirit writing, etc.—etc. The third act is a sensational blackout, devoted to real thrills and chills—ghosts, skeletons, phantom faces and the like, on the stage, in and over the audience—clutching hands, sound effects in a sensational finale.

This show is a complete package deal—nothing extra to buy. Complete with full script, lecture, patter, and all accessories. Not only do you receive the show in its entirety, but the necessary material to immediately start playing, and without further expense. The Ghost Book of Dark Secrets and The Ghost Show Package are included with the show.

With the London Ghost Show, in addition to all necessary apparatus, spooks, ghosts, etc., you will receive one of the finest moving picture sound trailer with excellent copy and spine thrilling sound. Newspaper mats, publicity stories and a pad of contracts. Booking data and full information. Only one assistant needed. A few rehearsals and you are ready for the big money in the best theatre. Full patter presentation. Write for specification sheet and breakdown sheet.

Price, complete \$175.00

Crowd control is vital. You cannot let the audience get out of control and the threat of stopping the show must be believed.

In reality, the Black Out is over so quickly and the way the performer presents it, keeps the audience curious and wanting to see what is next, so that crowd control is not all that difficult with a strong voice and personality.

Phil Morris told me that *“the 45-minute Ghost Show was 42 minutes of telling them what horrible things they were going to see and 1 minutes of telling them what horrible things they were seeing and 2 minutes of telling them how great the show was and how much fun they just had!”*

What they really see, in the total darkness, is the magician’s two or more assistants waving placard-paddles ,30 by 24 inches, on a stick ( like a giant old paper hand fan) that have luminous horror stencils on them, and black painted cane fishing poles waved with thin luminous gauze on the ends. These are all flashed backstage in bright light and energized just before the Black Out.

Artwork for the “paddles”. Cut stencils and spray with luminous paint.



The cane poles ( today use PVC pipe) had 30 inches of thin luminous gauze attached, in the middle to one end of the pole so it could be waved and look like a ghost. Those were activated backstage by a bright light and carried out with a thin black sleeve over them that could be pulled off with a cord.

I had my helper flash a flash bulb ( form my old press camera) just when the lights went out. That added more blindness. The old magnesium bulbs had a longer burn time. Today you could use a strobe light.



I also had squirt guns filled with ice cold water that we squirted as I yelled, “ feel the blood drops!”


If I had 2 helpers, we did more stuff like wadded up tissue paper with luminous paint in a black waist bag. With more helpers you could get a few rows into the audience.

A balloon drop could be done using a few balloons in a black cloth sheet . The balloons were more for the harmless tactile feeling and not luminescent.

All this accompanied by loud horror music and cymbal crashes and drums. I used an edited version of “O Fortuna” (Carmina Burana - Carl Orff) Here is the basic music.


with screams and yells. It was all on reel-to-reel tape. Today, you can pull a track from You Tube and edit it with Audacity, the freeware audio program. All theaters have an ASCAP BMI license for any music.

All these are items cheap to make. Be on the lookout for Luminous spray paint, 10-foot PVC pipes to make cheap poles, and you can cut stencils out of Dollar Store poster board and spray them on the black foam core board for the “paddles”. The assistant must be dressed in black with a black hood and you hold the paddles with the luminous side facing the stage, so they are not seen. You flip the glowing side around to the face the audience and quickly flip it back to not be seen. The effect is that the strange horror faces are coming into and out of existence.




**Glow in the Dark**  
278733 - 10 oz. Spray


10 oz. Spray :



**YOU MAY ALSO LIKE**



Glow In The Dark  
Spray Paint



Glow In The Dark

**SPECIALTY**  
**Glow In The Dark MAX**

**PRODUCT OVERVIEW**

**ABOUT GLOW IN THE DARK MAX**

Glow in the Dark MAX spray paint is a superior luminous paint that creates a green glowing effect in the dark after being charged by natural or artificial light. It glows 2 times stronger than regular glow in the dark spray paint. Glow in the Dark MAX offers superior glow power for easier visibility in the dark. Glowing effect can last up to 4-8 hours under optimal conditions. It can be applied to wood, metal, dry wall, ceramic, plastic and more. For use on indoor and outdoor objects. Periodic re-application may be needed for outdoor use.

**Rust-Oleum Glow in the Dark MAX:**

- Glows two times stronger and brighter than regular glow in the dark spray paint
- Dries fast
- Works on functional and decorative projects

**FOR BEST RESULTS**

Apply over a white or light colored surface. The painted object will need to charge in the light for several hours before the glowing effect will occur. For best adhesion or if painting bare wood or metal, apply white spray primer before using Glow in the Dark MAX.

**AVAILABLE SIZES**

- 10 oz. Spray

**FIND IN STORE**

**SDS/TDS TECHNICAL INFO**

Neff, the full evening show:

In contrast to the 45-minute midnight ghost show with minor props and two or three people, Bill Neff did a full evening show, complete with major illusions, sets and costumes.

Neff was Jimmy Stewart's (the actor) teenage friend in the small western Pennsylvania town of, Indiana. Stewart's dad

owned a hardware store. Neff's dad was successful with an insurance agency.

Maybe it was mental depression or anger over Stewart's success, or not being able to live up to his well-off father's expectations for him in the Insurance business, but Neff turned into angry drunk and drank himself to death at age 63.

I think that Neff was always frustrated in life and depressed. He treated his first wife horribly and ignored his only son. In his early 40s, his first wife finally divorced him, after

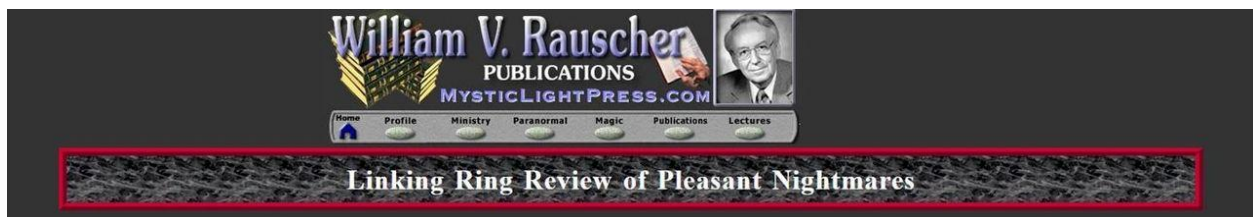


years of abuse and he all but abandoned her and his son .Neff married, Evelyn McAfoos , he called “Mac”. They both were into the bottle.

I first met Neff in New York, at about age 10 in the late 1950s. We were visiting my aunt and uncle and my uncle was a Teamsters operative. He worked with New York Unions and that included the stage unions. He knew that I liked magic and took me to see Neff’s Show that was playing at an old theater near the Bronx. I think that I was the only kid there and Neff’s show had barely clothed women. I was overwhelmed by magic and illusions the show and probably too young to appreciate the women, but I got to briefly meet Neff.

As I recall, around 1962 Neff’s wife worked as a concierge at the Taft hotel desk in exchange for room and board for her and Bill. She arranged for cabs and limos, and I believe that was the connection to my Teamster uncle. Neff did some busking and other work. He became too ill to perform. Eventually he returned to Indiana Pennsylvania. He became physically incapacitated. His wife, Evelyn found him dead in the basement wedged between the furnace pipe and the wall. The Great Bill Neff died February 12, 1967 at age 61.

Bill Rauscher wrote a definitive Biography of Neff (“Pleasant Nightmares”) and mentioned me and wanted me to do a review of his book for “The Linking Ring”.



by Dennis Phillips

*“I always drank, from when it was legal for me to drink. And there was never a time for me when the goal wasn’t to get as hammered as I could possibly afford to. I never understood social drinking, that’s always seemed to me like kissing your sister”.*

Horror-story author, STEPHEN KING, in an interview, Sept. 14, 2000

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I just finished reading my copy of Reverend William Rauscher’s new book, “Pleasant Nightmares”, about the horror-show Illusionist and alcoholic Bill Neff. (The book is available from all major magic dealers) It is a valuable look at Neff’s tormented and twisted life and the personal psychological carnage to his family and others he left behind.

It contains much of Neff’s unique magic, rare photos, lists of props and routines. There is also a heartbreaking interview with his abandoned son. Rauscher is an Episcopal Canon and Priest, and his writing reflects a pastoral style of literary expression. The book itself is a kind of Midrash on the tragedy of Neff’s alcoholism. Neff was a haunting and gaunt stage personality who created and performed the finest themed illusion show of the “Ghost Show” era. His show was almost always a late-night stage show built around ghosts and horror. The plot was simple and yet complex: He would introduce you to ghosts, ghouls and goblins and, at first, protect you from them. Over the course of the show, he slowly became

one of them until at the end, the stage went dark and “all hell broke loose” in his final classic “blackout” sequence.

The Midnight Ghost or Spook show was one way to profitably play a magic stage show from the late 1920s until the early 1960s. Mark Walker did a comprehensive review of many of these touring shows in his book, “Ghostmasters”. These shows mostly played aging urban theaters and small-town theaters that still had stages from the vaudeville era. Radio and then later television severely hurt box office receipts. This was especially true in the 40s and 50s. As suburban migration began in the early 50s in the post war baby-boom, inner city theaters saw fewer patrons.

The business was relatively easy to understand. The magician-illusionist heavily advertised with over-the-top exaggerated claims about how ghosts and ghouls and fresh blood would fill the theater. The stage show was booked with an inexpensive “B” horror movie and began at 11pm or midnight after the final regular feature. The show consisted of a magician with a few comedy effects and illusions and ended with a “black out” where all the lights were turned off and the magician and his crew played loud music and waved luminous cloth which provided “a visit with the spooks”. After the blackout was over, the “B” movie would begin. The business angle was that the event, if a sellout-and they frequently were-, was a significant profit boost for the theater. Here is a note for some of you who are not old enough to remember the Hollywood studio system: They were motion picture factories and continuously cranked out feature films to fill their company-owned theaters (The Warner, The Fox, The Paramount, The RKO, and others).

The big studios made expensive and top billing movies (The “A” films) with name stars along with cheaper films with lesser stars (The “B” films). The whole idea was to keep film product coming out of the studios to fill their screens. When the Federal government forced film companies (known as The Paramount Case of the 1940s) to sell their company theaters, the “B” film pretty much came to an end. Every film was sold by bidding and the industry was opened up to independent producers. The last vestiges of the old “Studio System” came to an end about 1960.

I am mentioned in Rauscher’s book. Rauscher used me as a source on Chuck Windley’s background. Chuck, my old 1950s boyhood friend from Norfolk, Virginia, had moved to New York City in the early ‘60s and was one of Neff’s last assistants. In the late 60s, when I lived near Washington, D.C., I built and repaired many of Chuck’s illusions. He worked full time doing school shows and amusement parks with his wife Shirley and daughters. Chuck is now semi-retired and lives again in his boyhood hometown in Norfolk, Virginia.

Roy Huston is extensively mentioned. Huston had been the named successor by Neff. This was not to be since Neff had no route or business to assume and in his alcoholic stupor did not really want to quit the business. Roy did, however, create his own Spook Show that played after Neff died in 1967. Roy now lives in Sarasota and has been a fixture with his magic on circuses, carnivals and what is left of ghost shows. He recently appeared at several Florida magic conventions. I saw his show again at “Magic by the Bay” In Tampa this last winter. Roy is, of course, much older and a lot slower but the old spark of fun made his act a pleasure to watch. I first saw Roy with his big illusion show at the MAES in 1964. In

his younger years he looked a lot like a young John Moehring. Roy details his fascinating story to Rauscher about how he retrieved Neff's illusions from Neff's old, dilapidated truck in New York City.

I saw Neff perform in New York the early 60s and again briefly met him in the mid-60s while I was in New York with my family.

The saddest part of the book is how Neff was furious with his first wife when she became pregnant with his only child. Neff arranged for her to get an abortion, which she refused, and then he horribly abused his son during his years as he was in a continuous alcoholic fog and psychotic madness. His first wife stayed married to Neff until the beginning of the 50s even though he had been living with Evelyn, his younger assistant, for most of the 1940s and had totally abandoned his wife and his only son.

Neff was living in a residential hotel in New York and somehow was known to an uncle of mine. This is what originally led to me knowing more about Neff other than just his famous Necktie and Rope trick or as the creator of "The Frame of Life and Death" illusion, which was justifiably promoted in old Abbott's catalog.

Neff could not have performed enough magic to have made a decent living after the mid-50s so he had to have been doing something else or a part of some scheme to have been able to live in New York. Chuck said he did a few private parties and "had family money". Phil Morris believes he was busking on occasion. Neff's father, I am sure, helped support him. According to Rauscher, Evelyn worked as a concierge for the Hotel Taft and that explains some of the connection to my uncle who handled limos and entertainment transportation through The Teamsters in New York. I seem to remember that Evelyn was mostly a PBX (the old telephone switchboard) operator at their hotel to help pay the rent. When I saw Neff in about 1960, he was doing a run at The Paramount Theater in New York. When I visited New York the year of The World's Fair in 1964 Neff was in bad shape. He was very brief but formally friendly.

It took me many years to realize that Neff's show was his own metaphor on getting intoxicated... At first your mind sends you warnings that you really don't want to 'tie one on', the fear and painful recollections resurface in fleeting glimpses. Neff peppered the beginning of his show with illusions and effects that seemed to foreshadow the last part of the show. But you ignore the warnings and engage in the playful nonsense and fun of getting high. At the beginning of a drunken escapade, everything is a laugh. Neff's silly jokes and playfulness with the near naked women were very much the actions of the early stages of an uninhibited drunk. Finally, you get seriously intoxicated. The pace slows and everything becomes a deliberate calculated struggle. In Neff's show, fear and loss of control took over with the presentation of the Noma. You are transformed into a monster. The dark pall of unconsciousness finally descends. In the end, you pass out (The Black Out!) Bill Neff then wishes you "Pleasant Nightmares!"

Bill Neff's influence can be seen in the collection of illusions I perform. I supplied the details and photos of the Noma Illusion that Paul Osborne published in Genii Magazine in the August 2005 issue. I have performed that illusion which is now on loan to the Vince

Carmen Show at Houdini's Showplace in Sarasota, Florida. I still own and perform The Frame of Life and Death. Mine was made by Abbotts and came to me by way of the Harry Wise Ghost Show collection. I have reworked and improved the Bill Neff Rope Trick and it is a regular feature of my stage show. Neff used a very simple "Hold out" and I was never happy with his set up. I created a hold- out that is weighted so the effect can be performed anywhere within the show by simply dropping my right hand and letting it fall into my palm.

Canon Rauscher has contributed a valuable text for the history of magic and for understanding the tragedy of alcoholism and drug abuse (chemical addictions). He hints at some possible psychological heartache that Neff had. Bill Neff has been the boyhood friend of film actor Jimmy Stewart. They lived in the same town and grew up together and Stewart was Neff's early partner in magic. Was Neff disappointed at Stewart's fame and his own obscurity? Neff's father was as financially successful as possible as Bill Neff came of age in The Great Depression. Bill Neff psychologically struggled to be happy selling Insurance. Did his marriage to a wonderfully domestic wife who wanted a home life and was not interested in show business, tip him over the edge? Did Neff turn to the Occult as a means of finding psychological certainty? Was his second wife Evelyn an "enabler" and contribution to his problem?

Modern psychology can offer a lot of insight into human motivations. The last 50 years have seen developments in understanding the role of brain chemicals that also offer clues at what motivates people. Sadly, the help we have today was not available to Neff in his prime years. Before the modern era of neuroleptics, starting with chlorpromazine in the 1950s, positive long-term results for psychotic patients were limited.

French chemist, Paul Charpentier, synthesized a phenothiazine antipsychotic, Chlorpromazine (Later sold in the U.S. as Thorazine) in December of 1950. Clinical trials in Paris France in 1953 (Jean Delay and Pierre Deniker) almost seemed miraculous in showing improvements in thinking and emotional behavior among psychotics. Chlorpromazine became favored over the previous therapies of electro convulsive and insulin shocks and psychosurgical treatment (lobotomy) which caused permanent brain damage. Ironically this was about the time that Neff was irreversibly sliding into the final stages of his alcoholism.

Quickly from the late 1950s until today, the psychiatrist's tool chest filled with better potentially helpful drugs. (Tricyclic antidepressants, monoamine oxidase inhibitors, benzodiazepines, selective serotonin reuptake inhibitors, atypicals, glutaminergic blockers, Naltrexone, Topiramate). Not much in Neff's time was known about the psychology and brain chemistry behind addiction. More importantly, the social and family aspects of mental illnesses were not understood well, and the stigma of those illnesses prevented many people from getting help. Today we can read about them and understand much from the DSM-IV (Diagnostic and Statistical Manual of Mental Disorders).

The personal moral lesson you can take from all of this is to learn from the Bill Neff tragedy. If you are in show business, keep your thinking clear and keep your emotional health. If you have other friends in show business (or any other business) with problems realize that a lot of help is available today. Our local Orlando Episcopal Diocese (and other religious



denominations) has mental health counseling available without prohibitive costs. There are other low cost secular mental health professionals available.

Betty Ford, First Lady of President Gerald Ford, and others have helped to remove the stigma from the term “rehab”. Kitty Dukakis, wife of 1988 presidential candidate Michael Dukakis talks about her treatments in her autobiography. In the mid-1990s Presidential Candidate John McCain’s wife Cindy told the late Phoenix Gazette political columnist John Kolbe that she finally entered The Meadows, a drug-treatment center in Wickenburg, Arizona and went to anti-dependency meetings twice a week. His Aug. 25, 1994, column was headlined and led with a quote from her: "I'm Cindy, and I'm an addict." Kolbe also drew a straight line between Cindy's drug predicament and the stressful life of being a politician’s wife.

There should be no stigma and only praise in anyone recognizing mental health problems and getting treatment for themselves or others. Politics, show business and just the stress of modern life can create emotional havoc.

Sadly, the very talented and creative Bill Neff was overcome by his problems. Rauscher has given us the tragic story and the lesson to be learned.

Dennis Phillips

**Here is “The Black Out Script” :**

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PARK GHOST SHOW

PRE-SHOW ANNOUNCEMENT:

LADIES AND GENTLEMEN, IT IS ALMOST SHOWTIME, WE HAVE A COUPLE OF ANNOUNCEMENTS TO HELP YOUR ENJOYMENT OF THE PERFORMANCE. THE TAKING OF PHOTOS OR VIDEO DURING THE SHOW IS NOT ALLOWED. THE PERFORMANCE WILL BE PRESENTED IN THREE PARTS, THE FIRST TWO PARTS ARE NOT SCARY AT ALL, THE ONLY SCARY PART IS THE THIRD PART, WHEN ALL THE LIGHTS GO OUT! AND NOW, SIT BACK, RELAX AND ENJOY "TOMB OF TERROR". INTRODUCING THAT MASTER OF MAGIC, GHOSTS AND SPOOKS... **Dennis Phillips**

AFTER MAGIC OPENING, SPEECH BY **Dennis**  
ANY QUESTIONS? OUR SHOW TONIGHT IS PRESENTED IN THREE PARTS, THE FIRST PART IS NOT SCARY AT ALL, JUST SOME MAGIC LIKE YOU'VE JUST SEEN. THE SECOND PART IS A LITTLE DARKER, WHEN WE BRING SOME OF YOU ONTO THE STAGE. THE THIRD PART IS WHEN THE LIGHTS GO OUT, WE TURN LOOSE THE GHOSTS AND SCARE THE YELL OUT OF YOU. NOW HERE'S A NEW ONE FOR YOU...THE ELASTIC LADY!

PRE-BLACK-OUT ANNOUNCEMENT

"NOW WE COME TO THE GRAND FINALIE OF THE SHOW, THAT PART YOU HAVE ALL COME TO SEE. THAT PART WHEN WE TURN LOOSE THE GHOSTS, GOULS AND GOBLINS, AND PERMIT THEM TO ROAM THE AUDITORIUM. "SPOOKS ON THE LOOSE", WE CALL IT.

THEY DECIDED THAT WE COULD TURN OUT ALL THE LIGHTS IF WE DID ONE THING...AND THIS WAS, WE MUST HAVE A FIREMAN BACKSTAGE. HE'S STANDING BACK THERE RIGHT NOW (THE PERFORMER WAVES BACKSTAGE AT THE FIREMAN, JOHN) STANDING BY THE MAIN FUSEBOX. NOW SHOULD ANYTHING HAPPEN DURING THE TIME THE LIGHTS ARE OUT, SUCH AS...SOMEONE STRIKES A MATCH, OR A LIGHTER, OR GETS UP AND MOVES AROUND, HE WILL IMMEDIATELY THROW THE SWITCH AND ALL THE LIGHTS IN THE AUDITORIUM WILL COME BACK ON. NOW PLEASE, I ASK OF YOU, WHEN THE LIGHTS GO OUT, DO NOT, DO NOT GET UP FROM YOUR

SEATS, DO NOT STRICK A MATCH, LIGHT A CIGARETTE LIGHTER OR FLASH A LIGHT OF ANY KIND...IF YOU DO, ALL THE LIGHTS WILL COME ON AND THIS PART OF THE PROGRAM WILL BE ALL OUT AND ALL OVER. NOW LET'S NOT HAVE ONE PERSON SPOIL THE FUN FOR ALL. WE'VE ALL COME HERE TO HAVE A GOOD TIME, CO-OPERATE AND I PROMISE YOU WE'LL SCARE THE DAYLIGHTS OUT OF YOU.

NOW THAT WE UNDERSTAND EACH OTHER, IT'S TIME TO GO ON, IT'S TIME TO PROCEED, IT'S TIME TO BEGIN TO COMMENCE TO START...THE BEGINNING OF THE END. (SINISTER LAUGH) LADIES AND GENTLEMEN, BOYS AND GIRLS...REACH OUT AND HOLD THE HAND OF THE PERSON SITTING NEXT TO YOU. (THE PERFORMER GESTURES BY HOLDING OUT BOTH OF HIS HANDS)

LADIES AND GENTLEMEN, IT MUST BE COMPLETELY UNDERSTOOD, THAT NEITHER MYSELF NOR THE MANAGEMENT OF THIS THEATRE CAN BE RESPONSIBLE FOR YOU WHEN THE LIGHTS GO OUT AND THE GHOSTS ROAM THE THEATRE.

NOW MANAGER, OPERATOR, TURN OFF ALL THE LIGHTS IN THE THEATRE, SIDE LIGHTS, RUNNING LIGHTS, EXIT LIGHTS, AISLE LIGHTS, ALL THE LIGHTS IN THE THEATRE...EVERYONE HOLD ON, HERE WE GO!...(QUE)

(MUSIC COMES UP - YOU WALK FROM ONE END OF THE STAGE TO THE OTHER...LOOKING AT THEM). ALL LIGHTS BUT THE STAGE LIGHTS GO OFF. THE STAGE LIGHTS SHOULD BE RED WITH SOME YELLOW AND BLUE. ONLY THE PERFORMER IS ON STAGE, SPEAKING INTO THE MIKE, WHICH IN ON THE MIKE STAND. (PERFORMER LIFTS MIKE AND STAND OFF-STAGE AND TAKES A FEW STEPS STAGE RIGHT, AND THEN SAYS..QUE) WHEN HE SAYS...THE MUSIC STOPS...

"LISTEN...LISTEN...AND I'LL SHOW YOU HOW...THEY BRING THE DEAD BACK TO LIFE.

LISTEN...LISTEN...(PERFORMER NOW WALKS STAGE LEFT A FEW STEPS, CARRYING MIKE AND STAND)...LISTEN, AND I'LL SHOW YOU THINGS NO MORTAL MAN...OR WOMAN, HAS EVER SEEN.

LISTEN...LISTEN...WHEN ALLLLLL THE LIGHTS GO OUT, THIS

CONFIDENTIAL

3

ENTIRE THEATRE WILL BECOME A GRAVEYARD...AND YOUR SEATS WILL BECOME COFFINS SLOOOOWLY CLOSEING AROUND YOU.

LISTEN...THE PEOPLE SITTING TO MY LEFT WILL FEEL SPIDERS, CRAWLING ALL OVER THEIR FACE...HA! HA! HA!

...LISTEN...THE PEOPLE SITTING TO MY RIGHT, WILL FEEL THE COLD, CLAMY HANDS OF THE INVISIBLE MAN, SLOWLY CARRESING THEIR THROATS...HEE! HEE! HEE! NOW ONE THING ABOUT THE INVISIBLE MAN, HE NEVER SEEMS TO BOTHER THE BOYS...ONLY, THE GIRLS!...HEE! HAA! HA! HA! HA! HA.

AND THE PEOPLE SITTING HERE, WILL FEEL...LOOK!..LOOK! (PICK UP THE SNAKE IN THE BAG FROM THE FOOTLIGHTS, REACH IN, BRING THE SNAKE OUT, MOVING YOUR WRIST A LITTLE BIT, IT WIGGLES AND LOOKS REAL) AND YOU SAY...SNAKES!...CRAWLING ACROSS THEIR FEET...(SINISTER LAUGH)"YOU THEN ACT AS THOUGH YOU'RE GOING TO THROW THE SNAKE INTO THE AUDIENCE...AND AS SOON AS YOU BRING YOUR ARM OUT, AND THEY ASSUME YOU'RE GOING TO TURN IT LOOSE...(QUE)

**BLACKOUT!**

SWING THE LUMINUS... LESS THAN ONE MINUTE!

FINAL ALIBI SPEECH...FOLLOWING BLACKOUT:

"LADIES AND GENTLEMEN YOU HAVE BEEN A MARVELOUS AUDIENCE AND WE APPRECIATE IT VERY MUCH. THIS HAS MERELY BEEN OUR UNIQUE WAY OF PRESENTING AN UNUSUAL TYPE OF ENTERTAINMENT. ACTUALLY, AS I'M SURE YOU KNOW, NO-ONE CAN PRODUCE REAL LIVE GHOSTS, GOULS AND GOBLINS BECAUSE SUCH THINGS REALLY DO NOT EXIST. THANK YOU VERY MUCH, AND BE CAREFUL WHEN DRIVING HOME, BECAUSE...I'M WALKING."

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### Abbotts Ghost Walks Escape

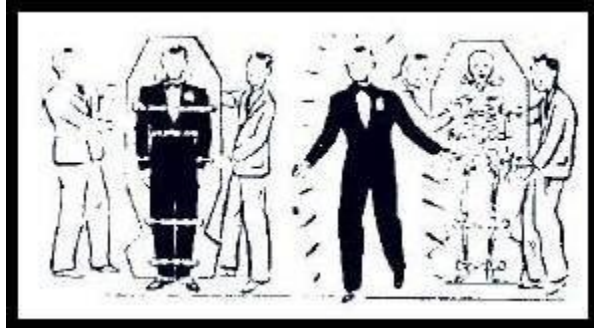
A flat board is shown. This board is coffin-shaped and is fitted with a series of metal grommet holes. It is lacquer finished and bears the outline of a life-size skeleton. The performer explains that the skeleton represents to "ghost" of a now-departed escape artist.



The board, together with a length of plated chain and a padlock are carefully examined. The magician stands with his back to the board and permits members of the audience to fasten him securely to the board by means of the chain and padlock.

As the chains are passed through, the metal reinforced holes, the sound emitted is very spooky.

After he has been bound and locked securely in place the magician openly struggles with the chains and slowly and skillfully becomes free of the chains - and this is accomplished in full view.



When reading the catalog description, the effect seems to be an instantaneous escape, like the slick post or Grandma's Necklace, but it is not. It is more of a strait jacket type struggles that, I believe, is best presented as a superhuman effort and struggle against the chains with a final triumphant escape.

The secret is that it uses Forney 70426 Twist Link Machine No.2/0 double loop machine

chain, and the threading is done in such a pattern that once the hands are pulled loose,

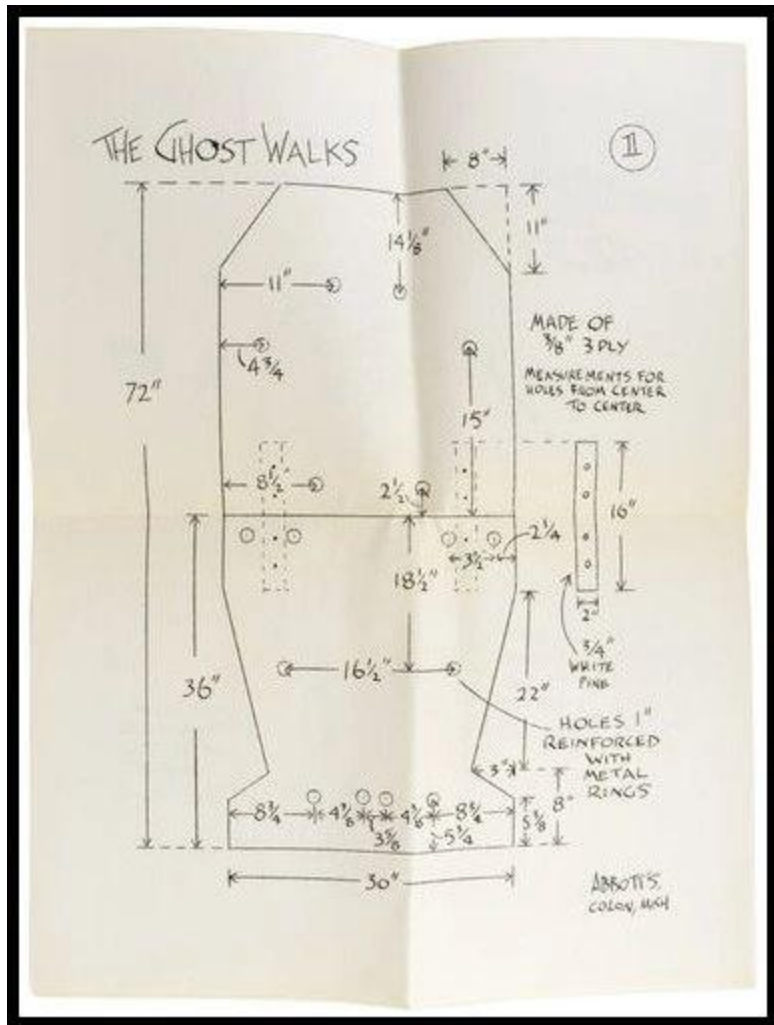
plenty of slack of obtained so the neck and then feet can come loose and finally the legs, waist and chest.

The best presentation is done by using a lot of acting and portraying an extreme struggle.

Here is a front and back view of my board.

In my unique presentation, I added the casters and foot board, as well as side support pieces. That was so the entire board could be rotated by my two male assistants. Each time the board rotated, we me on the back, I would get out of another part of the chain without being seen. This added a bit more mystery rather than doing the entire escape in full view.





I have seen it performed by some by an assistant hold up a large cloth on a pole that covers everything and that may have worked in the distant past but modern audiences need constant visual stimulation.

In Houdini's time, audiences were content to sit for 10 minutes with him in a closed curtained cabinet while the live orchestra played music! The reason was that music itself was not as ubiquitous as today and hearing good sound-quality live music was a rare treat. All they had back then, in the way of music recording, was scratchy 78 rpms or AM radio which had static. Commercial radio began in 1922 and Houdini died in 1926. Hi Fidelity music was still 25 years in the future.

Here is the bottom area with the casters and footboard.

The standard Abbotts plan seemed scaled for a man 5 feet 8 inches because the holes did not line up with my 6-foot height.

I wanted to develop an entertaining routine and I liked the basic idea behind the effect.

I used a mischievous acting female assistant, dressed as a gun mole, to assist the two male audience volunteers, from the audience, to get the chain through the correct threading pattern. The numbers were stenciled, next to each grommet, in small numbers, showing the chain threading order. As the 3-minute chaining process of going on with the volunteers, we played somber music from "Raiders of the Lost Ark". My female assistant was not making it obvious that she was guiding the orderly process and would loudly add instructions like "pull tighter" and "Pick a hole, you are in control". The implication was that the chaining was random.

When the chain was locked with a padlock across my chest, my female assistant held the mic to my face and I said, "Thanks guys (sarcastically) you did a really good job, maybe too good! I don't know where to start.". My female assistant would take back the microphone and give the volunteers an A-OK sign and wink and laugh and say, "I have always wanted to

get him in this position!” I would say, “Uhhh, thanks a lot!” She would then position the two assistants about 6 feet away on each side. She would bring the mic back to me and I would look off stage and say, “I need a little music to cover my skullduggery”.

Immediately the classic song, by Sam Cooke, “Chain Gang” would play. I would look off stage and say sarcastically, “Thank you very much, I think”. The baby-boomers in the audience would laugh. Here is the song <https://www.youtube.com/watch?v=zBn5alfZEIE>

I would struggle for about 15 seconds and my two male show assistants would walk out dressed in black and white striped prison convict suits with black eye masks and with waist belts that had a hacksaw and coil of rope. That would get a laugh.

They would run over to each side of me and together rotate the board ( on the casters) so the back was facing the audience and I would pull one hand free. They would rotate back around , so the audience could see me free but still struggling and again, and the other hand was free. It was a simple matter of pulling my hands out of the loop, since the twist link chain has a lot of flexibility. The rotation of the board continued with me getting another part free each time. Each time the convicts would give each other a thumbs up and slap hands. This was an automatic applause cue after each release. The excitement and tension would build until I was free.

I would step free and give each convict a high five hand slap and the music changed to Neil Hefti’s “Batman Theme”

and then would escort me off stage on each other’s arm. We paused off stage and then ran back on stage for an exaggerated bow and applause. They both looked at me with their hands out and I pulled out a wad of play money and one of the convicts snatched it out of my hand just as the Batman music was ending and both ran off stage.

This routine was always exciting and always well received.

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This event will be at the Holiday Inn Resort Orlando - Lake Buena Vista, 13351 SR 535, Orlando, FL 32821 in January. If you love close-up magic, be there!

Contact: [kentfgunn@hotmail.com](mailto:kentfgunn@hotmail.com)



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Jim Canaday

<http://themagicportal.us/>

Mem Deck - Thom Parkin (Member of our Ring #170)

Aronson Trainer Deck

\$48.00

<https://www.memdeck-trainer.com/store/products/b4926b38-15af-463b-937c-a20f2bc94695>

Mnemonica Training Deck

\$58.00

<https://www.memdeck-trainer.com/store/products/426134d5-72e4-432e-b976-bb00adf0295b>

Like a lot of you, I had heard all the wonders of a memorized deck. I once saw Darwin Ortiz lecture and do some amazing things after which he told us that it was done with a memorized deck. And also, like a lot of you,

the thought of memorizing 52 cards not only in order but by position was crushingly intimidating. My memory could be better. (I have to sing Happy Birthday to myself to remember my name!)

Thom Parkin has built the better mousetrap and if you really want to learn a stack, you had best beat a path to his door,

Thom has had a deck designed by Heba, a professional storybook illustrator from the Boston area. She has taken each card in the stack and created an illustration showing not only the value but the position in the stack. Whereas before, you just had to memorize the numbers, here you have a picture to tie it to and lock it into your brain. I had never tried to learn a stack previously, but this actually makes it fun and much easier. I have an 80-year-old friend who delights in showing off his Aronson skills. In the course of a conversation, if a card happens to be mentioned, he will immediately point out its position in the deck. Granted, he has been at it a long time but considering his age, he hasn't dropped a stitch and if he can do it, so can I.

One of the first things you are told is that this deck is not for performing or using for routines. It is meant as a tool. The cards, while not USPCC, are of a nice quality and should last you a long time. I will have to admit that going through the deck, there were one or two illustrations where I did not immediately see the connection with the card. However, in the



online resources there is a page explaining each card making it easier to memorize. There is also a second deck for the Mnemonica stack with the same provisions. The second deck had to be redesigned from scratch to have the illustrations tie in with the different positions. So this has been an expensive project for Thom to do and it obvious that he spent a ton of time putting this together.

With each deck you receive a card with a QR code that takes you to the online resource area. There is a separate area for each stack. The Mnemonica section gives you a video showing how to set the stack from new deck order. The Aronson resource has some pretty extensive documents teaching not only a trick but techniques and some material from Simon Aronson himself, including a full deck story routine.

Another option that is offered for a cheaper price is to have four cards emailed to you weekly, so you are not overwhelmed by too much material at once. I would suggest if this appeals to you, go ahead and buy the deck. Take out four cards to study and memorize yourself. Afterwards, you will have the deck to work with any time you please which you would not have with the email version. Just seems to be a better deal for me.

Looking at magic sites online, it has become very obvious how pervasive stack work has become. I have always been satisfied with good old Si Stebbins (even use it for a nice ACAAN by the late Tom Baxter) but the more I read, the more I realize how much I am limiting myself.

Will this deck make it a snap to memorize a stack? No, but it will make it much easier. I am only up to 15 cards, but this is further than I have ever ventured before. When I forget the next card, I try to imagine the illustration. They make a huge difference. Although I am at the start of my journey, I do plan on learning the entire stack. (Can't let an 80-year-old guy beat me out!)

This is the second product by Thom Parkin treat I have had the privilege to review (the other being the Instant Card Magician, an online app that lets your spectator do a trick for you while being severely fooled). I am knocked out by both products and while Thom is a new name to me and a lot of you, he won't be for long if he keeps issuing releases of this quality.

So, yes, this is recommended. If you want to learn one of the stacks, these decks will make your task a lot easier and save you hours of frustration. Now, it's off to work on my deck (if I can remember where I put it).

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Ring member Patrick Hanna made me aware of this fact:

I have a poster in my museum where he gave an  
entertainment in the church in South Sutton, N. H.  
Thursday evening, August 5, 1873.



**SHOWS THAT PLAYED IN  
Maine, Vermont and New Hampshire  
In By Gone Days**



(You might wonder how so many shows  
could get a living. You must remember that  
the population in most of these small towns  
was more than double what it is today!)

Hayward & Redpath Magic Lantern Show  
Lyman Howe Moving Picture Show  
Powers Moving Picture Show  
Charlie Lindall Moving Picture Show  
C. A. Wright's Moving Picture Show  
Howard, The Drummer Boy (*out of Stoddard, N. H.*)  
Barnard Moving Picture & Vaud. Show  
Storey & Reynolds Tent Show  
Pecor & Monroe Comedy Co.  
Prince Wentworth Entertainers  
Ethel May Shorey Rep. Show (*out of Maine*)  
Eddie Erickson Royal Comedy Co.  
Al Martz Big Show  
Kemp Komedly Show  
Kennan Variety Show  
Musical Howards  
Vailes Show

This is an excellent observation. After World War Two small town and rural America went on a slow decline in population and then utterly collapsed over a 40-year period. This was especially true in the "flyover states", the Midwest, the Great Plains and Far West. It got worse in the 1980s as small-town factory jobs were shipped out of the country.

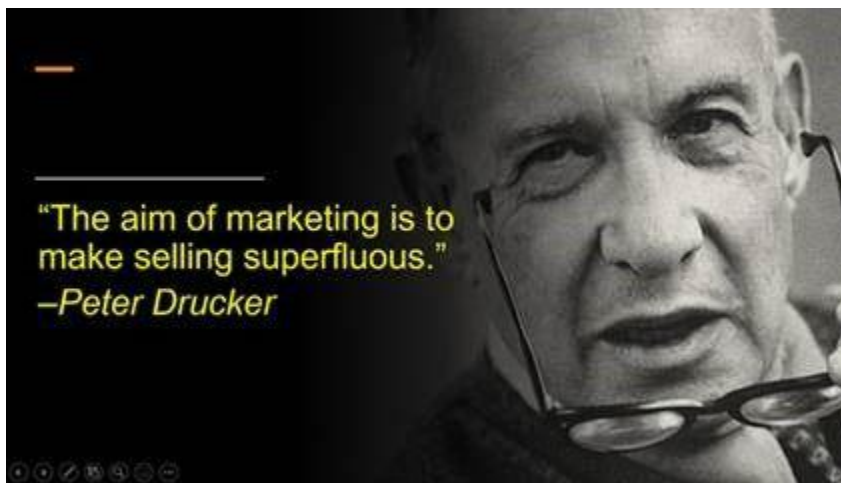
I saw Colon Michigan, in 1969, a small rural town that had Abbots. It is in central southern Michigan and on the edge of the Rust Belt. I saw it go from a vibrant place with two small factories ( auto motive parts) a food mill and small industry in the 1960s to NOTHING... they all closed. Today, it is mostly Palmer Lake Recreation and a lot of retired people. Abbots is a shell of what it was.



Add the depopulation to access to cable TV and the massive expense of moving a show and insurance and maintaining a live theater venue and the live traveling stage show is almost a thing of the past.

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Ever heard this quote from Peter Drucker before?



Particularly true for selling services.

Let me draw your attention to a social psychology experiment to illustrate what he was talking about...

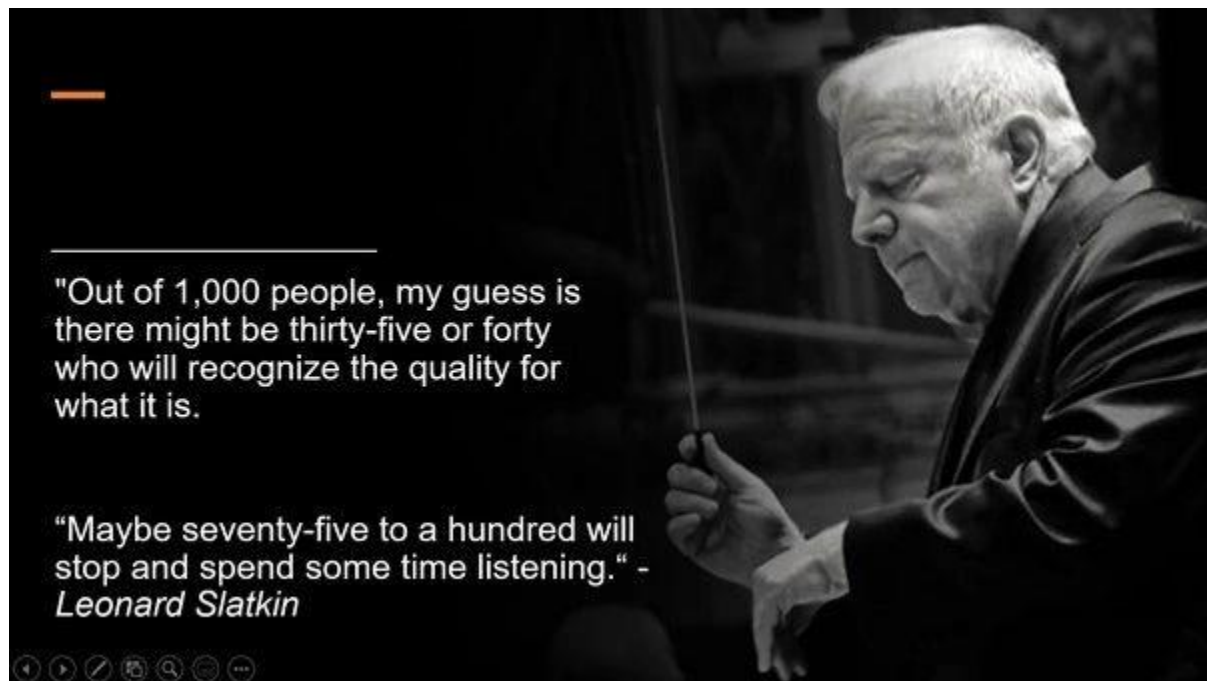
...Because it's so much like the failed experiments that coaches, consultants, advisors, agencies, service pros and solution providers attempt every day to get clients, and with the same overly optimistic and delusional attitude.

Here's what happened...

In 2007, a world-famous and classically-trained violinist by the name of Joshua Bell, the Jimi Hendrix of violin, went busking in the Metro station in Washington, D.C. with a twice stolen, multi-million dollar Stradivarius violin (made in 1713), to see...

"... if the public would recognize one of the finest musical talents the world has ever known."

The famous conductor, Leonard Slatkin, was skeptical, and gave his own prediction:



But of the 1097 people that walked by, just 27 threw a couple of bucks into the violin case, and only seven stopped to listen.

And how much did this thousand-dollar-a-minute, world champion violinist make busking in the D.C. subway, the man who holds audiences in thrall at Carnegie Hall?

**He hauled in a whopping fifty-two dollars and seventeen cents.**

Which is exactly what happens when you're "busking" for clients on Instagram or Facebook or LinkedIn, about your incredible skills and the fabulous things you can do for them.

When you're a social media butterfly, cranking out endless content, playing the expert, nobody values what you say, even if it's what they need to hear.

Yet when we talk to most market managers, that's exactly what they've been doing.

They're doing time-sucking social media grunt work for lead generation.

Or they're cold calling, cold emailing, and spending all day in forums.

Worse, they're BUYING programs that give them access to private Facebook-type groups where they try to schmooze their way to getting new clients.

But of course, in no time at all, nobody trusts them.

They're shunned like someone trying to get you to come to a Tupperware or Amway party.

It makes most people want to look away, like seeing a car crash about to happen.

Not only is it humiliating, but you also attract the worst clients this way, the ones who think your advice should be free.

It's exhausting, degrading, ineffective, inefficient, and expensive to waste your time this way.

Especially when you don't have to.

Especially when you can cherry-pick ONLY the best clients who are already pre-sold and pre-educated because your client attraction system has framed you as the consummate authority and made selling superfluous.

The secret is marketing efficiency and not wasting time on dead ends.

1. Build presuppositional value in your service.
2. Make it easy for the client to see the value
3. Become irresistible in the need to buy what you offer.

PS: You don't need a Stradivarius violin in a Subway and busking for tips might work better with a Chop Cup.

Know your market and potential.

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In keeping with the macabre feeling of the Halloween season:

(For your joke file. Copy and paste! Feel free to steal them. I stole them from many others)

I will soon be three quarters of a century old!

I am an old guy, really old!

I was born to be wild, but at my age, only until 9pm

I am so old that when I was a kid the Dead Sea was just sick

I am so old that my Social Security Number is 3

When I was a kid, I sold hot dogs at Custer's Last Stand.

I am so old that when I was your age the history textbook only had a half page.

I am so old my blood type has been discontinued.

I am so old my memory is in black and white.

I am so old that Father Time is my grandson.

I am so old my baby sister is a Redwood.

I am so old the trash and recycling bins go out more than I do.

I am so old my birthstone is Rosetta. or is it lava?

I am so old; I buy life insurance by the hour.

I am so old that when I go to an antique auction, three people bid on me.

I am so old; I remember when I learned in math class that "lol" meant absolutely nothing.



I am so old when I go to Las Vegas and play the slot machines and 3 prunes come up, I am just as happy.

I am so old that when I walk by a funeral home, I see my picture hanging up on the wall. The sign says, "Coming Soon".

I walk by a graveyard and 2 guys with shovels chase me.

I used to rock around the clock, now it's limp around the block...

I don't go to museums; the guards keep trying to put me back in the case.

On my last birthday, the candles cost more than they cake.

I drive an old car too. It is so old the Insurance policy cover buffalo stampedes and Indian raids.

It broke down the other day and I called Triple A. They sent a tow truck driver by. he took one look at me the old car and one look at me and towed both of us away.

I have slowed down a lot in my old age. It takes me an hour and a half to watch 60 minutes.

I am so old that I start every morning with snap, crackle, and pop..... and then I have breakfast!

Getting older is a challenge. I used to feel like a million bucks. Now I feel more like a bounced check.

Getting older is like a walk in the park. Jurassic Park!

Dennis