

February 22, 2019|Archived Famulus

January 2019 Meeting

Mike Matson, our President called the meeting to order and reviewed our upcoming lectures. We had three guests and 28 members present.

Bev Bergeron presented his monthly teach-in. He talked about a unique way of presenting our magic business card. He took two of his cards and put them face to face and explained that he would pull them from his wallet this way and show both sides back with a "paddle move", double turn over.

By palming off of card you could make it seem that printing was appearing on the remaining card.

Mike Matson did another "Theory and Thaumaturgy" mini-lectures. The was on psychological invisibility. Drawing on the concepts of Apollo Robbins and others he showed how to break up a sleight, such as The French Drop, into parts and pauses to break up the logical flow.

He then showed his Card Pass by making the move in the open but psychologically disguising it by minimizing any emphasis.

The show portion of the meeting opened with Ari Novick and a clever production of a small bottle of Fireball Whiskey followed by an unexpected large bottle. He then had a card effect and had a spectator deal down cards and stop at one which he had predicted in an envelope.

Brian Sullivan took the stage and did a card trick while blindfolded. A female spectator selected cards and Brian was able to find them by feel.

Paul Hallas had a fascinating effect with a combination lock. He snapped it shut with his ring on it and he handed a spectator a deck of giant cards. The spectator dealt out 4 cards and the value of the cards were used on the lock and it opened.

Dr. Ken Schreibman had an original routine wearing a doctors coat and using an airline carry-on bag. He put it on the table and raised the handle and attached a backwards clip board to the raised handle. He had a spectator merely think of a card in a ribbon spread and the location and value matched his prediction when the clip board was reversed.

Dan Stapleton concluded with a mini-lecture on lapping, explaining he was tutored by Slydini. He began with a spoon bend and then the spoon vanished as he bent it again. He followed with the classic napkin corner vanish and then vanishing the contents of a sugar packet without a thumb tip. Finally a deck of cards disappeared. Dan took us step by step though the misdirection and techniques.

Dennis Phillips



Dennis Deliberations ... Ring # 170

“The Bev Bergeron Ring”

February 2018

There is a vast difference between telling how a trick is done and teaching how to do it.

The existing treatises , with few exceptions, do the former only.

“”Professor Hoffman” (Angelo Lewis)

In Modern Magic (c.1875)

Max Maven is noted for an enchanting comment on one of his “Video Mind” videos. He does an astounding effect with cards in from of an audience and then while sitting alone with the late Eugene Berger in the explanation section he cocks his eyebrow (a trademark Maven gesture) and announces that the effect uses the Gilbreath Principle, which is says, “is a thing of terrifying beauty”.

Dan Stapleton does an excellent mental effect with ESP Cards in his lecture on “Magic as Theater” and uses the Gilbreath Principle to good use. I have an old Jack Dean Mental effect that revolves around stocks and Wall Street trading that nicely arranges the outcome with the principle.

Many people can do the effect but do not understand the mathematical combinatorics behind the effect.

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

<https://www.youtube.com/watch?v=n5Jiu-1Jr7Q>

The Gilbreath Principle (for more information see <http://popvoid.blogspot.com/2014/03/understanding-gilbreath-principle.html>)

When two groups of cards in reversed sequential order are riffle shuffled together, the lower cards in one packet will force their complement out of the group at the top of the other packet. That is the Gilbreath Principle in a nutshell.

Here’s a visualized version of what happens: (see drawings below)

Imagine you have a stack of five red blocks. The blocks are numbered one through five from the top down. The stack may contain exactly five blocks and no more. Next to the red set you have an identical

set of green blocks, but these blocks are numbered in the reverse order, with block number five on top, and block number one on the bottom:

You are allowed to place as few or as many of the green blocks in the red stack as you wish. The only stipulation is that blocks must stay in their original sequential order. That is, green block number one must stay below green block number two, green block number two must stay below green block number three and so on. Likewise, red block number one must stay above red block number two, et cetera. In other words, the bottom block on the green stack (number one) must be the first block to be added to the stack of red blocks.

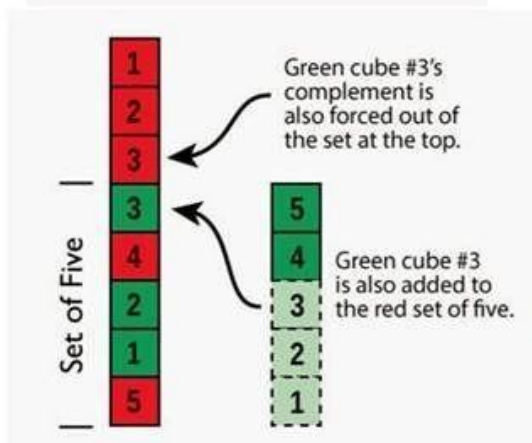
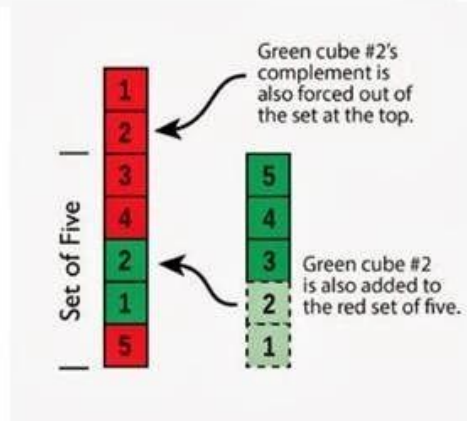
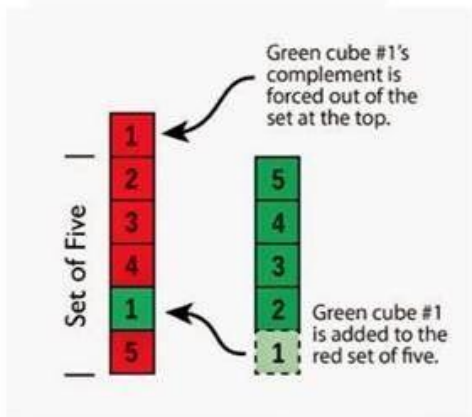
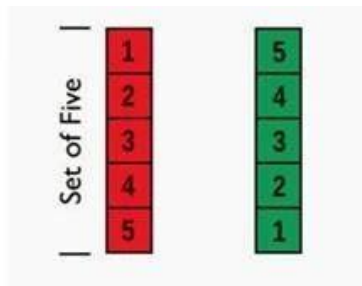
The same thing happens when you riffle shuffle two packet of cards together; they interlace, starting with the bottom cards of each packet, but they maintain their sequential order.

Now for the Gilbreath Principle in action:

When you put green block number one into the red set, red block number one is forced out of the set. Then result: five blocks numbered one through five. They are no longer in numeric order, and one of them is green, but there is still only one of each number in the five card stack:

If you put green block #2 into the red set, red block #2 is also forced out of the set:

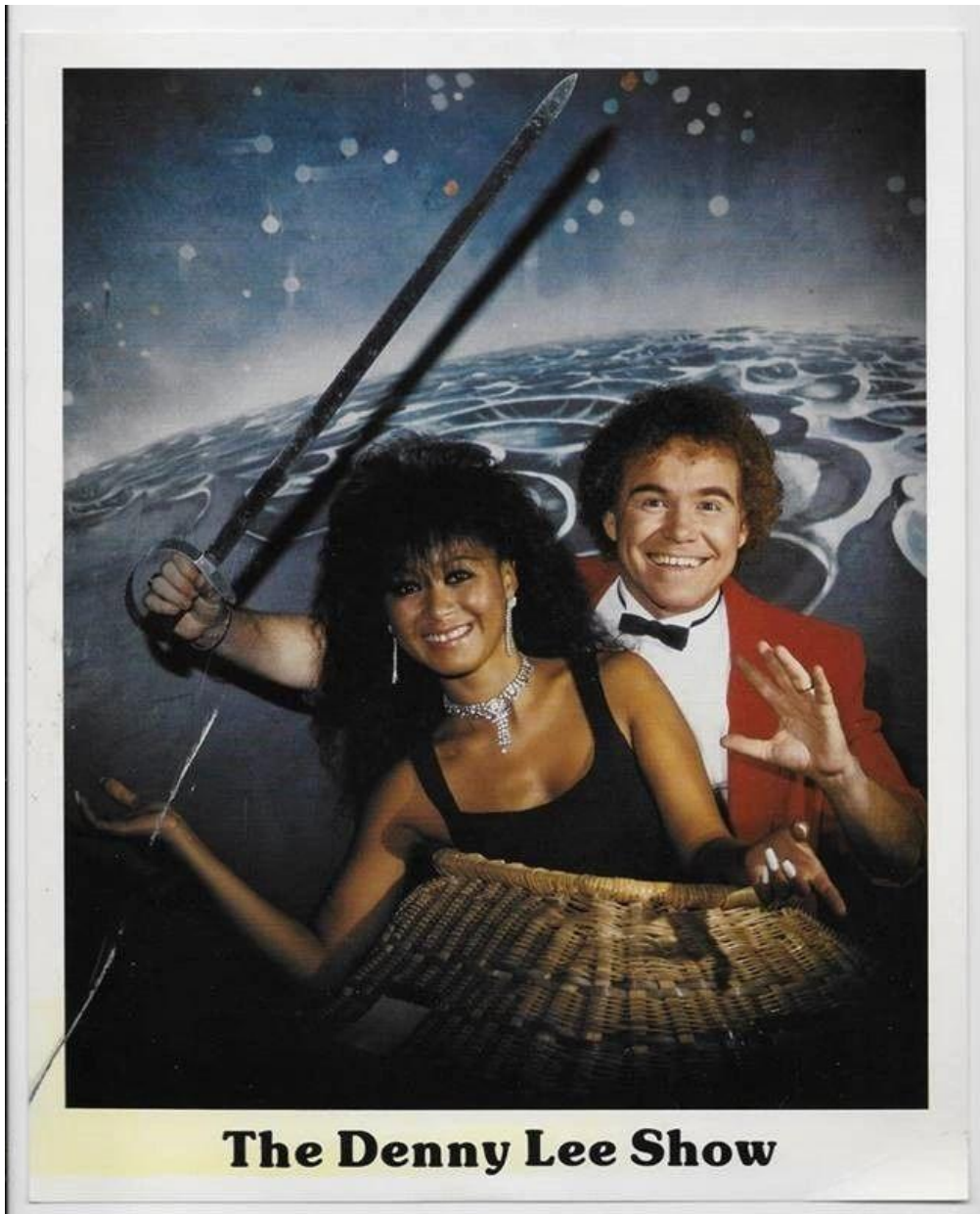
Again, there is only one of each number in the set of five. As you can see, it does not matter how few or how many of the green blocks you put into the set, the resulting combination will always be only one with each number:



The Magic world lost a classic personality... Denny Haney, of Baltimore, a popular guru of the magic arts, died January 22nd. He had been ill for a while but continued to carry on with the magic craft until almost the end.

I recall Denny from the time years ago that I lived in Baltimore.

Early in his career, he worked with his wife, Lee as mostly a corporate and trade show convention performer. When she left the act, he developed a solo comedy act with lots of character and physical



Comedy.



h Denny behind the counter, Denny and Lee Magic Studio was to magic shops what Kentucky is to Bourbon, what Nathan's is to hot dogs, what Belgium is to waffles. There was no rival. David Blaine*, the Amazing Johnathan*, and Penn Jillette have shopped at Denny and Lee. Teller makes a point of stopping

in to hang out when he's in the area. "I was there when David Copperfield called to wish [Haney] a happy birthday," says Michael Cantor, a magician and prop builder who frequents the shop.

Entering Denny and Lee's is like entering the cluttered mind of a madman. A rack of daggers and swords stands at the front door. Hardbound tomes are stacked floor to ceiling, and crumbling magical manifestos spill from their racks. A long glass case holds a laundry list of tricks: The Invisible Stranger, the \$100 Mark Mason Miracle Chip, Pedro's Green Card, the Wizard Blizzard Snowstorm. In the middle of the store a pair of men in their 60s, having arrived early for the Old Farts Magic Club's weekly meeting, sit on battered chairs talking grandkids and arguing the pros and cons of gaffed tennis balls and foam bananas over a box of Dunkin' Donuts.

Haney steps from behind the counter, dressed all in black with a pair of checkered Vans. His wispy white hair is halfway through its own disappearing act, but his trim form radiates a puckish energy and his powerful magical aura has apparently kept the Maryland smoking ban at bay. Ashtrays are sprinkled throughout the store and a never-ending stream of cigarettes glows at his lips.

The cramped showroom up front gives way to an immense warehouse with a maze of industrial shelves stacked 20 feet high—a vast horde of arcane implements. Hidden behind a curtain is Haney's extensive personal library. Carved from the center of the labyrinth is a stage set with more than 100 folding chairs where magicians perform for, and lecture to, other magicians. To Haney, this is a service, making good on a debt to the magicians that taught him, a continuation of the local magic fraternity that nurtured his own career.

Haney saw his first magic trick in 1951, when he was 5 years old. "My older sister sent these cereal-box tops away and got a little thing called a ball vase"—a device that makes a ball seem to disappear—"and I was like, 'My God,'" he says. "Well, when I was 10, I was walking through Woolworth's Five and Dime and they had a little rack, and I was spinning it around and they had that ball vase! I still remembered. It was 50 cents and I bought it. . . . Then I started going to the public library and getting books and making some stuff out of cardboard. I'd do magic shows for the kids in the neighborhood for a nickel, and that was it."

Haney devoted himself to the craft, seeking advice anywhere he could get it. "Anyone that was working was an inspiration," he says. "I always looked at it this way: If they're working, they must be doing it right." In 1962, at the age of 17, he performed in New York for the Society of American Magicians. Soon after, the legendary Harry Blackstone Jr. took Haney under his wing, helping him land a national tour of the famous Playboy Clubs. The tour was derailed before it began, however, when Haney received his draft notification. Haney volunteered instead and entered an Army language school in the hopes of avoiding Vietnam. When it came time for assignments, he recalls, "The guy next to me drew 'SV' for South Vietnam and I felt so bad for the guy. Then I drew 'NV.'"

Magic can often be found in the darkest places, however, and Haney's career would take an unexpected turn at a show in the jungles of Vietnam. "One day a man came through with a tent, up in Pleiku* village on the Cambodian border," Haney says. "His name was Johnny Aladdin. He was a magician, and I saw this man absolutely destroy this crowd. You know, we were all young punks out in the jungle, fighting, and we were thinking, 'Oh, here comes a magician, we'll eat him alive!' Well, he ate us alive He called his act Simon Jitsu, the ancient act of mind over matter: 'I don't mind and you don't matter.' He'd grab a guy's

thumb and stick it up his own nose, and the guy couldn't get it out. Then he'd grab another guy's hand and put it on the floor and the guy couldn't move. And he'd pick another guy and clap his hands and his legs would fall right out from under him, then all three guys are just falling back and forth. Then he'd say, 'Gentlemen, take your seats,' and when they're walking back he'd whistle and bam! Bam! Bam! All three of them would fall right on their ass. Those guys came in from the field still smelling of gunpowder, and after the show, they didn't want to get near him. They were scared!"

But Haney wasn't, and Aladdin offered him a job. Haney came home after three tours of combat duty and took the first flight back to Vietnam, where he honed his craft under Aladdin, performing for the troops. He eventually brought his act back to the States, and, while never a household name, Haney became a wild success through the '70s and '80s. He opened for the likes of Dolly Parton, Joan Rivers, and the Rhinestone Cowboy himself, Glen Campbell, before taking part in a variety show at the Showboat Casino in Atlantic City.

In 2011, 49 years after his first New York City performance, the Society of American Magicians presented Haney with the prestigious Milbourne Christopher Masters Award.

Haney's dedication to the craft keeps him in his shop long hours, running a niche retail business in a struggling economy and the age of the internet. "America has been Walmartized," he laments. "I'm competing with some internet shop that gives a huge discount on knockoff crap. But do you want to be a performer? Here, magicians socialize. They watch each other, they learn. People think they can learn anything on the internet, but they can't learn to be a performer.

"We've turned out so many professionals from this shop that started out here as young kids," Haney adds. "Now they're on the road, they're pros!"

Haney performed at the 2000 Florida State Convention in Orlando and I brought down the house with his hilarious Multiplying bottle act, Sword basket and Canvas Covered Box (Abbots sub trunk)

Denny's daughter Dawn will continue running the shop and processing orders until further notice.

He will be missed by all in the magic world.

Portions of this story from <https://www.citypaper.com/bcp-cms-1-1255857-migrated-story-cp-20120111-featu-20120111-story.html>

Here is a mentalism trick, given to me years ago by Charlie Frogner.

The method can be adapted to anything by just changing the names. Charlie was clever to apply it to mentalism.

Print out the disc.

Ask anyone to look at the names which are the names of famous magicians who people believed had mental powers.

Have them spell out the name silently as you tap a picture. When they say, “stop” you will be on that they silently selected.

The trick is self-working. Notice that each name has a different amount of letters. Start by tapping the skill two time and then the third time tap “Bux” (because it has 3 letters) And then “Jaks” (4 letters), followed by “Fogel” (5 letters) and so on.... You will automatically stop on the name they silently chose.



Speaking of mentalism, an 8 year old did a fine job on Britain's Got Talent.

It impressed the judges.

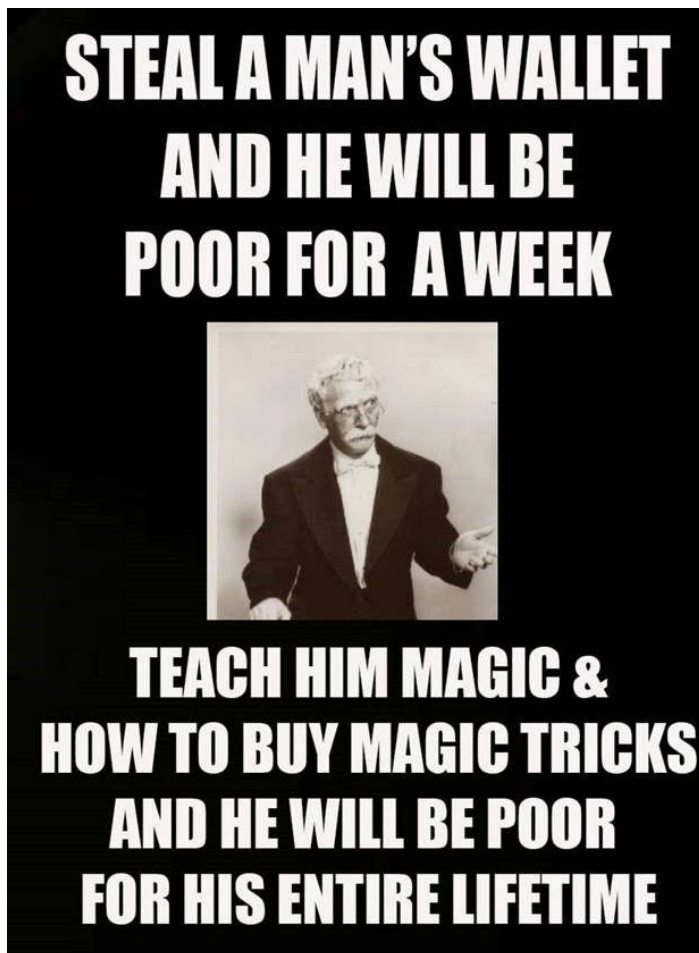
I have no idea how long this effect will really be effective...

It seems to work up to today. Watch this video (made in 2017) and then see the method below...

<https://www.youtube.com/watch?v=AYVirkvNYco&app=desktop>

Do you have an extra 4 grand hanging around?

<https://www.vanishingincmagic.com/magic/great-magic-for-big-crowds/lynx-blackboard/>



Dennis