



THE FORT WORTH MAGICIANS CLUB NEWSLETTER

April 2026

April showers haven't happened yet, but we're going to make it rain magically speaking with an evening of round-robin closeup magic at this month's meeting. Also this issue, some classic Steve Dushek thoughts, lots of magic to see and do coming to town, some thoughts on the "kicker" endings, and some thoughts on Hay's Paradox (that reaches back a few years), so buckle in. Meeting notice on the last page, and other info scattered within, but now for the last meeting...

Thursday, January 8, 2026 What happened, was... Meeting of the Fort Worth Magicians Club

Bill Irwin, 2026 President, opened the meeting, a special evening featuring a lecture with **Gary Plants**, the "gaffed cards guy"! The FWMC members had been eagerly anticipating his appearance, and we weren't disappointed.

Bill began with the postponed election of **Russell Shead** as the 2026 Sergeant-at-Arms, whom the members elected with a thunderous yell! Thanks, Russell!

Bill followed with the request for assistance for information about one of **Hal Hudgins'** card effects. Hal passed away on October 12, leaving a wonderful legacy of magic! Thanks to **Pam**, Hal's wife!

Vice President **Will Baffle** encouraged 2026 members to update their contact information. He announced June 6th for the club's annual picnic—watch the Facebook page folks! Among announcements Javier Benitez is in town performing in Arlington.

Then **Jordan "Tiny" Burgess** rose to introduce our lecturer, Gary Plants. He began with a review of his more than 50 years as a hobbyist (a chemistry teacher for 33 years!) After retirement, he and his wife Debbie began performing on cruise ships, now just finishing his 18th venture! His story is about "love," something he

communicated from the "get-go"!

Gary's first routine was a money routine—a bill progression that ranged from \$30 which vacillated from one denomination to another. He followed with his **Bill Palmer** tale about the time Palmer met "the Professor" at a TAOM meeting, attempting to perform a mentalism with the "master." Gary followed up with the "twisteroo" move from Vernon's "Twisting the Aces." Three exposed "eights" turn into four blank cards, followed by the transformation of the backs into four different colors! His last piece featured **Matthew Martin** as a volunteer who selected a card which he promptly returned to a shuffled deck. Using the "deck's lie detector," Gary was able to discern the selected card—the "5-D."

Gary then proceeded to teach the effects, first the bill routine, and then the card progression/transformations—Nick Trost's "Wacky Packet."

Dai Vernon's "Lie Detector" features a stacked deck that Gary explained, demonstrated with casual misdirection from the division of the deck for shuffling to the restoration of the stack.

Gary's next routine was Charley Miller's, the "Dunbury Delusion." His improvement is his subtle use of an "edge mark card," allowing him to determine the color, the suit, and the value.

For his next trick, a mentalism card reveal—an original piece—"Out of Sight/Out of Mind." It's another effect using an "edge-marked card."

Gary then turned to card transfers, demonstrating his card-to-top handling. He finished his lecture, demonstrating moves from his "Steranko On Cards"—what a fabulous session!

The evening closed with informal sessions with many folks pulling out their cards or carousing around Gary, eager to purchase his famous "Magnetic Card" (we just about bought him out!)

There's a great resource out there, Marty's Magical Ruseletter.

Marty's Magic Ruseletter is made possible by the generosity of paid subscribers. If you'd like to become a paid subscriber to the Ruseletter and support my writing, you can do so for \$5 per month (or \$50 annually). <https://www.ruseletter.com/subscribe> , but you can check it out to see some free stuff he posts from time to time.

To give you a taste, here's a recent essay he wrote that's all about Hay's Paradox. Don't know what that is?

Don't worry, you're about to find out!

Hay's Paradox

In his book *The Amateur Magician's Handbook*, author Henry Hay (1910-1985), whose real name was June Barrows Mussey, dedicates an entire chapter to what he calls the "Paradox of Practice". His theory concerns the difficulty of a magic trick, or, in other words, whether it is easy or hard to perform. For this reason, the chapter has the puzzling title "Hard Easy Tricks and Easy Hard Tricks".

If you start off with a few self-working tricks that you can plod through undetected, you may puzzle people, but you won't entertain them. Worse, you won't have entertained yourself. Easy come, easy go. Familiarity breeds contempt.

What are Hard Easy Tricks? (Sleight of Hand)

Hay's main argument is that most magicians should begin by learning more technically demanding tricks because the time required to learn a simple sleight of hand sequence, or what Hay sometimes calls a "manual artifice", forces you to develop the necessary acting and showmanship skills to effectively "sell" the magical effect to an audience. These are his so-called "hard easy tricks".

Such tricks are "hard" because the sleights involved require substantial practice to learn. Nonetheless, this very difficulty makes them "easy" in the long run because the extensive practice needed to master the mechanics naturally forces the performer to internalise the timing, acting, and showmanship necessary for a good presentation. You can't perform them half-practised without risking embarrassment, so you do the work. Here's how Henry Hay describes it:

In short, you can learn to do a moderately difficult trick well more easily than you can a perfectly easy trick. On a sleight-of-hand trick you can't skimp; on an easy trick the temptation is almost irresistible. You won't dare to show a feat of skill that is only half practised – and this is one of the basic axioms in all conjuring.

What are Easy Hard Tricks? (Self-Working)

Conversely, with so-called "self-working" miracles (tricks that can be learnt in mere minutes), the temptation to perform them without putting in the necessary time and effort is, as Hay points out, almost

irresistible! This makes them "easy hard tricks" in Henry's eyes because, while they are easy on a technical footing, a lot of hard work is required to make them entertaining.

They're "easy" because the methods demand little in the way of manual skill or dexterity. This makes them quick to learn, but "hard" to present convincingly; the lack of mandatory mechanical practice creates a strong tendency, especially in amateur magicians, to neglect the crucial, and genuinely difficult, task of developing the presentation, timing, and showmanship needed to transform a mere puzzle into an engaging piece of magic.

What Does This All Mean?

Put simply, Henry Hay's "Paradox of Practice" argues that, especially for beginners, tricks involving difficult sleight of hand ("hard easy tricks") are paradoxically easier to learn and perform competently in an entertaining manner than mechanically simple, self-working tricks ("easy hard tricks").

In essence, the time and effort demanded by difficult sleight-of-hand aids the development of performance skills. In contrast, the lack of effort required by simple, self-working magic makes developing a strong performance a separate, and often completely neglected, challenge.

So, to address Hay's Paradox, there are two obvious solutions:

- Perform more technically demanding magic or
- Rise to the challenge and develop a compelling presentation for easy or self-working tricks



Performing the “P-A-T” (The “Point After” Kick(er))

You see, the only problem with the “floating table” routine—as beautiful and graceful as it is—is that after it floats, it lands, and the trick is over . . . That is, until Losander came up recently with his “Mirage Table” that simply vanishes after it lands (see his “Mirage Table” on YouTube). That’s what I call the “point-after kicker”!

It’s the little unexpected “add on” that transports the spectator from awe and wonder to a state of absolute panic. As if the large spider revealed in the “crystal deck” begins to move! [Oh, s _ _ t!!!] [“Wait!!! What-the . . . !] It’s the unexpected/unanticipated “something else” that leaves the spectator completely unstrung bewildered.

What magic effect can be stronger than that? And yet, if you think about all the routines that have floated in and out of your repertoire over the years, you can probably identify some.

Several come to mind:

- 1) Max Maven’s “B’Wave”
- 2) The “Famous Two-Coin Trick”
- 3) The triple change bag
- 4) Doctor Mike (Smith’s) revolutionary ending to the “Egg Bag” routine
- 5) Dal’s “Cereal Surprise”
- 6) The Elf Hat Hysteria
- 7) The “Chicago Opener” (“Red Hot Mama”)
- 8) The “Ambitious Card” followed by a deck change (any of several)
- 9) “Color Monte” (“You owe me \$14 dollars!”)
- 10) ‘Bill to Lemon/Lime/Apple/ [tuna fish, whatever!]
- 11) “Torn and Restored Card” sealed in a remote location
- 12) “Triumph” reversed
- 13) “ACAAN” to a blank-face deck
- 14) “Oil and Water” in which all cards change color
- 15) Juan Tamariz’s “Bill Switch” to a serial number prediction
- 16) Multiplying sponge (anything!)
- 17) BEKOS
- 18) Malini’s block-of-ice revelation
- 19) Mark Wilson’s Silk to Egg
- 20) Penn & Teller’s “Double Bullet Catch”
- 21) David Copperfield’s “Flying,” followed by a flight with a spectator
- 22)) “Anything Shin Lim” with cards
- 23) Asi Wind’s touchless ACAAN



24) Max Maven’s “Coin Kurotsuke”

25) In mentalism, the “Time-Prediction Paradox

Here’s the “kicker” to this kicker schtick! Your personal choice of an AI LLM will give you 50 MORE routines with kicker endings! Try it out! [Self-disclosure: some of the items listed above came from my ChatGPT program!]

I have elsewhere defined “consequential magic” as “response-driven magical performances that change our audiences’ lives in often deeply personal ways, and that leave them profoundly moved and grateful.”

Truth be told, of course, the unanticipated powerful effects that our magic can have depend as much on the context of our audience and the experiences they bring to our performances that raise their reactions to the effects well beyond what we could have even imagined.

For example, one afternoon, on a trip to Charlottesville, Virginia, I performed the “Anniversary Waltz” card routine for a couple in the lobby of the hotel. When the significance of the reveal finally sank in, the woman began crying in great, convulsive sobs. Pulling me aside after some time to console her, her husband explained that they had just come into town within the same hour in preparation for her first chemo treatment for breast cancer the next day at the University of Virginia Medical Center.

Within an hour, I performed the sponge bunnies for the manager of a restaurant on the university strip. Absolutely stunned, she called my server over to witness my magic. The manager was explaining, as the server approached, that she was one of her best workers, a young woman trying to hold down two part-time jobs to earn money for her wedding the following month. When the dollar tip I had “borrowed” from her changed into a \$100 bill, she almost fainted with joy, exclaiming, “Oh, my! Thank you! Thank you! Thank you! Now, I can get my hair fixed!”

Somehow, there is a confluence here; the stars have to align: the first, the selection of the appropriate routine and the preparation in scripting and rehearsal we bring to the effect, and second, the lived experiences of our audiences. I believe—and know from my own, however,—that a little reflection, editing, and preparation you bring to some of your choicest routines, in their performances, will leave your audiences “wanting [nothing] more”!

Just sayin’ . . .

DOC GRIMES

Tell some young people that need a little magic in their lives

LEARN MORE THAN JUST MAGIC



Mid-Cities Magic Circle

If you haven't visited the Mid-Cities Magic Circle, it's a group that meets monthly at Cotton Patch Café in Arlington. The point of the group is to improve performance of magic through feedback and discussion, and there's always something interesting to see. The topic for April (14th) is

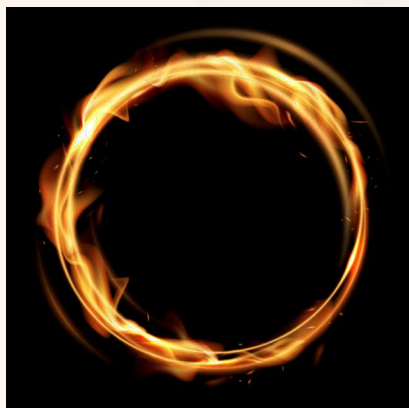
"Composing Successful Scripts"

Here's the challenge: "Without a script, there is no magic!" (Really!)

Yet, might there be other ways of scripting magical pieces other than verbally? The obvious reference for scripting is verbal, whether written or oral composition. However, many wonderful effects are set to music. Others, set apart by the staging and other theatrical elements.

At the meeting, we'll draw upon scripting theories and insights drawn from the likes of Darwin Ortiz, Peter McCabe, Barrie Richardson, Jeff McBride, Ken Weber, Eugene Burger, Max Howard, Larry Hass, and Tommy Wonder.

Come prepared to perform a work that has a tenured script, one honed in the public arena to the extent it now constitutes a "signature" role in the performance of the piece. If it's a traditional verbal script, take the time to print out a few copies for distribution and discussion





Henry Evans

Magic Beyond the Effect

Mentioning a few of his awards is all you need to know about Henry Evans

- In November 2012, Henry Evans was invited to compete in Beijing, China at the World Championship, comprising of FISM winners from the last 20 years.

- Henry Evans won The Gold Prize, First Prize, given in a real golden cup valued in \$10,000 USD.

- 1st Prize at the World Championship in Card Magic FISM 2000 in Lisbon, Portugal.

- MVP Award FFFF Convention 2002, USA

- Two-time nominee for Best Lecturer at the Magic Castle, in Hollywood, California, USA 2001, and 2004.

- Magician of the year 1995, 2000, 2005, 2011, and 2012 in Buenos Aires, Argentina.

- Guest of Honor FFFF Convention 2009, USA.

- Lecturer in more than 40 countries around the world.

- Performer and lecturer at the Magic World Championship FISM 2009 in Beijing.

- Cover of Linking Ring magazine April 2009 issue.

- Henry was member of the Jury at the World Championship of Magic FISM 2012 in Blackpool, England and at FISM 2015 in Rimini Italy and FISM 2022 in Quebec, Canada

- He was invited to perform at FISM 2018 in Busan Korea.

The lecture will run approximately two hours and with a short intermission. It will include a short lecture and demonstration by Daniel Mormina (FISM 2022 Invention Winner).

Lecture Overview and Contents

Henry will explain several important concepts using magic effects as perfect examples of each said concept. You will see original openers and closers, and his news ideas. He also will teach us very practical effects with cards using borrowed and shuffled decks sometimes with a simple and fast setup and sometimes without any setup at all.



Website with more information: <http://www.henryevansmagic.com/en/biografia.php>

Thursday, April 30

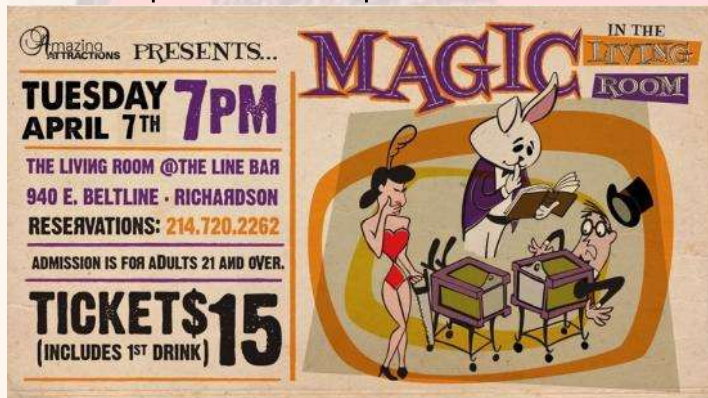
7:00 pm

Location To Be Announced

ANNOUNCEMENTS

MAGIC IN THE LIVING ROOM...

It's time for our April Foolers Edition of Magic In The Living Room, Tuesday, April 7th at 7:00pm. As always, we will be bringing tons of magical surprises and fun. "The Unusual Suspects" will include Dal & Cinde Sanders, Ian Richards, Matt Howard, Daryl Howard, Christopher Lyle, Bill Bentz, Matthew Welsby, Thomas Nguyen, and the MitLR debut of some NEW acts. Of course we will still have Close Up Magic by Aaron Stone and a couple of other surprises.



This all happens at The Line Public House – 940 E. Beltline Rd., Richardson, TX.

THE IMPROV IN ADDISON...

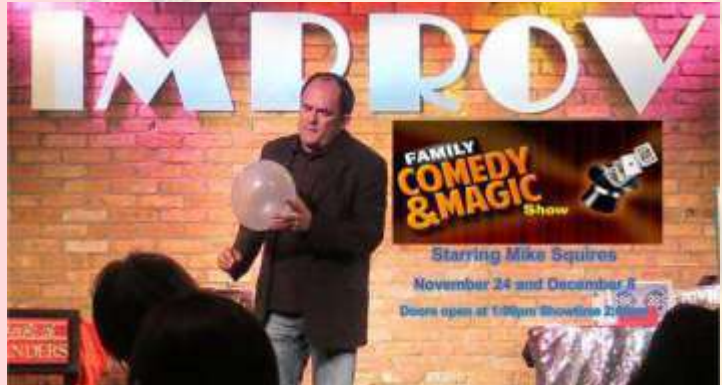
DFW's longest running magic show returns to the Addison Improv every other Saturday at 2pm.



Go to www.improvaddison.com for ticket info.

THE IMPROV IN ARLINGTON...

Mike Squires headlines shows at The IMPROV in Arlington on alternate Saturdays. Mike will casually blow your mind. Doors open at 11:00am for lunch and the show starts at Noon.



Go to www.improvarlington.com for tickets.

MORE DFW MAGIC...

Fort Worth Magic Club – 1st Thursday of each month – 4055 International Plaza, Fort Worth, TX 76109 – www.fortworthmagiciansclub.org

Fort Worth SAM 138 Alliance of Illusionists – meets on the Third Thursday of every month at 7:00pm - Illusion Warehouse - 3917 McCart Ave, Fort Worth. For more information go to www.sam138.com

Mid Cities Magic Circle – meets on the second Tuesday of every month online. This group is not really a magic club at all. It is more like a Special Interest Group that meets together every month to learn more about the Art of Magic. Contact: Geoff Grimes at 972-740-3125 or email him at ggrimes1@aol.com

Mark Wilson Magic Club - Meets at Dallas College-Mountain View Campus. Check out their new website at www.mvcmagicclub.com

Second Saturday Magic Sale – Magic, Etc., Fort Worth's premier magic shop hosts a Second Saturday Sale every month where magicians can score good savings on props and supplies. Magic, Etc. is located on Forest Park Boulevard at I-30 in Fort Worth.

ANNOUNCEMENTS

THE DALLAS MAGIC ACADEMY...

Ten years ago Dal and Cinde Sanders were awarded the exclusive rights to teach the Discover Magic educational program in the Dallas area. Since receiving the license, they have taught magic to thousands of children in multiple locations. Last summer alone they taught over 600 kids at 47 different camps. The Dallas Magic Academy has been one of the top three presenters in the world for over 6 years. Some years they are #1 some they are #3 but they are always in the top 3.

After a decade of serving Dallas and the close suburbs, they are expanding and rebranding. The Dallas Magic Academy is becoming The Texas Magic Academy.



Due to their success, Discover Magic decided to expand Dal and Cinde's license to all of the North Texas Metroplex. After spending a couple of years trying to add classes west of highway 360, it became apparent that potential program partners were interested in their children learning magic, they were NOT interested in the **Dallas** Magic Academy. As of January 2026 We are now the Texas Magic Academy.

THE COMEDY ARENA IN FEBRUARY

Dal Sanders will be returning to the Comedy Arena in McKinney on Saturday, April 4th. Doors open at 4:40 pm for a 5:00 show. Dal will be performing incredible new magic with special magic he will teach the kids in the audience.



This will be a great time to get out to McKinney and enjoy the ambiance of this great town and catch some magical fun at the same time. For tickets please

WE WANT TO PROMOTE YOU TOO...

Have you got a public show or appearance coming up. Our magic club is very supportive and often show up (and buy tickets) to see magic and magicians...even local ones. We WANT to promote your shows. Please forward your show info plus art to the Scribe's servant at dalsanders@gmail.com.

Mortimer's Magic Magazine was a magic periodical from Jim Klein, owner of the American Magic Company in Harrisburg, Pennsylvania. It began in 1989 and lasted for thirteen issues. There were a number of amazing contributors, and in this excerpt, Steve Dusheck talks about magic (there were several essays he did, and if you like his thinking, we'll bring you more. Mortimer's had great effects for all kinds of performers, and copies turn up in the aftermarket pretty regularly. Highly recommended.

DUSHECK ON MAGIC

by Steve Dusheck

Doing more magic tricks in less time means you must buy and learn more magic. Remember, you are a local magician. Everyone has a preconceived notion of what a magician will do, so a variety can only help you. Think about how many times lay people have asked you how magicians make those rings link. It's famous. (By the way, even though magic columnists say we should call our silks "props", most non-magicians call them silks.)

Don't copy someone else's act. It's wrong and it's stupid. There are so many great tricks available. You can do some of the stand cards effects, add variety. Look through the catalogs.

When a standard effects such as the Desser or Needle Thru Balloon are done on T.V., the magic shops can't keep enough of that trick in stock. The price usually goes up, too. Buying and doing these standards is a good idea. Your audience sees that you are doing the same thing they see on television. But don't copy someone's trademark trick or specially designed effects. To make a Floating Violin such as Norm Nielsen's is wrong.

Try to think of something original to say. I get a kick out of how many people have Terry Seabrooke's "Bill to Wallet" worked over for words. Does it play as great as Seabrooke's? No! Never! The trick is good so it goes over well, but it's not as hilarious. The people who like you like you for yourself and not for trying to be a Don Alan or a Terry Seabrooke. You can still do the tricks they do, but add yourself to the routine.

Many so-called exclusive magic suppliers include pages of filler and patter telling you exactly what to say. This will hinder you. Learn the effect and then use the patter as a guide or re-write your own.

There are too many self-proclaimed experts in magic. They all have different ideas on how to do magic tricks. It always boils down to the fact that they are all correct in their own way. They are sharing ideas that work for them. In most cases, these ideas will also work for you. The problem with the "experts" is that they seldom give you enough information to implement them.

Listen to your audience after a show when doing close-up magic. When they ask how magicians link the rings, either link the rings right then or do the Linking Finger Rings. When they ask if you can cut their wife in half, say "yes" and bring out a Finger Chopper.

Although the experts say you can't mix magic and mentalism, you can. Reskin says he is a mentalist and his hobby is magic. You will be asked if you can read minds. Say "yes" and do the Ultra-Mental deck. Carry a Siberian Chain Escape or a set of Thumb Cuffs for when they start talking about Houdini.

Don't say "No" and then expose how those tricks work. It degrades magic and you. Perhaps it's jealousy, but when a local magician is asked if he knows how David Copperfield made the Statue of Liberty vanish, he will reply that he does and then tell some lie if he doesn't. This is very wrong. Never say anything bad about our real superstars. We owe them a lot.

There was a time when magic was very popular and many great magicians made a good living from it. Then the unskilled hobbyists got into it and decided to enter show business. They worked cheap and got booked before the expensive good acts did. They would do the Vanishing Milk Pitcher, make a ship's wheel disappear along with the newspaper trick, a dog balloon, and call themselves magicians. Others were even worse. It was so bad that movies, television, and even books stereotyped magicians as bunglers. In the 1950's and 60's, I rarely mentioned I was a magician. People automatically assumed I was the movie/television stereotype of a magician. It often took two or three effects before I could win over the audience.

I then worked with headliners in night clubs. Doug Henning appeared on Broadway and his T.V. specials had "name" stars playing to him. David Copperfield has kept the tradition going and his name is now a household word. His specials keep people amazed and interested in magic. Siegfried and Roy do amazing magic as only they can. Harry Blackstone, Jr. is on television with his specials and he's famous enough to even get commercials.

Magic has become a respected art again. Anything bad you say about these magicians sounds like sour grapes to the public. It is because of them that there is so much work for us local magicians. And many of the effects they do are available for us to do. They allow you to do some of the tricks they made famous on T.V. David Copperfield didn't hoard the Room Service trick or Dancing Match. You can buy it. I think that's great. We can all share.

You can share locally, too. If you're a good magician, there is a lot of work for you. If you can't take a booking, give it to another good local magician. A few good magicians can keep working and sharing repeat bookings. This will also keep customers from hiring the really bad, cheap, or free 'magicians' every area has. After they do a show, that club or organization will not risk hiring a magician for many years.

Be honest with yourself. Are you really good enough to be out doing shows for the public? I'm certainly no David Copperfield or Ali Bongo for that matter. If you have a day job and a family, you just don't have the time to become a superstar. But that still doesn't give you the right to go out and do a lousy act. Doing \$100 shows with \$5.00 worth of props hurts everyone.

I recently saw a friend of mine do a magic show. I'd never seen him work before. He was not great. I didn't even think he was good. I did not judge him by Copperfield standards or even by my standards. I watched and listened to the reaction of his audience. That was a good thing to do, for they were seeing some classics of magic that they had previously seen only on television. He was doing simple tricks such as those that MAK Magic or Abbott's make. He will never be a great magician, but he doesn't hurt magic either. He asked what I thought of his act and asked if I really wanted to know!

You must do that too. Ask people, whose opinion you value, what they think of your act. Don't let your ego get in the way. If they don't like a trick, you might try doing it a different way or even stop doing it. If they caught how you did it, find the weakness or practice more. If a magician is giving the critique, he should also suggest how to improve each fault he finds. If his own act is bad, ignore everything he says.

Find out what you do best and make the most of it. Variety is the key to being successful locally. Assuming you have all branches of close-up magic ready to perform, let's look at your other magic.

There is a big market for children's magic shows. You have read how hard these shows are to do, but that's not true. Steve Bender (Ickle Pickle Products) and David Ginn are both kid-show specialists and their knowledge and props are available to you. Their many years of experience are yours for the cost of a book and a few hours of reading it, or for the price of a prop that has been perfected over hundreds of shows. Supreme Magic has classics that never fail to please a child.

You can't have just one children's magic show. Different age groups require different effects. Refer to the experts named for more detailed information. Kid shows keep you busy and give you lots of exposure.

So, you are asked if you do adult shows. Of course you do, and in fact, you do several.

There is no one adult show. There are the mixed audience shows with adults and children; Christmas-party type illusion shows; magic for clubs; lab shows; and stage magic, to name some of them.

Possibly you can work from an attaché case for parlor magic, but I think a table is much better. The standard suitcase table is probably the most practical table to use for most performing purposes. It will work for parlor or club work. Remember to give the audience a lot for their money. A good way to judge how good you are is by how many repeat you get.

A friend of mine worked hard to get me hired once. The committee was tired of 'hokey' magicians. The show went over well. The following year they hired a professional magician from New York. The following year I was hired again. To me, that is a compliment.

"Whatever you do, don't..."

from the Mortimer editor)

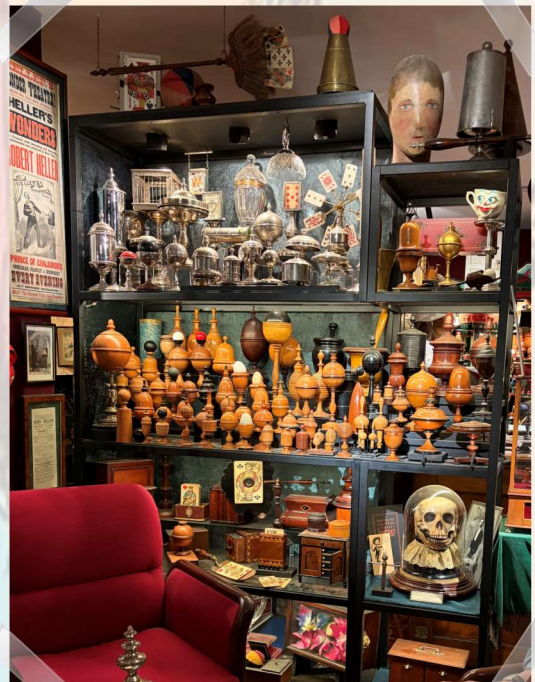
ED. NOTE: The current trend on many television soap operas and shows is for the television season to close with a "cliff hanger" to keep the audience interested in watching it in seven months when the season begins again. Steve has written lots more, and I've read it and it's interesting and even informative. However, I'm not going to tell, so you will have to tune in MORT #6 to see what Steve tells you not to do. Aren't I just awful? Don't answer that.

This is actually the fourth of Dusheck's essays in Mortimer's. If you think you'd like to see more, be sure to let us know. I can promise, there are a lot of interesting thoughts to spark discussion.

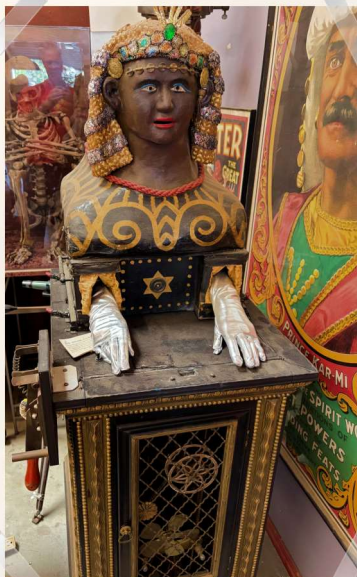
Will Baffle visited Johnny Gaughan's shop while on one of his recent wild excursions. Let's hope these photos are all he took....



Will's Foto Fun



Will's Foto Fun



Jean Eugene Robert Houdin's Marvelous Orange Tree

Will's Foto Fun



One of Will's former assistants in the background here...



MENTAL MAGIC

***An evening of Mind-reading and comedy
curated by Mentalist
Grant Price.***

A mystifying evening with Mentalist Grant Price at Live! by Loews Hotel in Arlington Texas. This is 75-minutes of psychological illusions, impossible feats, and witty comedy. With only 80 seats, every seat feels VIP. You won't just be sitting close to the magic, you will be an active participant the whole time.

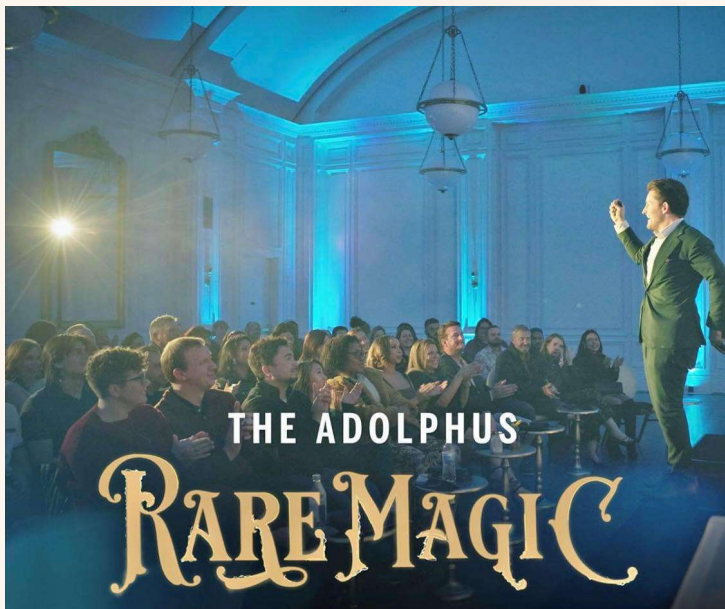
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On the boards...

On the boards...



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On the boards...

Amazing
 ATTRATIONS PRESENTS...

MAGIC IN THE
 LIVING ROOM

TUESDAY
 APRIL 7TH
 7 PM

THE LIVING ROOM @ THE LINE PUBLIC HOUSE
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OVER THE TOP IN TEXAS TAOM 2026 CONVENTION

Hilton Post Oak, Houston - Labor Day Weekend 2026

Hosted by Gene Protas TAOM President 2026 & The Houston Magic Clubs

FEATURING THE MAGICAL TALENTS OF

John Bannon - Caesar - Eric DeCamps
Jared Kopf - Armando Lucero - Mike Pisciotta
Jake & David Rangel - Chip Romero
Jamie Salinas - Garrett Thomas
Paul Vigil - Geoff Williams
The Illusions of John Shryock & Mari Lynn

2026 Guests of Honor - The Great Scotts:
Scott Hollingsworth & Scott Wells



September 4-7 2026

visit TAOM.org for info & to register

BRICE HARNEY PRESENTS
"ASTONISHED"

An illusion and mentalism experience at
Hotel Vin's Magnum Speakeasy.

OMNI HOTELS & RESORTS
dallas



Welcome to a late night magic show beyond your wildest dreams by mentalist Brice Harney, right in the heart of Dallas, Texas.

Experience "Astonished," a 60-minute magic experience that will leave you amazed and captivated. Set in the crown jewel of the city skyline, Omni Dallas, this unique upscale evening will leave you enthralled by mind-reading and astonishing sleight of hand. Join us for a classy, intimate, and unforgettable night of wonder and entertainment.

Brice Harney's magic experience is as vast as the state in which he resides. The Dallas-based magician began his journey on a 4 year international tour with one of the college circuit's most sought after shows.

Since then, Harney embarked on a solo career creating experiences for some of the most recognizable corporations in the world and appearing on international television (FOX, NBC, ABC, CW, Channel 5) showcasing his expertise in the art. Brice has also performed for a notable list of A-list celebrities, professional athletes, and platinum recording artists including Kane Brown, Lecrae, and more.

Brice's captivating and adaptive performance will draw you into the show, leaving you waiting in anticipation for moment after moment of pure adrenaline.

Shows are:

FRIDAY - MARCH 27 | 7 PM & 9 PM

SATURDAY - MARCH 28 | 7 PM & 9 PM

FRIDAY - April 17 | 7 PM & 9 PM

SATURDAY - April 18 | 7 PM & 9 PM

FRIDAY - MAY 1 | 7 PM & 9 PM

SATURDAY - MAY 2 | 7 PM & 9 PM

Tickets are \$55.75 per person.

Magic, Etc., Fort Worth's premier magic shop hosts a Second Saturday Sale every month where magicians can score good savings on props and supplies. Magic, Etc. is located on Forest Park Boulevard at I-30 in Fort Worth.





Monthly Magic Mentoring Workshops

For More Information
chadwickillusionist@yahoo.com
www.IllusionWarehouse.com
 Fort Worth, Texas



Have you ever wished for a magic teacher? How about someone to help guide you with hands-on instruction? The Illusion Warehouse magic shop in Fort Worth has put together monthly teaching workshops to help you advance as a magician. Called Monthly Magic Mentoring Workshops, the events vary. Past topics have included Cups and Balls, Rope Magic, Thumbtip Magic, the Chop Cup, and Basic Sleight-of-Hand. Email chadwickillusionist@yahoo.com to be put on the contact list for upcoming monthly events.

The Illusion Warehouse is a 4000 square foot facility dedicated to the art of magic. Conveniently located in south Fort Worth for over 25 years, the location houses a full retail magic shop, party room, theatre, museum room and workshops for Chadwick Illusion Fabrications. It is also the monthly meeting location for the SAM Assembly 138 Alliance of Illusionists. 3917 McCart Ave, Fort Worth, Texas, phone 817-832-6062, www.IllusionWarehouse.com

The FlashPaper is a publication of the Fort Worth Magicians Clubs, a group of magical enthusiasts and magicians that meet on the first Thursday of most months, with occasional exceptions.

You can keep up with [club news on Facebook](#), or by checking the web site <http://www.fortworthmagiciansclub.org>



**The next meeting will be Thurs. April 2, 2026 at 7 PM at
4055 International Pl
Fort Worth, TX 76109**

**Exit Hulen from I20 West, and the building is in the area behind
the Home Depot**

Watch your email and the Facebook Page for more details!

