

## **RING 180, RICHMOND, VIRGINIA – Horace Bennett Ring**

Meets 2nd. Wed. each month, 7:00 pm, Children's Museum, 2626 West

Broad St., Richmond, VA 23220

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President Watt Hyer began the June meeting by announcing the results of the magic competition in Waynesboro, Virginia. Even though most of the magicians in the competition were from Richmond, the audience chose a local performer as the winner. Watt continued by announcing the performers in the recycling shows that are being developed for the Richmond area. There were reminders from the floor of needs for performers to represent the Ring at Crossroads Art Center on July 19 and at the Children's Museum on July 29. Two visitors were recognized: Kyle Tollefson, a student from Virginia Commonwealth University, and Jahil Parker, a student from the University of Virginia.

Watt introduced the theme for the evening, "Card Magic using Sleights or Gaffs," and began the performances by showing two effects based on the OIram Subtlety. In these effects eight cards were shown, a spectator chose one, and the chosen one was found to have a contrasting design on the back side. These effects had their origin in Nick Trost's "Eight-Card Brainwave." Joe Duck performed a "Lie Detector" effect that he had learned from Eddie Fechter. Jahil Parker selected a card and returned it. The cards were shown with Jahil instructed to say, "That is not my card," for each showing. Joe set aside a card when he detected Jahil's lie. The audience saw the chosen card to be in the pile of discards and the "detected" card to be indifferent. Yet, when the discards were examined, the selected card was missing and was found to be the one set aside.

Lou Dean demonstrated Devin Knight's "Backstage Monte" using jumbo cards. This version of "Three Card Monte" incorporated a sucker explanation of the method. Dave MacMillan showed "The Anniversary Waltz" from the third DVD in *Doc Easons's Bar Magic* series.

Husband and wife, Joe and Amy Duck, each chose and signed a card. Their cards were placed in different parts of the deck. When the deck was spread, first one card and then the other turned face up. When the second card turned face up, the first card was found face down beside it. When the two signed cards were placed between the hands of the husband and wife, they fused into a single card, a double-faced card with each face signed.

Mike Kinnaird continues to learn Garrett Thomas's "Stand-up Monte." He has now completed the first three phases, which he displayed. This version of "Three Card Monte" on steroids uses sleights and gaffs for its several effects.

Mike has altered the routine in order to fit his own style. Zachary Gartrell, a VCU student who had brought our guests, offered two effects. First was his sleight-based version of "Six-Card Repeat." After discarding three cards from a pack of six, he was still left with six cards while the litter of discards on the floor continued to increase. Second was "Genetics," a routine that had been taught for free on the Sankey Magic site. The deck was cut into two piles. One was shuffled "sanely." The other "insanely" with the cards mixed haphazardly face up and face down. Extracting a gene from one pile and putting it in the other caused the sane and insane shufflings to change places.

Brandon "Chip" Baggett presented Joshua Jay's "Prism," a multi-phased routine involving thought-reading, location of the four aces, and a color change of the deck into a rainbow deck. Harry Gallant had two routines. In "Jack's Back," he stated that he held the cards that people chose most frequently. After mixing, counting, and byplay, he showed that he had identified the correct card, which had "Jack" written on its back. In "The Kreskin Challenge" the indices and pips of the chosen card appeared on a "card" of clear plastic, and the card placed in an envelope was now blank.

Larry Rohr used Wizard of Oz patter to explain how a normal size deck of playing cards in its box could shrink into a miniature size cased deck in Rob Bromley's "Flash Shrinking Card Case." Bill Baber performed Aldo Colombini's "Nose Out." He showed cards with the face of a clown on each. Each clown had a nose of a different color. Kyle Tollefson chose a card and noted the color of the clown's nose. Bill turned so he could not see the card when Kyle showed it to the audience. When Bill turned to face the audience and announce his divination of the color, he was wearing a clown nose that matched the color of the one chosen. Bill spoke of how he had augmented the material supplied with the effect and had changed it to use simple sleights. Conversation and demonstration clarified or expanded the previous effects. *Wm. C. Baber*