



The Servante

Official Newsletter of the Bruce Chadwick SAM Assembly 138 Alliance of Illusionists

Volume 2026 - Number 6 - June 2026
Monthly Club Meeting - Thursday June 18, 2026 - 7:00 pm
Illusion Warehouse - 3917 McCart Ave, Fort Worth, Texas
Three Blocks North of Seminary Drive

FAVORITE MAGIC NIGHT

On Thursday June 18, the SAM Assembly 138 and Alliance of Illusionists will have its monthly club meeting featuring "favorite trick night" where members and guests are invited to come and perform any magic they wish to share to the club. The meeting will also feature several other surprises including the final auction and sales of the magic tricks donated to the club by Buddy Hoyt.

The meeting will be held at 7:00 pm, the Illusion Warehouse magic shop, 3917 McCart Ave. All 2026 members in good standing (2026 dues paid up members) and guests are invited to attend the meeting.

Additionally the club's Executive Committee will meet at 6:00 pm. All officers should be in attendance, and any 2026 members in good standing may attend as well. Visitors may not attend Executive Committee Meetings.



MINUTES FROM THE MAY MONTHLY CLUB MEETING



The Thursday May 21 meeting of the Alliance of Illusionists/SAM Assembly 138 featured Eric Miller who brought and demonstrated his incredible David Powell Rapping Hand and Card Star effects. This was followed by Caleb Westeen who presented a nice review of THE SECRET LIFE OF HOUDINI book by Kalush and Sloman. Secretary Bruce Chadwick then took the stage with a well presented PowerPoint presentation on Showmanship and Magic. The lecture was well received with explanation and illustration on many aspects of showmanship such as stance, movement, flow of a show, stance, voice and diction, and many other ingredients that make magic art. Additionally, attendees were given a free copy of the Edward Maurice's book SHOWMANSHIP AND PRESENTATION. The meeting concluded with members pouring through and buying several of the magic items donated by Buddy Hoyt. It was a fun meeting held at the Illusion Warehouse in Fort Worth, Texas.



MAY EXECUTIVE COMMITTEE MINUTES

President Hare Evison called to order the April 16, 2026 Executive Committee meeting of the SAM Assembly 138 and the Alliance of Illusionists at about 6:03 pm in the Illusion Warehouse museum room.

A quorum of officers were in attendance including President Hare Evison, Vice President Gary Poe (via phone), Secretary Bruce Chadwick, Treasurer Lonnie Olander, Sergeant at Arms Jack McCoy, and Member at Large Caleb Westeen. Absent was Historian William Weebo Beaty. Also in attendance was member in good standing Joey Byers.

The minutes of the April Executive Committee Meeting as printed in the May issue of the SERVANTE were approved by acclimation.

Treasurer Lonnie Olander presented the club's April financial report. The club's previous report Operating Account balance was \$2004.77. Since then the club has received \$70.92 from dues, \$284.23 from the April Buddy Hunt magic trick donation auction, and \$25 received from the Henry Evans lecture, for a total of \$380.15. The clubs had two disbursements, \$13.86 for MailChimp and a second payment for \$232.32 to Henry Evans for his lecture. This leaves the club with a current working balance of \$2087.74.

Discussion ensued regarding the recent collaboration with the Dallas Magic Club to sponsor the Henry Evans lecture on Thursday April 30, 2026 at the Mellow Mushroom restaurant in Arlington. Each club paid half of the lecture fee and hotel expense. A couple of AOI officers noted that it was often hard to hear and see the lecturer. Also the administration for the lecture seemed to be a bit disorganized and ordering from the restaurant seemed difficult for some attendees.

Secretary Chadwick composed a letter that President Hare Evison signed thanking Buddy Hunt for the magic tricks and books he and his wife donated to the club. Chadwick will mail the letter promptly. The June monthly club meeting agenda was discussed, with the main core activity to be an open mic and favorite magic trick night.

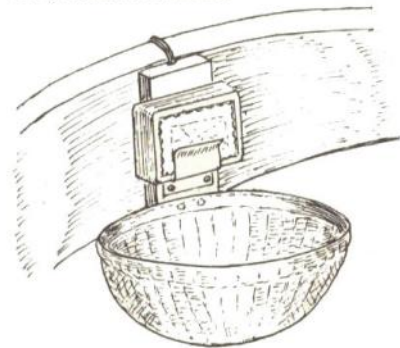
Secretary Chadwick gave a quick review of the most recent zoom mid-year TAOM Board of Directors meeting. He announced that upcoming convention will be in Houston for this year's 2026 convention, Austin for 2027, the possibility of Lubbock for 2028, and the possibility of Fort Worth for 2029. Chadwick suggested if the Fort Worth AOI club does host the convention in 2029, that the club should consider using the DoubleTree by Hilton Fort Worth South Hotel and Conference Center, 100 Altamesa Blvd, Fort Worth. This is the hotel the club has used to house overnight several magic lecturers.

The committee voted to reimburse the Illusion Warehouse five dollars per SHOWMANSHIP AND PRESENTATION book by Edward Maurice for each magic club member in good standing in attendance at the May meeting, or members in good standing who have requested a copy.

With no further business, the meeting concluded about 6:45 pm to start the May monthly club meeting featuring various magic and a lecture on showmanship by Bruce Chadwick.

Respectfully submitted,
Bruce Chadwick, Secretary

servante. Hidden shelf or receptacle (especially popular with Victorian magicians) for *ditching* or *stealing* articles. Many are made of strong net; some have a small shelf which can be raised or lowered. Servantes are usually hidden behind a cloth-covered table or a suitable chair: if this is open at the back, then a scarf or newspaper is firmly pinned to hide the gap. A servante to change a pack of cards has a clip to hold the new pack and a net to receive the old one; *illustration 132*.



132. Servante for switching a pack of cards, fixed to the back of a chair.



From the President's Top Hat

Welcome once again, friends and fellow lovers of magic! As we gather beneath the brim of the President's Top Hat, this monthly column continues to celebrate the art, humor, challenges, and unforgettable moments that come with being part of the magical community. Whether you perform on stage, practice behind the scenes, or simply enjoy the wonder of illusion, I hope these reflections inspire you to keep growing in your craft and finding joy in the experience along the way.

Finding Magic in Unusual Places

As magicians, sometimes we have to find magic in everyday items. We may look at an ordinary object and ask ourselves, "Can I do something magical with that?" The answer is yes. With the right mindset, everything can become magical.

A famous magician once said, "My brain is the key that sets me free." I think there's a lot of truth in that statement. As magicians, we train ourselves to see possibilities where others simply see ordinary objects.

When we examine everyday items through a magician's eyes, many of us naturally think back to the classic categories of magic. Whether it's levitation, penetration, prediction, transposition, transformation, or making something vanish and reappear, these foundational principles guide the way we think.

There's something special about using familiar objects. People already know them. They trust them. They don't expect them to do anything extraordinary. That familiarity leaves little doubt in their minds about what is and isn't possible—which makes the impossible even more powerful.

This is where magicians become creative and begin to think with the magician's mind. We use the tools we hold dear: distraction, manipulation, sleight of hand, timing, misdirection, and storytelling. We adapt to our surroundings and work with what we have available. We find the method, craft the presentation, and guide our audience through an experience they didn't expect.

The challenge of making everyday objects magical is what makes us better magicians. We aren't simply demonstrating tricks—we're creating moments. We take something ordinary and transform it into wonder. Sometimes an idea works beautifully and leaves an audience amazed by an effect we've just created. Other times, we revise, refine, and try again.

That's what magicians do.

We make the trick our own. We modify previous methods to fit our audiences and surroundings. We learn from experience and continue to improve. We are thinkers, dreamers, storytellers, and creators. We are the people behind the magic.

The greatest magicians can work with almost anything and make it magical and believable. What sets us apart isn't necessarily the props we own—it's our ability to craft a story, find a method, and use the techniques we've spent years developing.

At the end of the day, people may not remember every trick or every effect. But they will remember how they felt. They'll remember the laughter, the surprise, the excitement, and the emotions we shared with them.

That's true magic.

We have to believe in the magic ourselves if we want our spectators to believe in it too.

So the next time you find yourself performing with everyday objects, give yourself the opportunity to prove that you can create something extraordinary out of the ordinary. Make the unbelievable believable. Tell the story. Perform the effect. Leave your audience with a memory worth keeping.

And while the methods may remain hidden, the feeling of wonder lasts long after the show is over.

Until next month, keep the magic alive and continue the show business!

— Hare Evison

President of The Bruce Chadwick, SAM Assembly 138

Alliance of Illusionists Magic Clubs 🧙 ✨

"Until the curtain rises again, keep the magic alive—on stage, in practice, and in the moments that matter most."

AOI CONGRATULATES MATTHEW WELSBY FOR DMC MAGICIAN OF THE YEAR



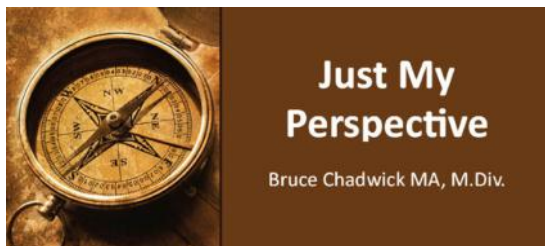
Matthew Welsby

May 18 at 10:55 PM · 🌐



Just over a year ago I said to [Sarah Welsby](#) that I wanted to get back into Magic. She didn't realize that I had such a passion to make this more part of my life. I had always done Magic, but I hadn't learnt anything new in years. I went to the two Magic shops in Fort Worth and picked up a few items. At the second store, [Bruce Chadwick](#) told me about someone who was also Aussie and turns out it was a guy I knew as a kid. We hung out and learnt magic together back in Townsville. So I reach out to my (good friend who I lost contact with) [Trigg Watson](#) who told me about the different club meetings and about [George Ferrin](#). This is when my life changed and got a lot more hectic and the joy of magic re-entered my life. One year later and I was awarded the Dallas Magic club Performing Magician of the year. I competed against some amazing performers and came away with the win. Have some other exciting news to share but waiting for it to be confirmed. [Dal Sanders](#), [Jeff Lee](#), [Daniel Rosenberg](#), [Andrew W DeRuiter](#), [TonEy Dempsey](#), [Pix Smith](#) and so many others have had a huge impact on my new career and life this past year. I want to Thank everyone who has been part of my journey and look forward to what's coming next. Sarah has been a rock this past year, with me buying so many props, and effects and needing space in the house, taking up so much of the bedroom and helping me with gigs and music and ideas and scripts and bunny wrangling all while having her own life and work and Jazzercise. Happy with what we are building. Love you all. See less





CAT SCRATCH FEVER AND MAGIC CLUBS

It looks like I have a cat. Or rather, it looks like a cat has me. As many know, the Illusion Warehouse is dedicated to the buying, selling, trading, manufacturing, and performance of magic tricks and illusions. A large roll-up garage door at the back of the building opens up to a parking pad, back fence, and alley access. During warmer days, we tend to keep the roll-up door open for ventilation. Despite the six foot chain length fence at the back perimeter of the building, animals tend to wander up and down the alleyway and sometime use the pad for relaxing.

One day I heard the loud meowing of a cat. I peeked through the open garage door and discovered a large grey alley cat sitting on the concrete pad. Desperately trying to get my attention, I figured the cat was thirsty. I went to the break room, grabbed a bowl of water, and placed it on the concrete. The cat was cautious. Obviously, she didn't like humans much. When I moved away from the bowl, the cat ran up and began to ravenously devour the water. She was very thirsty.

In the days to come, not only did I provide water for the cat, but I also started feeding her small scraps of leftovers from the refrigerator. Whenever I opened the rattling roll-up garage door, the cat came running. I guess the clanging noise of the door become a sort of dinner bell. Then one day when I gave the cat food, I was very surprised that she didn't eat everything. Maybe she wasn't hungry? Perhaps I was overfeeding her?

After that came the day when I placed what I thought was one of her favorite foods in her bowl. She walked up to the food, smelled it, looked up at me, meowed in disdain, turned her nose and walked away. Certainly there was nothing wrong with the food. She had eaten it many times before. It was just that for that day, my offering wasn't good enough for her. Either she wasn't hungry or she was spoiled. Apparently I failed my human role.

That episode came the after a disappointing magic club meeting at the Illusion Warehouse magic store. Our club hired a top Las Vegas magic professional to lecture at our club meeting. Honestly, I don't know how our club's Executive Committee officers could have done better. The evening performer's lecture, his expertise, and his carefully crafted presentation was simply exceptional.

The lecture was free for dues-paid-up members. The club has about 40 members and we were expecting a room full of people. Despite this, the turnout for the meeting was small, with less than ten of our members showing up for the lecture. The turnout was very disappointing and I knew the lecturer was insulted. I was shocked and angry at our magic club members.

Normally after magic lectures, presenters have a table full of items to sell to help augment their meager lecture fees. However with a small pool of club members and potential customers, our lecturer's sales were really low. Rather than following the tradition of hanging around to meet and greet after his end of lecture sales session, our guest lecturer quickly packed up after his lecture and briskly walked out the front door. While he did give a cursory thank you and goodbye, it was obvious he was not happy. I was very embarrassed.

Our club members don't seem to realize how good our club is as compared to most other magic clubs. Our club is one of the best magic clubs in the country. We do a great job providing a friendly and congenial environment to help virtually anyone interested in the art of magic. We have teach-a-trick segments, learning sessions, lectures, and open mic nights where anyone can perform. We provide product and convention reviews, many various activities to advance the magic arts, and we minimize club politics. But perhaps we provide too much for our members? Sometimes our members act finicky and privileged. I think some of them are like my cat.



SHUT YOUR MOUTH!

Communication is of extreme importance in a military conflict. As important as it is, a good military unit will have a plan of action in place for when communications go down, otherwise they cease to be an effective fighting force. Do you have a contingency plan in place for when communications fail in your magic performance?

I am not speaking about sound system failures and such. Certainly the need for a backup plan exists in the sound system world, but I am talking about complete communication failure.

I love story magic with a plot and as a result that is what most of my favorite magic is. It absolutely requires communication. I must be able to speak, the spectator must be able to hear, and they must understand what I am saying. This means my normal repertoire will not work for a person who cannot hear. It will not work for a person that does not speak English and it will not work in a strolling venue where the music is extremely loud, as I was recently reminded of at a very loud venue.

A magic performance and a battlefield share at least one thing, they don't always go as planned and you should therefore have contingency plans. The communications barriers at that recent performance made me think about my lack of contingency plans.

I now plan to spend some time with my favorite effects and create some strolling sets that would play well when performed completely silent. I also think it will be a very valuable exercise in general.

I once heard the magician Mario Lopez when he was being questioned about his magic, which is largely silent, and how he probably does not need to script. His response was "I script my face." Think about that. I script my face.

Our face is communicating all the time and we absolutely should be sure it is communicating what we want it to say. We can communicate so much with just our face and our gestures especially if we are conscious that we need to. We study all the time how to communicate wordlessly so that they know when we put a ball in the hand without us being the guy that says, "Look, I put the ball in the hand". With our hands and gestures, we are already masters at non-verbal communication.

The exercise to shut my mouth will have a spillover benefit to my normal performances. When we watch a replay of our performances, we should spend the time to take another watch through and focus solely on what our face is saying and question if it is saying as much as it can. I know I have read that advice somewhere from more qualified sources, but it is fresh on my mind at the moment and thought I would share it before I shut my mouth.

Gary Poe, Vice-President
SAM Assembly 138 and
Alliance of Illusionists



INSTANT PAPER TO MONEY

This is a review...bear with me.

What could be better than direct magic that is highly visual and hard hitting? If you can add practical with an emotional hook, auto reset and angle proof you are starting to check off all the boxes.

This is why the Flash Cash type effect has been one of my favorites. This is typically where some one dollar bills change to \$100s or something like that. There are tons of variations.

I have been using Extreme Burn Locked and Loaded by Richard Sanders. It is a fine effect but there is more than light crafting needed to get started and my bills are getting ugly and washing didn't fix it enough so I am about to need to craft again. My other issue with Locked and loaded is when the bills get out of order it takes a bit to get it back in order.

Along this type of trick there is the variation where you are turning paper to money or money to paper. There is an abundance of stage bills now that should be able to be used with these type effects. I was recently reminded how nice it would be to have fake \$100's when I thought my Extreme Burn had fallen out of my pocket. That would have been a huge loss of real bills!

The problem I have had with paper and fake bills is that they are paper and handle like paper and not like bills. The Flash Cash type variations I have played with all involve folded bills and the papers I have tried just don't fold right and my hands don't like it.

This review is for Instant Paper to Money by Miguel Pizarro.

I am now playing with a new variation that does not involve folding therefore paper, magazine clippings and stage money will all work well with this variation.

The video directions are short but clear. It is pretty simple so it did not need a long video. There is a link to also access an hour-long workshop recording which I have not yet viewed. It comes ready to perform if you have some stage bills or real bills of your own to add.

The supplied gimmick is a fake \$20. Had it been made with real money then the trick would be much more expensive. If you don't like it then some light crafting can turn it into whatever real or fake money you want it to be.

I will likely keep a folded bill version of the effect of turning \$1 bills to another denomination because it will fit in a jeans pocket but for times wearing a jacket. Instant Paper to Money makes a fine bill to different bill effect and absolutely it wins for it's intended purpose of turning Paper into money which is a more powerful bit of magic if you think about it.

For The paper to money effect I give Instant Paper to Money a 8/10. This trick is in stock at the Illusion Warehouse.



JACK
♠♠♠♠



E. MCCOY
A A O P A
T R I T Y
H D N I !
S S C
S

This is my 1st collaboration with ai, the entire transcript encompassing 21 pages which I've reduced down to 5. It stemmed from a conversation I had with Gemini (Google's ai) pertaining to the Gilbreath



principle, a powerful mathematical property of playing cards that allows a magician to retain a predictable, hidden structure in a deck even after an audience member thoroughly riffle shuffles the cards. Discovered by amateur magician and engineer Norman Gilbreath in 1958, it is considered one of the most important breakthroughs in self-working card magic and from which many brilliant creations have emerged. This also appears in my book '9'.

My first encounter with the Gilbreath principle came from one of my very first magic books, 'Magic With Cards' by Frank Garcia and George Schindler, a great book but no information beyond the method given. The trick 'Color Separation' amazed me, I didn't know how it worked but only that it did, and which bugged me into an obsession. I eventually figured out how and why in a very unscientific perspective, this prior to learning its official terminology.

Effect:

1 – The magician proposes a psychic experiment and holds a deck face down. Pointing at the top card the magician asks the spectator whether they believe it to be a red card or a black one. The spectator guesses correctly. This is repeated a couple more times, each time the spectator is successful!

2 – Suspecting they may have a natural gambling ability, the magician proposes taking it further, this time in the form of a quick game (since gambling does involve games). The spectator cuts off a big chunk of the deck, the rest set aside. The spectator next cuts the packet into 2 piles and fairly combines both together into a single pile, using a combining process which they freely have control over. The game is played with the packet.

3 – The magician, impressed with the spectator's intuition and luck, decides on 1 final test, he mixes the packet and ribbon-spreads it across the table. The spectator is asked to say 'Stop' several times as the magician runs his finger along the spread, each stopped at card collected together. The remaining tabled cards are gathered and placed beneath the block of chosen cards. Without any moves, the packet is turned face up and spread, the reds and blacks have been separated by the spectator, they mysteriously picked out every card of their color!

[Structure and Method by Jack E. McCoy, Patter & Description by Gemini]

Materials & Deck Preparation

- **1 Standard Deck of Cards** (52 cards + 2 Jokers (if present)).
- **The Stack (From Top Down / Face Down):**
 - **Cards 1–42:** Perfectly alternating colors (e.g., Red, Black, Red, Black...). **Note and remember the top card color (red or black).**
 - **Cards 43–52:** 10 cards in entirely random color order (The visual buffer).
 - **Cards 53–54:** 2 Jokers (if present) which are not used in the trick but for aesthetic normality.
- **Storage:** Place the fully stacked deck into the card case.

Phase 1:

(The performer removes the deck from the box.)

PERFORMER:

"I wanted to show you something unusual. First, we need to get rid of the Jokers..."

(Remove the two Jokers from the face of the deck and set them aside on the table with the card box.)

PERFORMER:

"Most people assume that card magic requires strict order. But in gambling, everything relies entirely on chaos, and chance. If you look at these cards, you can see they are completely mixed up—reds and blacks scattered everywhere."

(Turn the deck face-up. Spread the first 10 cards widely, lingering on the random buffer zone. Casually and more quickly sweep through the rest of the alternating deck. Square up and turn face-down.)

PERFORMER:

"Are you the gambling type; have you ever gambled before? Ah, I see. Would you mind if I tested you for possibly a hidden talent? It's something that interests me, often surprised by hidden abilities people have, luck, coincidence, or maybe something else. Many people have a gambler's intuition, I'd like to check, see if you might."

(Point to the top card and enquire whether they believe it to be red or black. Since you know the top card's color, either single-turnover or double-turnover to show a match, turnover again and transfer the single or double card(s) to the packet's bottom. Repeat this process 2 more times. It's easy to know the top card's color each time because a double-card transferred from top to bottom maintains the same color on top, a single-card transferred to the bottom puts the other color on top. Keep track of which color ends on top once completed.)

"See what I mean, that's interesting! You might have the qualities of a successful gambler. Tell you what, since gambling usually involves some sort of game, here's another little test, like the game of war we played as kids."

"Since this is a game, I want you to make the very first executive decision. Reach down and cut off a decent chunk from the top of the deck, about half or a little less is plenty. Set it right here."

(The spectator cuts a pile off the top and sets it on the table. You pick up the uncut portion—which contains the random buffer cards—and place it and jokers back inside the card box, removing them from play.)

(Casually pick up and scan the edge of the cards as you mention the packet's thickness. During this, casually glimpse the bottom card to check the parity with the top card, whether they are the same color or not.)

"That's a perfect amount for the game, not too much, not too little."

[CRITICAL BRANCHING PATH] – You must ensure the packet is an even number of cards (critical) by using a logical pseudo-gambling procedure (if necessary):

- **Scenario A: The top and bottom cards are DIFFERENT colors.**
(The packet is already an even number. Proceed directly to the next section (Phase 2))
- **Scenario B: The top and bottom cards are the SAME color.**
(The packet is an odd number. Execute the Gambling Marker Play on next page.)

PERFORMER (Scenario B Only):

"Before we begin, we need a dealer button. In casinos, they use a plastic puck or a marker to show who has the advantage. Let's look at the top card..."

(Flip the top card face-up onto the table).

PERFORMER:

"It's a Red card (for example). Do you want to be the Red marker, or should I take it?"

(Place the face-up card near either them or you. The remaining face-down packet is now an even number. Proceed to the next section. If Scenario B isn't needed, simply ask for them to say a color for themselves)

Phase 2: The Custom 1-2-3 Gilbreath Deal & Game

PERFORMER:

"To make sure these cards are completely randomized, give them a shallow or deep complete cut."

(The spectator cuts the cards and completes it. Because the number of cards is even and alternating, this does not disrupt the pattern.)

PERFORMER:

"Perfect. Now, cut half the cards (doesn't have to be exact, just close) and place here, leave space between them."

(The spectator divides the cards into two side-by-side piles, Pile A and Pile B. This is why the earlier complete cut was away from the deck's middle; 2 center cuts would look bad, whereas 2 different areas enhance).

PERFORMER:

"Normally, a dealer shuffles the cards together. But humans are bad at shuffling, and magicians can cheat. So instead, we are going to let you build a brand-new order using pure free will. Starting with either pile you want, I want you to take either one, two, or three cards off the top, and deal them single-file into the center space to start a new pile."

(The spectator deals a small clump into the center. Make sure they deal the cards singly)

PERFORMER:

"Now switch to the other pile. Take either one, two, or three cards, and deal them right on top. Keep alternating back and forth between the piles. You have total freedom. Take one card, take three cards, take two cards—it is entirely up to you though don't run either part out too quickly, it needs to be a fair mixing."

(The spectator continues this process until both side piles are completely exhausted into a single center stack. Because they dealt single-file, the Gilbreath Principle has safely engaged. Once 1 pile has been exhausted ask they single deal the remaining portion until it's gone.)

PERFORMER:

"Let's see what kind of mess you just created."

(Pick up the pile and spread face-up and spread to show a chaotic mix.)

[THE SECRET ALIGNMENT ADJUSTMENT]

(Look closely at the top card and the bottom card as you spread. If they are the same color, your Gilbreath pairs are perfectly aligned. If they are different colors, the pairs are offset.)

- *If offset: Locate **two cards of the same color near the packet's middle** (e.g., a Red next to a Red). Split the spread between them, the left hand taking the lower portion, the right taking the upper. Rotate both face down and lower the hands towards the table where the stacks originated. After a brief pause, return the halves together still faces downward and the right portion goes on **top** of the left's as the hands merge, thus cutting the packet where the top and bottom cards now color match.*

"What were 2 portions, now mixed according to your complete freedom of choice."

(Square up and place face-down on the table.)

PERFORMER:

"Now we play the game."

PERFORMER:

"The rules are simple. I am going to reveal the top card. If it is your color, it goes face-up in front of you and I get the next card from the deck, keeping face-down, as if it were a gambling chip.

But if the card is my color, I get the face-up card, and you get the next card face-down. At the end, whoever accumulates the most chips, or in this case face-down cards, wins the game. Let's see what happens."

(Begin dealing from the top of the face-down stack, the top card is dealt face up and placed in front of either you or spectator and the next card (still face down) placed in front of the other person. Because of the Gilbreath Principle, every pair will consist of one red and one black card. Repeat this process down through the entire packet until all cards have been dealt. The game will appear naturally and random. Once completed, and unknown to them, all the face down cards in each group are of a single color and matching the face up cards beside them)

PERFORMER:

"The game is over! Let's tally the chips and see who won..."

(Count your face down cards, then his. Briefly congratulate them or pat yourself. This creates a perfect structural distraction.)

PERFORMER:

"Let's try one more thing, if that's alright. I have a certain suspicion about you."

*(You now execute the clean-up move. Turn your face-up cards to face-down and casually riffle shuffle together it and the face down cards next to it, no accuracy needed. Do the exact same with his 2 stacks. Afterwards drop **his** pile onto **yours**. The cards are now 100% color-separated. If you know a false-shuffle, now's a good time.)*

Phase 3: The Out of This World Climax (The original premise credited to Paul Curry)

PERFORMER:

"That was a game of pure luck. Let's try a game of pure subconscious intuition."

(Ribbon-spread the entire combined stack face-down in a long, neat horizontal line across the table.)

PERFORMER:

"I'm going to glide my hand slowly above the cards, moving from one end to the other. At any point, just say the word 'Stop.' When you do, I will remove that very card. We will keep going until we reach the other end, and your goal is to stop me enough times to harvest roughly half the cards."

(Slowly move your hand along the spread, starting at the bottom end and pointing your index directly at the cards. Begin moving slowly along the spread. Each time they say stop, slide that card out, pick up and place in your hand, accumulating and building a stack of his chosen cards in your hand, point back at the removed locations and continue the path, moving the hand along the spread until the spectator says 'Stop' again. Because the deck is blocked, you are secretly collecting a specific amount of one color, and then a specific amount of the other color.)

PERFORMER:

"Let's see how your intuition guided you."

(Turn the packet in your hand toward yourself so the audience cannot see the faces. Spread through them. Look at the face card and count how many cards of that color exist before the pattern switches to the opposite color block.)

PERFORMER:

"Interesting choices. Tell me... have you ever maybe considered going to Vegas?"

[THE OFF-BEAT MISDIRECTION]

(The moment you ask the "Vegas" question, the spectator will look up at your eyes to answer. This is your psychological drop in tension. During this exact window, your hands do the work: close and lower the cards face down and secure a pinky break right at the color dividing line you just calculated.)

PERFORMER:

"Maybe you should, look what you just did here!"

*(With your free hand, scoop up the leftover ribbon-spread cards from the table. Bring them up to those in your hand. To the spectator, it looks like you casually place the table cards underneath the hand cards. In reality, pull down with your pinky at the break, creating a wide gap, and slide the table cards **directly into the center of the break**. Dip the front of the packet downward where the backs of the hands and cards are facing towards them as you begin leaning forward to place the combined packet onto the table. Be casual and uncaring when doing this and it will fly by without a care.)*

(This under-the-spread packet insertion flawlessly reunites the separated blocks of color.)

(Turn the entire unified stack face-up and ribbon-spread it grandly across the table.)

PERFORMER:

"Your intuition was flawless!"

(The spread reveals a stunning, surgically clean 50/50 split of red cards perfectly blocked right next to black cards. The spectator's color will be the upper, backmost in the spread, color as it logically should be.)



how much do clowns make

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AI Overview

Clowns in the United States earn an average salary of approximately \$62,860 per year, with typical pay ranging from \$48,983 to \$77,326, though top circus performers can earn over \$100,000. In Texas, the average clown salary is about \$39,075 annually, or roughly \$18.79 per hour. Income varies significantly based on experience, location, and specialization, with many working part-time.

Key Clown Salary Data

- **Average Earnings:** The national average is roughly \$62,860.
- **Texas Salary:** In 2026, most clowns in Texas earn between \$36,056 and \$42,212 annually.
- **Hourly Rates:** Professional clowns can earn up to \$240 per hour for private events, although many hourly rates are lower.
- **Specialized Roles:** Rodeo clowns and those in specialized circus roles can command higher salaries, with some circus performers earning over \$100,000.
- **Employment Type:** About 95% of clowns work part-time, often supplementing their income through other jobs.
- **Regional Differences:** ZipRecruiter data shows higher average salaries in states like New York (\$48,577) and Washington (\$47,705).

Factors influencing income include performance skills, costume investment, marketing, and the demand for live entertainment in a specific area.

Dive deeper in AI Mode

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

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DFW AREA MAGIC HAPPENINGS

FORT WORTH SAM ASSEMBLY 138 ALLIANCE OF ILLUSIONISTS

Meets on the third Thursday of each month, 7:00 pm at the Illusion Warehouse party room and magic shop located at 3917 McCart Avenue, Fort Worth, Texas 76110. Contact chadwickillusionist@yahoo.com or go to www.sam138.com. Also Facebook at <https://www.facebook.com/groups/162025544420781/>



FORT WORTH MAGICIANS CLUB INC AND REN CLARK IBM RING 15

Meets on the first Thursday of each month, 7:00 pm. See <https://fortworthmagiciansclub.org/>

MID-CITIES MAGIC CIRCLE

See the Mid-Cities Magic Circle Facebook group.

DALLAS MAGIC CLUB, SAM ASSEMBLY 13 AND IBM RING 174

See www.DallasMagic.org for meeting information.



IMPROV COMEDY CLUBS IN ADDISON AND ARLINGTON

Both comedy clubs periodically host weekend comedy magic shows. For more details go to either www.ImprovArlington.com or www.ImprovAddison.com.

MAGIC IN THE LIVING ROOM

Periodic magic shows every 1st Tuesday at 7:00 pm at The Line Public House, 940 E Beltline in Richardson. See www.MagicLivingRoom.com for more information.

