



# The Servante

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

Volume 2026 - Number 3 - March 2026  
Monthly Club Meeting - Thursday March 19, 2026 - 7:00 pm  
Illusion Warehouse—3917 McCart Ave, Fort Worth, Texas  
Three Blocks North of Seminary Drive



## CLASSICS OF MAGIC

On Thursday March 19, the Alliance of Illusionists/SAM 138 will feature "Classics of Magic." Members, guests, and attendees who want to participate are encouraged to bring one or more classic magic effects, display them and perform them at the 7:00 pm meeting, the Illusion Warehouse, 3917 McCart Avenue, Fort Worth, Texas. Only 2026 dues-paid-up members of the club, guests, and visitors may attend the meeting.

Also the club's Executive Committee will meet at the Illusion Warehouse at 6:00 pm, the hour before the monthly club meeting. In addition to the club officers, all 2026 members in good standing (dues-paid-up members) may attend as well. Visitors are not allowed to attend Executive Committee Meetings.



## ANNUAL DUES WERE DUE JANUARY 1

Annual dues for club members were due and payable in full before January 1, 2026. Members pay their dues online by clicking the "Dues" tab on the home page of our [www.SAM138.com](http://www.SAM138.com) website.



Members have the option to be a member of the national SAM organization, which gives them membership in both the SAM Assembly 138 and the Alliance of Illusionists, or individuals can join just the Alliance of Illusionists without national SAM membership. Either way the dues are just \$25 per person per year.



Please note that the Assembly no longer collects national SAM dues from Assembly 138 members. SAM members in our Assembly are fully responsible for paying their own national dues direct to the SAM as the national SAM office sends statements.

**Please remember that according to the club's Bylaws, only guests and members in good standing (due-paid-up members) may attend Monthly Club Meetings.**

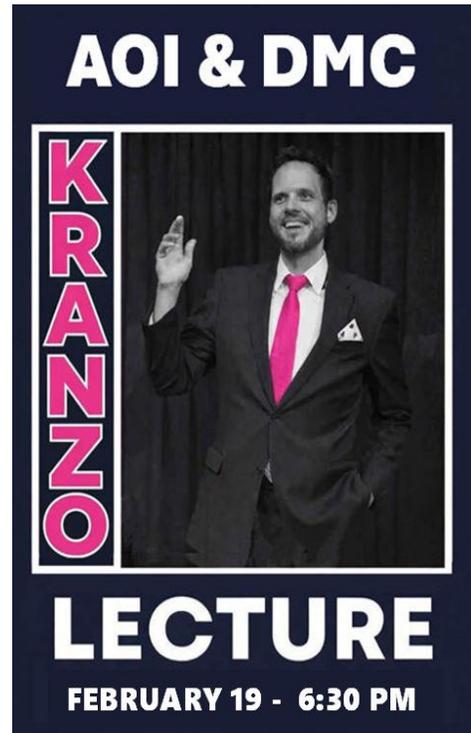
**If you were a 2025 member of the clubs but have not paid this year's dues, please be sure to do so before attending the March Monthly Club Meeting. We will see you on March 19!**

## MINUTES FROM THE FEBRUARY MONTHLY CLUB MEETING

On Thursday February 19, the Fort Worth Alliance of Illusionists/SAM 138 joined forces with the Dallas Magic Club/SAM 13 to bring Nathan Kranzo to the Dallas/Fort Worth metroplex. The 6:30 pm lecture was held at the Georgia Farrow Recreation Center in Irving Texas as a good half-way spot between the two big cities of Dallas and Fort Worth. The lecture replaced the SAM 138/Alliance of Illusionists normal third Thursday monthly club meeting at the Illusion Warehouse.

The lecture was also used as an incentive to get each club's members to pay their 2026 club dues, with 2026 dues-paid-up members being admitted free of charge. The clubs also let a few non-club member magicians pay \$25 cash at the door to attend. The lecture was well attended with over 35 magicians in attendance.

Kranzo demonstrated numerous walk-around and close-up magic effects with cards, coins, and other objects. He performed and demonstrated his Opener Coin routine, his 52 Gone effect, Moneyball, and his Parlor Up Guys Repetition, a modern take on the Six Card Repeat. He also taught several bits, gags and effects from his classic books Comedy For Magicians and Mentalists. And of course everything Kranzo taught he also had for sale. Everyone seemed to have a good time, and it was a great night of good magic and inter-club camaraderie.





## FROM THE PRESIDENT'S TOP HAT

*Welcome, friends and fellow lovers of magic! As we gather once again under the brim of the President's Top Hat, this monthly column is your place to discover what's been stirring behind the scenes of our club—moments of wonder, milestones worth celebrating, and the shared passion that keeps the art of magic alive in our community. Whether you're a seasoned performer or simply enchanted by the craft, my hope is that each issue inspires connection, creativity, and a renewed sense of joy in the magic we create together.*

**Finding Magic Again** - As we all know, most of us young children often strive to impress our family, loved ones, and friends with something unique—and magic can certainly do that. Many of us begin performing simple tricks at a young age. As time goes by, however, many lose focus and move on to other things in life. Yet there often comes a point when many return to magic. As magicians say, that's when you catch the “magic bug.”

Once a person rededicates himself to practicing the art of magic, it becomes much more than a hobby—it becomes a lifestyle. Some magicians may not work at magic every single day, but the dedication and time one puts into the craft is what helps make a person a better performer. Finding oneself and discovering the style of magic one enjoys is incredibly important. This may include choosing a stage name, developing a character, and figuring out where one belongs in the magical world. Many magicians who return to magic begin with card tricks and then gradually discover other interests. It is also important to consider the type of audiences one desires.

For me, performing bar magic is what brought me back into the art. Approaching people I had known for years and showing them something they never expected to see brought me tremendous joy. In many ways, magic brought me back to a place where I felt safe and free to be myself—to make the magic truly my own. Anyone can go out and buy a magic trick and perform it for an audience. Unless a person makes it their own however, unless a person creates a story or a moment they audiences will remember—then something is missing. People want to be intrigued. They don't want to feel like they're trying to solve a puzzle.

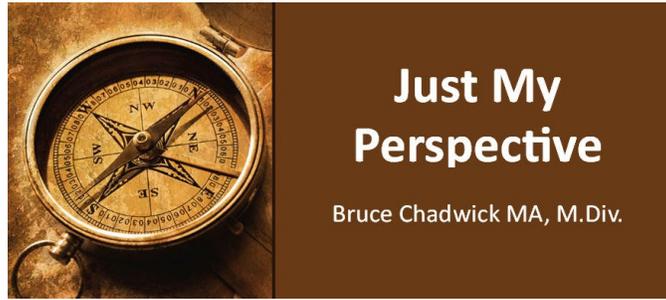
When a magician truly amazes someone with a magic trick they never thought was possible, that's when a magician knows they have something special. That's when the magic bug takes hold again. It's also when a magician might inspire someone else to think, “*Maybe I could be a magician too.*” Maybe they begin to take magic more seriously, or perhaps they decide to learn it for the very first time.

That spark of magic inside of magicians shines outward for the world to see. That little flicker of wonder becomes something much bigger—giving us a new purpose, a new direction, and sometimes even a guiding light in life. Finding a magic club, a mentor, or even just a fellow magician to jam with can open up entirely new perspectives regarding capability, and not only in magic, but in generally in life as well. Many people search the world trying to find their purpose. Magicians do something remarkable. They make the impossible possible. Practicing, performing, and improving one's magic can bring a sense of satisfaction that few other experiences provide. It reminds performers that growth is always possible. And too, they must continue to hone our craft, learn from their mistakes, and develop their own style.

Someone once said that practice doesn't make perfect—it makes pretty good. And another magician once joked that a bad magician is like a bad pizza... it's still pretty good. There's some wisdom in both of those thoughts. As we strive to improve and learn from our mistakes, that is when we begin to grow into truly great magicians. It doesn't happen overnight, but with dedication and passion, it can happen. So I hope we all continue striving to find the magic within ourselves again—facing our fears, overcoming challenges, and sharing joy and wonder with our audiences.

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

**Hare Evison** - President of the Bruce Chadwick SAM Assembly 138 and Alliance of Illusionists



## GET IT WHILE YOU CAN

The rich man was asked, “How much is enough?” He replied, “Just a little more!” While this whimsical saying is usually used to reference money, it can also refer to just about anything else. This includes magic tricks. Just ask any magic collector.

The unique thing about magicians who acquire magic tricks is that same basic scenarios seem to play out over and over. The main fact is that most magic tricks that make it to market tend to come and go quickly. The old slogan, “What is here today is often gone tomorrow” is an understatement in magic.

Magicians should always remember that most magic tricks are not mass produced. In fact, sometimes only a few dozen of an item are made. Magic is mostly a small cottage industry because it has a limited audience. While the availability of magic effects is based upon the economics of supply and demand, manufacturers often have to guess and make quantities based upon what they think will be the demand. A small market audience can be scary. Also the whole scenario is often a big gamble for manufacturers. Once the first production of an item is sold out, and because of the precarious nature of future demand, it is usually a big risk for manufacturers to produce a second run.

Strangely too, most magic tricks do not always sell based upon how good the effects are. One would think that if a magic trick is really good, the demand would be great. Unfortunately this is not often the case. There are many other mitigating factors that come into play. These may include availability of manufacturing materials, marketing, profit margins, practicality, and even the willingness of a person to make more.

So how does all this impact the contemporary magic buyer? While it may sound like a sales tactic, the truth is that if a person finds an item that they think is right for them, it is best for them to immediately purchase it. Because of limited supplies, the magician who decides to wait and buy later usually discovers the product is no longer available. Hesitation equates to losing out. The old slogan to “get it while you can” is very true in magic.

Fortunately unwanted items can usually be re-sold without much effort. Sometimes a customer can even recoup their original purchase price. Sometimes it is even possible to resell items for a profit. Consistently over time, magic tricks, and especially items that become vintage, tend to go up in value and exceed inflation. In fact, some magicians purchase magic effects specifically for long term financial investment.

It is also important for magicians to evaluate how important particular magic items are to one’s repertoire. Magic tricks can break and wear out. The magician who travels by air can experience lost luggage. If a magician has an effect that is integral to one’s performance, and due to the restrictions of supply and demand, possible future unavailability and loss caveats, wise magicians acquire backups as soon as possible. If things change and the backup is no longer needed, it can always be relinquished.

Finally there is also the fact that most magicians have to go through a lot of material to determine their performing repertoire. A magician shouldn’t be shy about investing in magic apparatus. Most magic must be tested in front of real audiences before it is truly integrated or rejected from one’s act.

Also some magicians hang on to effects that they initially decide to not integrate into their repertoire. While there may not be an immediate need, many of them know that as they move through magic and grow in the art, sometimes that which they once rejected becomes like gold in the future. That of course is the nature of any performance art that relies heavily on props, and certainly that includes the art of magic.



## **IT'S NOT MAGIC!**

I may as well ruffle some feathers and talk about a much-loved classic, the routine Don Alan used for his Chop Cup. It's not magic! There, I said it. Alan took a gimmick with so much potential for magic and made it unmagical.

Magicians may think I have lost my mind at this point. They should go watch his routine. How does the ball get into the pocket or under the cup whenever needed and make the spectator the loser? He tells you. He did it. He snuck it under when you weren't looking. You idiot!

Cup and ball type magic is one of my very favorite. The cup is inherently magical, but Alan gives himself the credit for what the audience sees, and kills the potential magic which could have been.

A lot of what magicians frequently consider magic is not magical. I am not talking about weak effects. I am talking about things that are not magical by choice, though that choice may not have been a conscious decision. Then too, I should probably clarify my position on what I consider magic, which is the things we do to entertain that lack any rational explanation in the eyes of the spectator.

Gambling demonstrations where magicians are telling spectators that what they are seeing is due to the magician's extreme skill at card handling may be impressive, but it is not magic. A mentalism bit where a magician is figuring out which hand a spectator is holding a coin in by looking at eye pupil dilation is not magic. Magicians have given the audience an explanation for what they have seen regardless if the spectator was lying.

Some effects more naturally fit into different categories. Cutting to the Aces will more easily fit as a demonstration of skill as compared to cutting and restoring a piece of rope, but it could be magical with a little creativity.

Many effects could be magic if the choice is made to make them so. I am not saying that would be the right choice for all magicians, or for every routine, but I do think it is something that magicians should pay attention to, and make conscious choices on how they want the audience to perceive what they do. These feats of skill and mentalism types of things can be quite entertaining. These cousins of magic may fit well into a magic act, but only with thought and consideration.

"All I do is snap my fingers." With that little line it becomes magic. Of course, it could have been a wave of the hand or casting a shadow or whatever. It all boils down to what was implied as the cause of the effect. A show of skill can be entertaining, but it is not at all unique to magicians. What only a magician can offer is a magical moment, and those potential magical moments are too frequently denied life due to a lack of thought or an unwillingness to share the spotlight.

All magicians should think about this. We should remember what magical moments feel like. Magicians should examine their magic and ask themselves if they should put more magic in their magic.

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



Louis Lam (1903—1943) was a highly regarded Dutch Jewish magician and author who specialized in card magic and mentalism. He is remembered both for his technical contributions to magic and his tragic death during the Holocaust. He was a member of London's Institute of Magicians, authored a trilogy of influential English-language books: *'Would You Believe it?'* (1935), *'Watch Me Closely'* (1937) & *'Be Deceived'* (1939), all 3 available online in digital download. In 1941, he co-founded the Dutch magic magazine 'Tricks' with magic dealer Hank Vermeyden. The publication was eventually banned by the Nazis in 1943.

**Runedimentary:** This is a reduction and redesign of Louis (sometimes spelled 'Lewis') Lam's clever 'Ultra Perception' which is currently marketed in a manuscript *'The Three Article Test'* (2017, Trickshop.com e-manuscript, at this time of writing still available). Though completely different in appearance, my version's inner-workings is the same because the math principle involved is identical and which Louis Lam deserves full credit. I simply reduced and redressed it. 2 earlier versions using the principle can be found in my 7th book (*A Underground Magician's 7th Book, 'Skull Island, A Butcher's Benefit'*).

**Effect:** The magician places 3 cards face down on the table in a row. He also places 3 wooden discs on the table. A volunteer is handed 3 cards, and without seeing their faces they're mixed and placed on the tabled cards, one on each. It's a completely free choice and the magician truly has no idea of their color arrangement. Next, a card with an image of a large rune with various white etchings (symbols) on it is placed on the table face up, also a dry-erase marker. The magician turns away where he can't see the cards. The volunteer is instructed to turn over the top card of each pair. Each photo has a large rock, 1 is painted red, 1 blue, and 1 green. Sliding them inward, the cards beneath are turned face up. On each of those is a large rock that has 3 glowing numbers, one number is red, one blue, and one green. Using the dry-erase marker, the volunteer marks out etchings on the 'symbol' card, equal in amount to the value which matches in color. In other words for example, if the rock is painted red and the card with it has a red 2, the spectator would blackout two (2) of the white symbols. Once all 3 pairs are done, The spectator is instructed to place the colored rock cards onto the number cards and turn the pairs face down again. The magician turns back around, picks up a wooden disc, hovers it over the card with the marked out symbols, then sets it in front of a card pair. The same is done with the other 2 discs. The 3 color cards are slid out and turned face up. When the 3 discs are turned over, each is seen to have an image of an animal, each a different color and perfectly matching its stone! That's the barebones of it, patter excluded for page space and clarity and which I'll leave for you to come up with.

**Secret:** Glancing how many symbols aren't marked out, the magician knows the order of the 3 hidden colors!

**Construction:** Cut out all of the images 2 pages away. Glue and decoupage the 3 round objects onto round dollar-sized wooden blanks. For protection I recommend decoupage them. Paste the 7 images on blank card stock, and laminate. **On the backs of the cards with the numbers, and referring to the top values (in red), discretely mark the backs of each card where you know which has the red 1, 2, and 3.** Also cut out the 2 stone images on the next page. Those are key cards, which I'll also discuss.

**Method:** It will easier just to explain what's happening with this simple run-through. Place the 3 number cards face up in front of you in 1-2-3 (red values) order from left to right. Place a painted rock card in front of each, in any order. Now add the 3 values on the number cards that match in color with their rock. Subtract that grand total from 18 which will always be 1,2,3,5,6, or 7 (never 4). Referring to the top image on the next page, and moving that many (your sum) rows from the top down. **Remember, there is no row 4 so the rows from the top down run 1,2,3,5,6, and 7.** The row equal to your sum matches your colored rocks' order, looking from left to right. It's as simple as that and the rest is show.

The 2 images on this page are key cards. They both are identical and you can choose which you'd like to use, which I'll cover in a moment.

The top image shows all 6 possible combinations in rows, moving from top down. **The value of 4 isn't used and there is no row 4.** Notice to the left of each row is a faint dark symbol. This is for a reminder if necessary or a quick reference: circle—1 (one continuous line), double arrow line—2 (two directions), triangle—3 (three corners), star—5 (five points), hexagonal star—6 (6 points), moon—7 (seventh heaven).

When you notice how many symbols aren't blacked-out, that row on the key chart reveals the hidden rocks' color order, providing you laid the number cards in 1-2-3 order. The earlier mentioned markings on their backs allows you to take it a step further if you're in the mood for a little extra mental gymnastics. The spectator can mix those as well and lay them out in any order. Looking at their markings you know the order and adjust the ending accordingly.

**Notice 3 things:** Rows 5, 6, and 7 are reflective of 3, 2, and 1 respectfully. In other words line 3 color order is RBG and line 5 is GBR, the opposite direction. The same rule applies to rows 2 and 6, and rows 1 and 7. Second, notice each reflective pair totals eight (8), and third, notice on rows 1, 2, and 3 in order, the green is center, then left side, then right side. Rows 7, 6, and 5 are reflective (opposite). The red and blue never switch their orientation with one another. In other words, when thinking about the key it's easy to mentally picture the green's motion and therefore the red and blue positions come automatically.

Now, look at the bottom picture to the right. It is the reflective principle I'd just explained so only 3 rows are displayed. If you look along the outside edges you see those same earlier mentioned symbols running 1,2,3,5,6,7 down the left edge and up the right's. **Keep in mind on this minimized key chart, although 5, 6, and 7's direction is right to left, the table order they reveal runs left to right.** It's not difficult to memorize the key since the principle should be fairly easy in visualizing.

**Sample Run:** 1. Set the discs on the table, image sides down and stacked and in red—green—blue order. Lay the 3 number cards on the table, face down and in number order from left to right. Remember, that's referring to the top red numbers on the cards. Make sure they're oriented from the spectator's perspective for when they get turned over.

2. Hand them the 3 colored rune cards face down, ask him to mix then lay them on the 3 tabled cards in any order they choose. Place the rune card with the 18 white symbols face up, also upright from their perspective, on the table and a dry-erase marker next to it. Turn away where you can't see the cards.

3. Instruct them to turn a pair face up, note the color on the stone and the number on the other card that matches in color. Next they take the dry-erase marker and black out that many symbols (equal to the colored number). For enhancement you can tell them to randomly choose which symbols they'd like to darken out instead of along a straight row. It doesn't make a difference. They repeat the same process with the other 2 pairs. They then place the colored stone cards on the number cards and turn the pairs face down where the colored stones are the bottom cards.

4. Turn back facing them. Pick up the top disc (red). Hover it a couple inches over the card with the marked out symbols (for effect) and moving it around, at the same time noting how many symbols still show (not blacked out). From that information you know which pair to put the disc on top of. Do the same with the green disc, then the blue. Finish by sliding out the bottom cards and turn face up to show the colored stones, then turn the discs over to show you've magically matched them!

The trick is repeatable even with the same volunteer should they insist.



DRY-ERASE RUNE



COLOR RUNES



NUMBER RUNES





## DAVE'S DECK

This month's review is for Dave's Deck. This is not to be confused with Dave Deck trick, which is completely different. I am speaking of the Dave's Deck that is an exclusive at the Illusion Warehouse magic shop in Fort Worth, Texas. See [www.IllusionWarehouse.com](http://www.IllusionWarehouse.com)

The Dave's Deck is a card effect that is strong enough to replace the Invisible Deck or Brainwave in your close-up case as it has mine. It is a similar effect to Invisible and Brainwave, but in my mind much superior and

much easier to do. With Dave's Deck, magicians can spread the cards face up BEFORE they let the spectator freely select one. Or spectators can simply name a card, and then the magician runs through the cards to find the selected card. In other words, magicians don't have to spread the cards first.

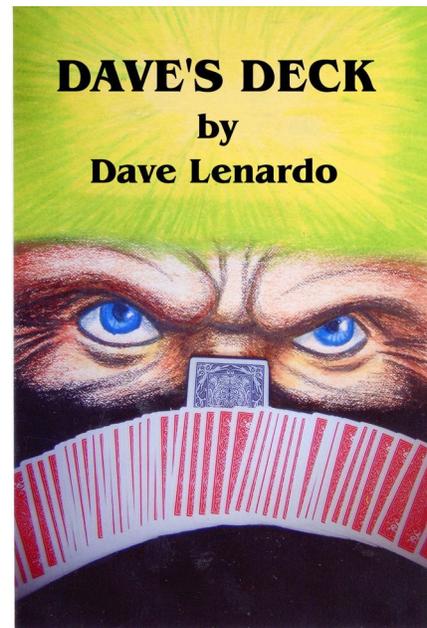
I point all this out because Dave's Deck allows magicians to do the "chosen card with a different colored back" effect in a way that can't be done with the traditional Invisible Deck. After a card is selected, the card can be removed from the deck and placed on the spectator's hand. The selection is then shown to have a different color back than the rest of the deck. The cards can be handled very freely and there is no rough/smooth principle used. I also love that there is no math involved, and there is no fear of cards accidentally separating.

Another big feather in the hat for Dave's Deck is that it automatically resets. The effect lends itself to some variations in the way it is presented. The deck comes in standard Bicycle cards and is perfectly made. Also the difficulty level is very low, making the trick easy to do for the beginner or pro. There is also no sleight of hand or math, and there is no complex procedure to memorize. It is in fact quite simple.

Dave's does have a few negatives that are common and unavoidable with the nature of the trick. For example, magicians won't be doing other card tricks with this special deck. Also the deck cannot be examined. Personally, I have not had anyone ask. The free handling and direct nature of the effect don't put the heat on the deck. It arouses even less suspicion than the Invisible Deck.

I would say that while Dave's Deck isn't perfect, it is a couple steps closer in my opinion and those are steps beyond where our treasured Invisible Deck and Brainwave took us.

Dave's may be as good as we can get in this type effect. Dave's Deck gets a 9.6 out of 10.



# When a Magic Shop Closes

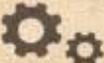
by Phil Ackerly



PHIL ACKERLY & PAUL GROSS

Designing 

Building 

Testing 

Rebuilding 

Retesting 

Sanding 

Painting 

Quality Control 

Writing instructions

Designing packaging

Making marketing material

Printing labels

Designing shipping boxes

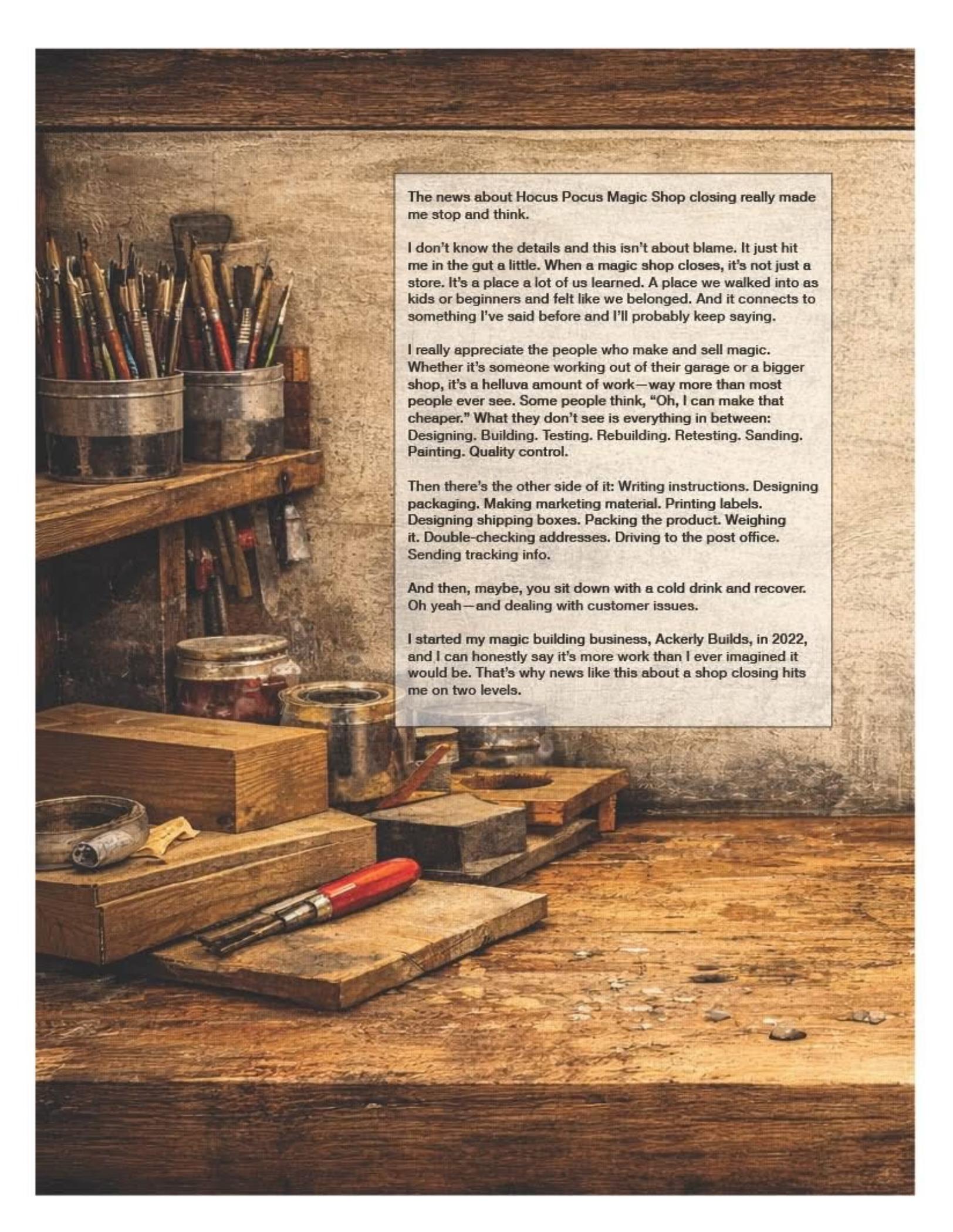
Packing the product

Weighing it

Double-checking addresses

Driving to the post office

Sending tracking info

A photograph of a workshop. On the left, a wooden shelf holds two metal tins filled with various brushes and tools. Below the shelf, several jars and containers are visible. In the foreground, a wooden workbench is cluttered with tools, including a red-handled tool, a metal block, and a wooden block. The background is a textured, light-colored wall.

The news about Hocus Pocus Magic Shop closing really made me stop and think.

I don't know the details and this isn't about blame. It just hit me in the gut a little. When a magic shop closes, it's not just a store. It's a place a lot of us learned. A place we walked into as kids or beginners and felt like we belonged. And it connects to something I've said before and I'll probably keep saying.

I really appreciate the people who make and sell magic. Whether it's someone working out of their garage or a bigger shop, it's a helluva amount of work—way more than most people ever see. Some people think, "Oh, I can make that cheaper." What they don't see is everything in between: Designing. Building. Testing. Rebuilding. Retesting. Sanding. Painting. Quality control.

Then there's the other side of it: Writing instructions. Designing packaging. Making marketing material. Printing labels. Designing shipping boxes. Packing the product. Weighing it. Double-checking addresses. Driving to the post office. Sending tracking info.

And then, maybe, you sit down with a cold drink and recover. Oh yeah—and dealing with customer issues.

I started my magic building business, Ackerly Builds, in 2022, and I can honestly say it's more work than I ever imagined it would be. That's why news like this about a shop closing hits me on two levels.

Magic shops don't just sell tricks. They support builders. They take chances on new creators. They answer questions. They help beginners. They keep magic visible in the real world.

When I was in the event planning business, we learned something that stuck with me: people might not remember every detail of an event, but they always remembered how it felt. If the food was bad, the whole experience was judged as bad. Good service could save a lot of things, and poor service could undo everything. It's not that different with a magic shop. If the customer service is top notch, you remember the business and you go back. If it isn't, you remember that too—and you don't.

What most people see is the final version, not all the failures that came before it. And when people buy cheap knockoffs from overseas, they're not just saving a few bucks. They're slowly hurting builders, dealers, and the future of the craft. Cheap copies don't copy the work; they copy the result.

If we want magic shops to survive, if we want builders to keep building, and if we want kids to still be able to walk into a real magic shop and feel that spark, then we can't just talk about it—we have to act like it matters. That means buying from real magic dealers when we can, supporting brick-and-mortar shops when we can, choosing originals over knockoffs, and remembering there are real people behind the props. Not algorithms. Not factories cranking out copies. People who design, people who build, people who take risks, and people who care enough about magic to put their time, money, and heart into it.

So here's my hat off to the builders, and here's my thanks to the shop owners who keep the lights on and the doors open as long as they can. Because magic doesn't just come from what's in our hands—it comes from the people who make

it possible. And if we want this art to still feel alive ten or twenty years from now, we should probably start supporting the ones keeping it alive today.

To borrow a line I've always loved: "We are the music makers, and we are the dreamers of dreams." In magic, that includes the people who design it, build it, and sell it.

#### About the Author

Phil Ackerly is a professional magician and prop builder based in Nevada. He is the creator of Ackerly Builds and has been performing and creating magic for over four decades, with a focus on personalization and audience connection.





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#### ◆ AI Overview

Close-up magicians in the U.S. generally earn **between \$29,000 and \$104,000 annually**, with an average salary of approximately \$49,000 to \$60,000, depending on experience, location, and gig frequency. Part-time or side-hustle magicians often earn \$200–\$1,000 per gig, while experienced professionals can charge over \$50 per hour. [ⓘ](#)

#### Income Breakdown for Close-Up Magicians:

- **Hourly Rates:** Beginners often start around \$25 an hour, while experienced professionals typically charge \$50+ per hour for restaurant or corporate events.
- **Per-Gig Rates:** A single close-up, strolling magic performance can range from \$200 to over \$1,000 depending on the venue and duration.
- **Annual Earnings:**
  - **Part-time:** \$10,000–\$30,000/year.
  - **Full-time:** \$50,000–\$250,000+ (high-end corporate/trade shows).
- **Factors Affecting Pay:** Location (major cities like LA/NY pay more), skill level, reputation, and the ability to book corporate clients. [ⓘ](#)

This video provides a detailed breakdown of a magician's annual income and revenue streams:





Dear Friends of TAOM,

What a year it's been!

TAOM 2025 was absolutely terrific—the energy, the camaraderie, the creativity... it reminded us all why we love this art and our magic community.

And now, we're ready to take it Over The Top in Texas!

On behalf of the [Texas Association of Magicians](#) and the [Houston Magic Clubs](#), I am thrilled to invite you to the **TAOM 2026 Convention** at the Hilton Post Oak in Houston, **September 4–7, 2026**.

We are building a convention designed to inspire—four days of world-class magic, unforgettable performances, learning, laughter, and lasting friendships. From powerhouse close-up to mind-expanding lectures, from grand illusion to late-night sessions, TAOM 2026 is shaping up to be one of the most exciting conventions in our history. Whether you're a seasoned professional, a rising star, or simply passionate about magic, you'll find inspiration and connection here.

Houston is ready. The Hilton Post Oak is ready. And we are ready to welcome you for a Labor Day Weekend you won't forget.

Visit [TAOM.org](https://www.taom.org) for information and registration.

Let's go Over The Top in Texas together!

## Featuring the Magical Talents of

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

## 2026 Guests of Honor

**The Great Scotts**  
**Scott Hollingsworth & Scott**  
**Wells**

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We are also pleased to share that **Bill Palmer** will receive the **Texas Association of Magicians Living Legend Award**, honoring his long-standing dedication to our art.



Magically yours,  
**Gene Protas**  
President, TAOM  
2026 Hosted by the Houston Magic Clubs

## Register for the convention at [www.taom.org](http://www.taom.org)

Our mailing address is:  
TAOM 2026 3886 Summer Manor Dr League City, TX 77573-7789 USA



## 2026 OFFICERS

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7. MEMBER AT LARGE:	Caleb Westeen	calebw827@gmail.com	682-222-3959

## 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](mailto:chadwickillusionist@yahoo.com) or go to [www.sam138.com](http://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](http://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](http://www.ImprovArlington.com) or [www.ImprovAddison.com](http://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](http://www.MagicLivingRoom.com) for more information.



**"IT WAS AMAZING... HE LITERALLY PULLED A QUARTER FROM BEHIND MY EAR... I MEAN, LIKE, HOW LONG WAS IT THERE?"**

