



The Servante

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

Volume 2026 - Number 4 - April 16, 2026
Monthly Club Meeting - Thursday April 16, 2026 - 7:00 pm
Illusion Warehouse—3917 McCart Ave, Fort Worth, Texas
Three Blocks North of Seminary Drive

GAMBLING, CARD MAGIC, AND GAMES OF CHANCE

On Thursday April 16, the Alliance of Illusionists/SAM 138 will feature "Gambling, Card Magic, and Games of Chance." Members, guests, and attendees who want to participate are encouraged to bring one or more related effects, display them and perform them at the 7:00 pm meeting. Also poker enthusiast and magic collector Eric Miller will feature as special presentation that should not be missed! The location for the meeting as usual is the Illusion Warehouse, 3917 McCart Avenue, Fort Worth, Texas. 2026 members in good standing (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.

CLUB RECEIVES MAGIC COLLECTION FROM BUDDY HOYT



Fort Worth magician Buddy Hoyt served 25 years in the United States Army, retiring as a First Sergeant in 1993. While at Fort Sheridan, Illinois in 1980, and working as a trainer covering 13 Midwestern states, it was in Des Moines, Iowa, where he discovered magic.

Watching a close-up performer and noticing audience reactions to his feats, this inspired Buddy to start using magic to enhance his teaching abilities through better communications and lasting impressions.

Buddy relocated to San Antonio in 1989 and joined the Society of American Magicians and International Brotherhood of Magicians. Later he became president of both clubs simultaneously which then hosted the TAOM convention at the Menger Hotel.

He and his wife moved to North Richland Hills, Texas, in 2005. After 17 years of magic items stored in a closet, he recently donated his magic collection to Bruce Chadwick and the SAM Assembly 138 and Alliance of Illusionists.

Buddy hopes his donation to the SAM Assembly 138 and Alliance of Illusionists will inspire magicians of all ages to continue to entertain and bring joy to others. Quoting Brother John Hammond, Buddy reminds us "Magic happens not in the hands of the performer, but in the minds of the spectators."

MINUTES FROM THE MARCH MONTHLY CLUB MEETING

The Thursday March 19 Alliance of Illusionists/SAM 138 monthly club meeting featured "Classics of Magic." Approximately 15 members, guests, and attendees participated. Each person brought one or more classic magic effects, displayed them and performed them at the 7:00 pm Illusion Warehouse magic shop meeting in Fort Worth.

After a quick report regarding the recent Blackpool Magician's Convention, Jeff Lee presented his new member introduction with his handling of the Pot Hole trick followed by Unshuffled. Darrell Scruggs then presented his new member introduction with Mental Choice and Lethal Tender. Mark Jones performed his Gospel version of the Professor's Nightmare and gave a quick history about the effect.

Willian "Weebo" Beaty introduced the group to Rupert the spring animal via a Sweet Vase, and then proceeded to zig zag him into three pieces. Gary Poe presented a very fun "coins through a tiny table" type routine. President Hare Evison attempted his version of the Aldini Bowl Production.

The incomparable Clarke Broadis presented the Red Hot Mama card effect, followed by demonstrating the Le-Paul Spread. Bruce Chadwick and Jack McCoy presented a huge display of various card in frame effects, including talking about the history of the effect and showing various versions and ways to accomplish the incredible feat.

Following the performance section of the meeting, several magic effects donated to the club by Buddy Hoyt were auctioned off. The meeting was filled with fast-paced performances and enjoyable magic. Many members continued to fellowship, gossip, and peruse some of the newest magic club offerings in the Illusion Warehouse magic shop. Join us when you can. See the club's website at www.sam138.com



MARCH EXECUTIVE COMMITTEE MINUTES

President Hare Evison called to order the March 19, 2026 Executive Committee meeting of the SAM Assembly 138 and the Alliance of Illusionists at about 6:05 pm in the Illusion Warehouse museum room. A quorum of officers were in attendance including President Hare Evison, Vice President Gary Poe, Secretary Bruce Chadwick, Treasurer Lonnie Olander, Sergeant at Arms Jack McCoy, Historian William Weebo Beaty, and Member at Large Caleb Westeen. Also in attendance was member in good standing Clarke Broadus.

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

Treasurer Lonnie Olander presented the club's March financial report. The club's previous report Operating Account balance was \$2,231.49. The club received \$40 from the February lecture and \$118.29 from dues, with total receipts being \$158.29. The clubs had two disbursements; the club's typical \$13.86 for MailChimp and a \$300 check to the Illusion Warehouse for 2026 party room use. This leaves the club with a current working balance of \$2075.92. The three month CD was left in rollover pattern for another three months.

Secretary Chadwick announced to the committee that the club has received a donation of magic props from retired San Antonio magician Buddy Hunt. After some discussion regarding what to do with the collection, it was decided that Caleb Westeen would take the collection and sort it. The club will auction off a few items off at upcoming magic club meetings beginning with the March meeting.

Discussion ensued about the delinquency of some 2026 dues paid-up members. The Bylaws were reaffirmed that after March 1st of each year, only dues-paid-up members and guests are allowed to attend monthly club meetings. It was also reaffirmed that member badges must be required for admittance to meetings, and that only dues-paid-up members shall have their name badge accessible at meetings.

In the spirit of the Magic Lecture Series that the late Bob Karlebach ramrodded years ago at Crystal's Pizza in Irving, the clubs recently went in partnership with the Dallas Magic Club to bring the Nathan Kranzo lecture to the Georgia Farrow Recreation Center for the February third Thursday AOI meeting. The DMC paid half of the total lecture fee and the AOI/SAM 138 paid the other half. With the success of the partnership, and with Irving being an easy mid-cities destination for both Dallas and Fort Worth magicians, Secretary Chadwick proposed that our club offer the DMC the idea of partnership for additional future lectures. Chadwick will compose a letter to the AOI/SAM 138 and offer the DMC the proposal. Caleb Westeen, who is a member and officer of both the DMC and the AOI/SAM 138, will hand deliver the proposal to the DMC at their upcoming Executive Committee Meeting.

With no further business, the meeting concluded to start the March monthly club meeting featuring Classics of Magic in the party room of the Illusion Warehouse.

Respectfully submitted,
Bruce Chadwick, Secretary





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.

The Magic of Community & New Beginnings

As I sit down to write this month's message, I'm reminded of how powerful magic can be—not just as a performance, but as a way to bring people together. Each month, I look forward to sharing reflections from our magical journey, both on and off the stage, and celebrating the moments that remind us why we fell in love with this art in the first place.

This past month gave us one of those truly special moments. I had the privilege of performing at the **Community of Hope Easter Festival in Mansfield, Texas**, and what a turnout it was! Families from all over came together to celebrate, enjoy great food, bounce houses, face painting, live bunny photos, and of course—the magic. Seeing so many children and families gathered in one place, smiling, laughing, and fully engaged reminded me of the true purpose behind what we do as magicians.

There's something especially meaningful about performing during a celebration like Easter—a time centered around joy, renewal, and togetherness. During the show, I had the opportunity to bring several children up to participate in the magic. Their reactions—wide eyes, laughter, and pure excitement—are the moments we live for as performers. A few lucky participants even went home with special stuffed rabbits, which made the experience even more memorable for them. It's those small touches that turn a simple trick into a lasting memory.

Moments like these reinforce something I've come to believe deeply: magic is not just about the illusion—it's about connection. It's about creating an experience that people feel, not just something they see. When a child walks away believing in something a little more than they did before, or when a family shares a moment of joy together, that's where the real magic lives.

This month also holds a personal milestone for me, as I celebrate another year of life on April 11th. Birthdays have a way of making you reflect, and I find myself especially grateful—not just for the years, but for the journey. The name I carry, "Hare," has taken on even deeper meaning over time. The rabbit has long been a symbol of magic, surprise, and transformation, and in many ways, it feels like a reminder of the path I've been called to walk. To bring joy, to spark wonder, and to share something special with others.

As we move forward into the coming months, I encourage each of you to look for those opportunities to create meaningful moments—whether it's through a performance, a conversation, or simply showing up for your community. You never know how something small can leave a lasting impact.

Let's continue to grow, support one another, and bring the gift of magic to those around us.

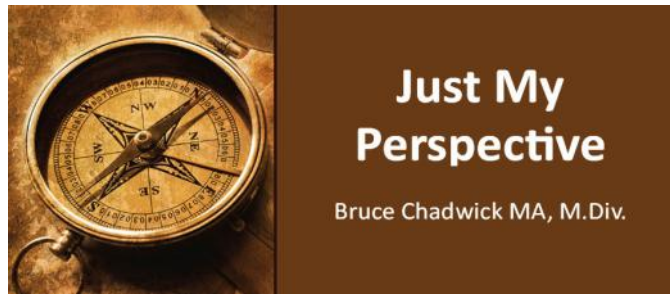
Keep the magic alive, and I'll see you at the next meeting.

— Hare Evison

President of the SAM Assembly 138 and
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."





PROFESSIONAL OR AMATEUR?

Most magicians take pride in their performances and most want to be as professional as possible. This is good of course, because all magic performers should strive to be exemplary and do their best.

At the same time, terms and designations regarding such efforts can be uncertain and sometimes even confrontational. This includes the terms “professional” and “amateur.” It is interesting how lingo and language can be used to differentiate between two different levels of ability and finesse, and the same time be so vague. This is especially the case when being called amateur is regarded as someone not quite as good as a professional.

One might think that the dictionary would clarify the divide. Unfortunately it does nothing more than muddy the waters even more, for it says that professional means, “competent, skillful, and assured,” while amateur is defined as “a person who is incompetent or inept at a particular activity.” Yikes! If these are the correct definitions, it is no wonder a performer may never want to be called “amateur.”

All of this is compounded even further when dictionaries also define professional as “a person engaged in a specified activity as one's main paid occupation rather than as a pastime,” and amateur as “a person who engages in a pursuit on an unpaid basis.” If these definitions are correct, the only difference between an amateur and a professional is whether or not they get paid, and not specifically how “good” or “bad” they are when they perform.

This is especially interesting when one considers the fact that very few so-called vocational magicians make all their money from performing. Most magicians, and even some very well-known and famous magicians, rely on multiple streams of income to make a living. Sometimes these income sources are related to magic and sometimes not. For example, a magician might make and develop magic tricks, run a magic shop, teach magic lessons, or write magic books. Or a magician may run an insurance agency on the side or have some other side business that brings in income. Either way, a magician may still declare to be a professional because at least some of their financial remuneration comes from magic.

Consider the implications of the business model of the late Harry Blackstone Junior when he confessed that his team often made more money selling tee shirts, souvenir programs, and other memorabilia, as compared to the fees they were paid for performing shows. Was Harry a professional magician?

The late John Novak of San Antonio, Texas had a different perspective. He said that there is no such thing as a “semi-professional.” In a lecture he gave years ago at a TAOM convention, Novak said, “For a person to say they are a semi-professional is the same as when a person calls themselves a “semi-virgin.” His point was, either a person is or is not, and there is no compromise in between. Then there is Gene Anderson of newspaper magic fame who uses the title “Part-Time Pro.” In his approach, all magicians have moments when they are professional and other times when they are also amateurs.

Frankly, magicians need to relax a little. It is probably best not to get caught up in terminology, especially when one considers that all magicians can become experts in the magical arts. Any magician can be competent, have high ethical standards, and have deep knowledge and expertise in magic. They can also become very accomplished when they perform, have high acclaim among their peers, make money from performances, and still be professional and amateur at the same time. Honestly like many things in life, it is all about perspective. As for me, I don't consider myself to be amateur or professional. If truth be told, most of the time I am simply unemployed.



EASY

There is great magic that is easy, but easy can be a double-edged sword. Easy can bring with it a lack of appreciation and respect of the true potential it may hold. When it comes to our contraptions, easy invites an overall cheapening of the effect as it gets mass produced and more corners are cut to make it even easier until it is hardly recognizable and we see only the cheap magic kit item it has become.

Easy can also be a curse when it comes to sleight of hand. There are sleights that seem easy to do because they are easy to do poorly. We see a lot of video evidence of what it looks like when done poorly and if we don't know any better, we will think what we see is what it should look like. The double turnover is a prime example but there is a specific bit of magic that I want to talk about.

The great Spanish magician Ascanio is most well known for his skill with cards. The book *MAGIC OF ASCANIO* contains an interview where on page 106 he was asked what his favorite close-up routine was. His answer? "My routine for the color changing knives, as described in the book. It's my favorite because I can see it's also the audience's favorite. I have a pretty good repertoire, but the knives always cause the maximum impact."

Let that sink in. I can hardly think of a top-level magician from the last era that didn't feature a Color Changing Knives (CCK) routine. Malone, Daryl, Scotty York, Rene Lavand, Tamariz, Whit (Pop) Haydn, Chadwick, all did the CCK and the list goes on.

Why have they faded in popularity? Many would say because people quit carrying pocket knives but I don't buy that. They quit carrying silver dollars too. I think the decline is because the CCK are easy to perform...poorly. This led to mass produced knives. The issue was that now the CCK became widely available and people bought it and performed it poorly, other magicians emulated the poor performances and learned poor technique and blame the props on the lack of reaction they received. The CCK require study and work. Like any other magic, they require thought and careful self-examination and a well-constructed routine to get maximum impact without telegraphing the method.



The ease of the mechanics of the basic involved sleight has led to the fading of the routine. In my opinion. The likes of Ascanio said it was his most impactful close-up routine. It never lacked potential, just dedication and study.

If you are willing to put in the effort they deserve, I think you will see why the Color Changing Knives were so popular before people found out how easy they were to perform...poorly.

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



TCC CHROMA COLOR CHANGING KNIVES

My review for this month is on a color changing knife set I recently purchased. This particular set is from TCC. It is their Chroma Color Changing Knives Set Large Size). Pay close attention, this is not their normal Chroma set, and it is not their Artisan knife set. This is the Chroma LARGE set.

I am a huge fan of Color Changing Knives when performed well and have acquired quite a few different sets. I will speak on a few of those first.

The standard Ultra color changing knives from the magic store are the best learner set and come with a DVD to help you get started. If you are like me, you will eventually want at least a 3-knife set and something that looks more like a knife your dad would have pulled from his pocket but I highly recommend the Ultra set for someone learning or testing the waters.

The Joe Mogar knives have long been the king of the hill. They handle very well and are an easy beginner set. Custom colors and sets were available. They are a bit pricey but the real issue these days is availability. Mr. Mogar is a great guy and a Korean War Veteran. The turnaround on a set of Mogar knives has declined in recent years. My other issue with these knives is that they are "pen knives" so they don't look like a working type pocket knife.

Flavio Cassavalle makes beautiful custom knives. They also don't look like what Dad carried and they are also pricey. They can be worth it if you know you will use them and will spend the time learning to handle these knives. They take a lot of work to get competent handling. They are the Formula 1 knives. They would be very discouraging for a beginner.



The TCC normal Chroma set is too small and the TCC Artisan set lacks contrast.

The Chroma Large set is indeed large, but that is great. It adds to the impossibility of what the audience perceives and puts more color in the eye of the audience. The size does not make them more difficult to work. I find they handle almost as easily as the Ultra and Mogar while having the look I have been chasing.

They come in a 5 knife set that are still half the price of other standard 3 knife sets! The extra 2 knives are a knife with a rainbow side and a knife that has a side that is half white and half black which can be very powerful in a routine. I might even want a second set.

The knife set is a very well contrasting black and white with Brass bolsters on both ends. That helps with flashing. I am loving these knives. Cons? Like all TCC products their instructional video is very weak but it does give a person a start and describes some good uses of the included bag to facilitate a knife switch or clean up. Another con is that I can't also get a set in another color if desired. They are very well crafted. These knives are getting closer to the knives I dream of. They are the set I will recommend for however much longer they remain available. 9.0/10 if I don't deduct for the instructions. See the Close-Up category of www.illusionwarehouse.com

* * * *



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

Directly below my logo is a pocket-worthy disc key refresher for card packet binary sorting and placement within an 8 or 16 card packet. I'd brushed briefly on it in a previous Servante but will give a deep dive this month. Binary sorting is one of the most devious means in packet magic and which I'll never tire exploring, which if you follow my magic you're probably already quite aware. Print out and paste on a wooden blank then decoupage the entire disc. It will outlive you. A future someone will come across it and wonder "WTH?"

		LOCATE		
		Yes	No	
PLACE Top	1		2	1st deal
	2	Bottom	0	2nd deal
	0		4	3rd deal
	8		0	4th deal

To Locate: A packet of 8 or 16 cards are dealt back and forth into 2 piles. The magician holds a hand over each for a moment then picks up one of them. Holding the faces towards the spectator the magician spreads the packet and asks for verification whether he was correct in his intuition. Either acting happy or sad, whether he missed or not, the magician drops the packet onto the other, picks all up and repeats the dealing, predicting and verification process. After this process is done once more for an 8 card packet (at total of 3 times), or twice more for a 16 card packet (a total of 4 times) the magician knows exactly where in the packet the selection now lies. He doesn't know what it is but where it is, which is all the information he needs to make something really magical happen.

Let's assume the explained procedure was done with 16 cards, so all 4 deals and reassembles will be used. Let's now assume the spectator says 'Yes' to the 1st and 4th times, 'No' to the 2nd and 3rd times. Looking at the disc, adding the values according to their answers, you get $1+0+4+8=13$ which is the selection's location counting from the face.

Let's assume only 8 cards are used this time, so only 3 deals and drops are done. Let's assume in the end the spectator said 'Yes', they saw their card on the 1st and 3rd groups but didn't see it in the 2nd group. The values to add would be $1+0+0=1$, the selection is in the first position from the back.

		PLACE Top			
PLACE Top	8	0	2	1	Yes
	0	Bottom	0	2	
	0		4	0	
	0		0	2	
	4th deal	3rd deal	2nd deal	1st deal	LOCATE No

To Place: A spectator is asked their name, and a packet of 8 or 16 cards are introduced, spread and the spectator is asked to merely think of one for their selection. A similar dealing, questioning, and re-stacking procedure (explained earlier) is done. The magician claims he's struggling in his attempt at esp and hands the packet to the spectator. The spectator spells his name, dealing one card per letter. The card at the last letter is his mental selection! I've brain-blasted various magicians in the past with this. An unknown card can be maneuvered into any position within the packet using this binary placement method. It's nearly self-working plus it's strong in the possibilities. For example, use the principle to get the selection on the face for a quick glimpse. Imagine the possibility; knowing the identity of a merely thought of card. There's no tracking, no hard math, hardly any effort needed. The principle does all the work.

An Enhanced 'Down Under' Revelation and Disc Explanation: Suppose you're Matthew Welsby with that wonderful Australian accent and you want to situate the selection into the position for the appropriate 'Down Under' revelation which means the 1st card dealt to table (down), the next transferred to the packet bottom (under), etc., until 1 card remains in hand, of course it's the selection, why would it be any other? Actually, that's a good question, what if it were another which leads to the other and that other being the selection? Actually, that's a cool premise and one which I've already solved. I'll post it on a later date. You've definitely not seen the last of binary sorting deep stuff.

The selection's ending location in both 8 and 16 packets for the Down Under deal is the bottom card position. Looking at the disc, oriented where the 'PLACE' is on top, the binary 3 values for 8 is 2-2-4 (bottom-top-bottom), and the binary values for 16 is 2-2-4-8 (bottom-top-bottom-top). Deal into the piles, pick up either and spread. Depending on their response, and depending on the key, reassemble the 2 packets accordingly. In the end the thought of card is now on the bottom if 8 cards are used, **and the 'Down Under' deal is done face down. For 16 cards the 'Down Under' deal is done face up.** If you've never done a face up 'Down Under' deal, try it. You can have fun watching their expression as the packet reduces, they seeing their selection going beneath, over and over until only it remains.

General Method for Managing the Choices: Suppose you need their group to go on top: If they say their thought of card is among those you're holding and spreading towards them, act proud of yourself, close the spread and drop that packet onto the tabled pile, thus their selection being in the top half. If their card isn't among them, close and set that group on the table as you pick up the other stack. Hold your head down towards it, pretend attempting to perceive something then drop it onto the other, again the selection's group ending on top. For a bottom placement, if not in the held group, pretend disappointment and drop it onto the other. If in the held group, place that on the table, pick up the other stack, hold your head down towards it, act confident and drop it on top of the other stack.

The Reverse-Faro: If you choose to use the reverse-faro instead of table dealing, the process is similar and simpler. Out-jog every other card and strip out, hold up either group and spread for the spectator to see the faces, closed then placed on top of the other packet. **The spread group is always returned / placed on top.** On the first count, if the selection was seen in the spread group, remember the binary value '1', if not the in the group remember the binary value '2'. On the 2nd, 3rd, and 4th (if 16 cards) times, if the selection isn't in the spread group, remember the binary value for that count, if it is then it's nil (0). The final counting is always done from the packet's top of the face down packet. This is different than the dealing process because when dealing, the values and final count zigzags (alternates). That's because each deal reverses the packet order whereas the reverse-faro doesn't.

Compass Binary Key - This is an almost pointless (but what the heck, it's my party and I'll create if I want to; la la) binary key in antique wall art or a transfer for a t-shirt or cloth. The methodology of the map is the same as the disc, refer to that explanation if you hadn't already. I'm more than happy to explain it at our meeting any time.

The dealing order the map is in the commonly referred North, South, East, West order. This is embedded as generalized fake phonetic words between each large letter and its near border:

N - DEALWON (Deal 1)

S - DEALTO (Deal 2)

E - DEALTRE (Deal 3)

W - DEALFORE (Deal 4)

Around or near the letters are images:

N - 1 mermaid to its left and 2 mermaids to its right

S - 2 Spanish Galleons

E - 4 whales

W - 8 islands

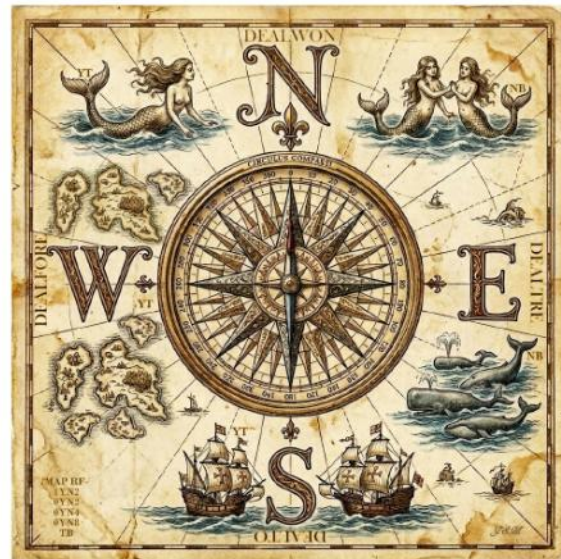
Situated near each set of images are 2 small letters:

Mermaid - YT (Yes)(Top), Mermaids - NB (No)(Bottom)

Galleons - YT (Yes)(Top)

Whales - NB (No)(Bottom)

Islands - YT (Yes)(Top)



At the map's lower left corner is a key for the reverse-faro should you choose an in-hands method, refer to the earlier explanation and reverse-faro disc image on the next page for clarity.

Remember these rules:

This binary process isn't the standard order because the 1st position doesn't have a nil (0) value, it's either '1' or '2'. This off-step if you will allows for the inclusion of the next binary weight, in this case the 8th and / or 16th cards. Because of this:

Binary value 2 includes the '2' in the first count and '0' in the second count.

Binary value 4 includes the '2' in the first count, the '2' in the second count, and '0' in the third count.

Binary value 8 includes the '2' in the first count, the '2' in the second count, the '4' in the third count, and the '0' in the 4th count.

Dealing Process:

A. If using 8 cards, only first 3 deals are done and in the end the packet is counted from the back.

B. If using 16 cards, all 4 deals are done and in the end the packet is counted from the face.

Reverse Faro Process:

A. If using 8 cards, only the first 3 reverse-faros are done and in the end the packet is counted from the back.

B. If using 16 cards, all 4 reverse-faros are done and in the end the packet is counted from the back.

As you can see, using a reverse-faro instead of table dealing is simpler and streamlines the methodology. There isn't the need for remembering the back or face counting variable, plus remembering the binary placements are way simpler. With the reverse-faro, the top values are 1 - 0 - 0 - 0, and the bottom values are 2 - 2 - 4 - 8. Think of it as a shallow pool of water. The 'light' values float, the heavy values sink. It's a simple mnemonic which you'll never forget.

A Back-Turned Method: With a little spectator management, they could do the dealing and re-stacking, you just need to guide them along the way. If you printed the map onto your t-shirt you can look down at it as the spectator deals and stacks. Have them do the process with the cards face up. This makes it easy for them to follow which pile their card goes into during the deal and without the need in turning them face up and digging through, risking the chance of the packet's order getting altered which the principle won't work. After they've dealt the piles, tell them to pick up the one containing their selection and either drop it on top of the other if the top ending spot is needed, or if the bottom placement is needed, tell them to set it onto the table and pick up the other. Pretend to be gathering some sort of energy vibe then ask them to drop that stack onto the other. **Important: In this case, since the process was done with the packet face up, the ending location is reversed, meaning with 8 cards you'd count from the face, with 16 cards you'd count from the back.**

		LOCATE		
		Yes	No	
PLACE Top	1		2	1st deal
	2		0	2nd deal
	0	Bottom	4	3rd deal
	8		0	4th deal

3 deals for 8 cards then count from back.
4 deals for 16 cards then count from back.


		Locate		
		Yes	No	
Place Top	1		2	1st r.faro
	0		2	2nd r.faro
	0	Bottom	4	3rd r.faro
	0		8	4th r.faro

3 - R. Faros for 8 cards
4 - R. Faros for 16 cards



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 how much do cruise ship magicians make

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◆ AI Overview

Cruise ship magicians, typically classified as headline or guest entertainers, generally earn **between \$1,500 and \$2,500+ per week**, with top performers potentially making significantly more depending on experience and contract. While some reports suggest a broad average of \$5,000–\$8,000 monthly, specialized headline acts on major lines often secure higher, premium rates. [ⓘ](#)

Key details regarding magician earnings on cruise ships:

- **Per-Week Rates:** Headline magicians frequently earn \$1,500–\$2,500+ per week, depending on the contract.
- **Daily Rates:** Local or guest acts, who may join for short periods, often earn \$1,000–\$2,000 per day.
- **Factors Affecting Pay:** Income varies based on the cruise line, the performer's experience, reputation, and whether an agent was used for negotiations.
- **Perks:** Many magicians receive free room and board, which can increase the overall value of the contract.
- **Workload:** While some entertainers work daily, others might only perform a few times per cruise, allowing for time off to enjoy the ship. [ⓘ](#)

These roles generally require high-level, experienced performers, often with established reputations. [ⓘ](#)

[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

2026 OFFICERS

1. PRESIDENT:	Hare Evison	h.e.808artworks@gmail.com	808-264-2785
2. VICE PRESIDENT:	Gary Poe	downtime824@gmail.com	817-914-0334
3. SECRETARY:	Bruce Chadwick	chadwickillusionist@yahoo.com	817-832-6062
4. TREASURER:	Lonnie Olander	lonnie.olander@gmail.com	254-749-0124
5. SERGEANT AT ARMS:	William Weebo Beaty	weeboentertainment@yahoo.com	972-824-9614
6. HISTORIAN:	Jack McCoy	magicjack@charter.net	682-560-8569
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 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.

