



# Shell Game

A Monthly Newsletter for the London Magic Community  
March 2025 Volume 18, Issue 7

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## February's meeting

The February meeting night came as the same night as the "storm of storms". Winter has been unkind this year and the snowfall was intense, so it was a late-game decision to cancel the meeting this night. (Sorry, Scott – we'll try again for your *Levitations* lecture next month!)

There was still some demand to meet up once the snow cleared. As a result, we tried a drop-in session at *Crabby Joe's Restaurant* a couple weeks later. There was a good turnout and plenty of magic!

**James Atkinson** showed us a great bar trick where a coin penetrates an inverted beer glass! He also did **Bill Goldman's** "Monkey in the Middle", where a selected card appears instantaneously between two Jokers. **Mark Hogan** performed a "Which Hand" effect by **Mark Elsdon** where asking questions to liars and truth tellers could determine who holds a special coin.

**Bryon Berry** and **Andrew Olmstead** were busy teaching our guest **Casey Gentry** some cool rubber band effects, and **Christopher Campbell** impressed us all by showing us how to open a pair of handcuffs with a dollar bill! And there was lots of other magic going on as well.

It was a great night and a terrific way to get into the holiday spirit. Hope to see everyone in the new year!

Mark Hogan

### Next Meeting:

Date: WED. MARCH 19 (ONE WEEK LATER THAN NORMAL)  
Time: 7:00 PM

Topic: LEVITATIONS AND ESCAPES!

Location: Beal Secondary School  
525 Dundas Street, London  
Room 253

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## *March's meeting*

**DATE: Wednesday, March 19 (ONE WEEK LATER THAN NORMAL!)**  
**TIME: 7:00 PM**

**PLACE: Beal Secondary School**  
**525 Dundas Street, London**  
**Room 253**

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## **TOPIC: *LEVITATIONS AND ESCAPES!***

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How many of us levitate things in our performances? I don't see a lot of hands! So why not come out and see and learn some levitations?

**Scott Hood** has graciously volunteered to show and teach us his *floating hank routine*! And likely some of us have some thread, bands or other goodies in our magic drawer that can be brought out and played with.

In addition, local escape artist and sideshow performer **Christopher Campbell** has offered to teach us a variety of methods to do escapes. This is a very specialized area of magic and this promises to be a very insightful view into the workings and practices of an escape artist!

So come out on March 19 and learn how to levitate and escape!

**We Want Your Reviews and Tricks!**

Please send any original reviews, magic tricks or routines to:

[magic\\_london@yahoo.ca](mailto:magic_london@yahoo.ca)

## News Of Interest



### Champions of Magic at Canada Life Place - March 26, 2025

Following a decade touring the world as one of the most successful magic shows in history, the *Champions Of Magic* team are back with an *explosive ALL NEW show* featuring thrilling and mind-bending illusions.

Fusing their skills in grand scale magic, a flair for spectacle and undeniable showmanship, this interactive, high-energy show is sure to entertain the entire family. Combining their signature humor with groundbreaking magic, the world's only team of illusionists present a brand-new production unlike anything that has come before.

*"Dazzles audiences with a show like no other."* – Broadway World

For tickets, visit: [Champions of Magic | Canada Life Place](#)



### Online Magic - New FISM Demonstration category

**For the first time, the FISM World Championships of Magic introduces Online Magic as a new category!**

The Online Magic Championship is an innovative addition that brings digital magic into the spotlight, celebrating the artists who captivate audiences worldwide through their screens.

**Be part of this unique opportunity to shape the future of magic!**

**What is Online Magic?**

Online Magic is the art of creating illusions **specifically designed for digital** platforms, interactive, visually striking, and made to captivate global audiences in innovative ways.

Online Magic is part of the World Championship as a Demonstration Category, a special category that allows **FISM Italy 2025 to present and explore new forms of magic** while showcasing innovation in the digital era.

This edition's Demonstration Categories jury is chaired by **Joshua Jay**, a seasoned FISM judge who ensures the competition upholds the **prestige and excellence** that define the **FISM World Championship of Magic**

**THE RULES ARE SIMPLE!**

**1 - Video Duration:**

Maximum 1 minute and 30 seconds.

**2 - Format:**

Vertical is preferred, but horizontal is also accepted.

**3 - Effects:**

No digital post-production editing. Every other trick is allowed.

**4 - Submission Deadline:**

By the 1st of April

**5 - Pre-Selection:**

20 finalist videos will be chosen.

19 videos will be selected by a jury.

1 video will receive a wild card chosen based on public voting

**6 - Final:**

The 20 selected videos will compete and be showcased worldwide during the World Championship of Magic to determine the Online Magic World Champion.

For more information, visit <https://www.FISMItaly2025.com>

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## Street Magic - New FISM Demonstration category

For the first time, the FISM World Championships of Magic introduces **Street Magic as a new category!**

The *Street Magic Championship* is a groundbreaking addition that brings the art of illusion into public spaces, captivating audiences in dynamic and open-air environments.

### **What is Street Magic?**

Street Magic transforms everyday public spaces into stages of wonder, captivating audiences with spontaneous and dynamic performances. Now, it's your chance to showcase your talent on a global platform.

#### **1 - Apply now:**

Submit your application by **April 1st, 2025.**

#### **2 - Performances:**

Present a 20-25 minute act during the pre-selection rounds.

#### **3 - Be selected:**

Up to 20 participants will move on to the final competition during the **FISM WCM 2025.**

#### **4 - Final competition:**

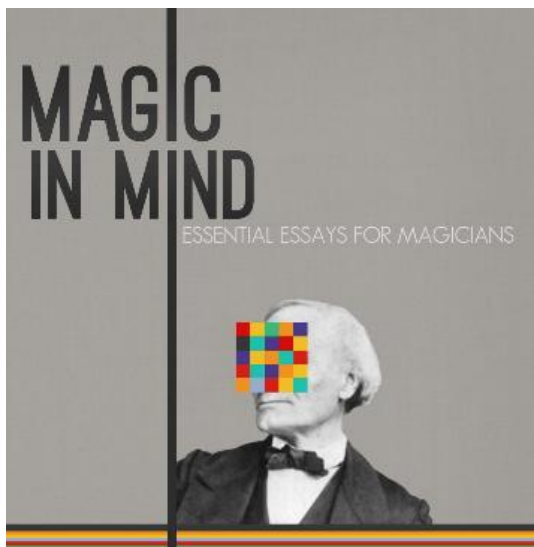
Perform in diverse public spaces, during the WCM 2025 judged by experts.

### **5 - Be part of the story:**

Participate in the FISM Street Magic Championship and seize the chance to **claim victory**. Winning this groundbreaking competition means not just **leaving your mark** but becoming part of the magic legacy that will **inspire generations to come**.

For more information, visit <https://www.FISMIItaly2025.com>

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### **An excerpt from *Magic in Mind:* The Illusion of Impossibility**

(*Magic in Mind*)

A few years ago, **Joshua Jay** and **Andy Gladwin** from *Vanishing Inc.* released a collection of essays from some of the world's most famous magicians, called "*Magic in Mind: Essential Essays for Magicians*".

Here is an excerpt from one of those essays:

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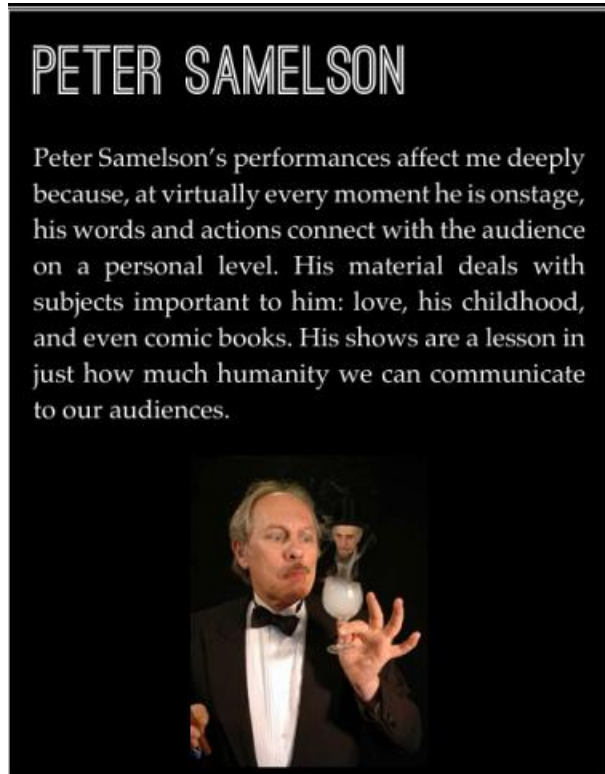
## **WHAT, WHY AND WHO? A THEORY OF QUESTIONS**

There are three questions that form the basis of a performing philosophy. The three questions are really three words. These words can be applied to the entire range of performance in magic. And in their simplicity comes their strength. So let's meet these three little works. But before we do, I have a few thoughts.

Magic, we all seem to agree, has the potential to be an *Art* (with a capital A). And since this is true, there are several qualities inherent to magic which urges us in that direction.

The first is that it is a medium. It is a channel, a conduit. It is a means of communication through which humans share experiences, ideas, and visions. This communication is the ultimate goal, the enviable end of the road.

Second, there are techniques which have grown up within the artform. It is not merely a matter of desire which creates art and the artist. Skills must be sharpened and aptitudes developed. For a period of time, the acquisition of technique becomes an end in itself, but as the artist matures, technique is relegated to its proper role... that of a means to an end.



Third, there are two major communities involved in this activity and product called Art. (In truth, there are many communities, including the community of dealers, the publishers, those who fund performances and innovation, those who make news out of it, etc. But here we are – for the sake of usefulness – restricting ourselves to two.) These communities are those of the practitioner and the spectator, which come together on those occasions called performances.

not only from the personal and cultural experiences of the each viewer, but is often tainted, if you will, with the practitioner's obsession of technique.

Fourth, as this Art communicates through imagery, there will be differences in the meaning of the art to the two communities. Due to the education of the community of practitioners, it will elicit a different psychological response, as it draws

Fifth, maturity allows an artist the ability to control cultural symbolism which comes to replace purely personal symbolism.

Sixth, there is a language that exists which allows our community to talk about the Art. This language allows the examination of both the product and the production. This discussion is part of that language.

All this brings me to the opportunity to introduce my friends. Much thinking needs to be applied to our performances, to the structure of individual pieces and to entire shows. In addition to allowing ourselves to be caught up in thinking about what we do, we need to learn how to do it better.

In his book *Spirit Theater* (1986), **Eugene Burger** pinpoints one of the dangers of performance as "wobbling." A better description I can't imagine. Eugene points the way toward effective performances, yet what we need are techniques to help us solve that problem he sets forth for us. That's why I want you to meet my friends.

So, let me introduce you: *What. Why, Who*, I'd like you to meet our reader. Dear reader. I'd like to have you meet my three friends, and tormentors. *What. Why. and Who*. Getting the introductions out of the way, I'll introduce you to these three inquisitors, but it is up to you to get to know them intimately.

You will find that each poses two questions, one from behind your eyes, the other from the other side of that great divide. So look at the issue from both sides now. (I've added a bit of commentary to show you how I interpret the questions, but it is only my point of view.)

### Why?

1. *Why am I doing this?*
2. *Why should anyone want to watch this?*

If there is a reason to do magic (fooling people is not a reason, just a technique) then what is it? What does someone have to gain from watching me perform?

### What?

1. *What is this piece about?*
2. *What would this look like if it were "real Magic?"*

Since magic is an imagistic art and communicates through its symbolism, each piece must have an inherent meaning. What is it? If it is to work as magic, it must look like magic. What would that be?

### Who?

1. *Who are you doing this for? Who is your audience?*
2. *Who are you in this presentation? Who is your character?*

The type of audience you perform for will determine the key part of the equation in exploring what your work means. Age, economic strata, environment: they all affect what you choose to do and where. Know yourself, know your work, know your audience. Who are they?

What do they want? And who is the character performing? Wouldn't that affect everything from costume to language?

Spend a little time with these friends of mine. Believe me, they love Magic. They will help you. Oh, you may not always be able to answer them, but just the asking of the questions is taking steps in the right direction.

**Peter Samelson**  
*Mystery School 2003*



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Concept by: Steve Seguin

The Shell Game is a free newsletter sent to members of the London Magicians Guild and other people in the community interested in magic.

Opinions expressed do not reflect the views of the London Magicians Guild.

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