

THE SALT CITY MAGIC CLUB

Wandogram



"Harris A. Solomon Ring" IBM #74 Syracuse N.Y.

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Cover art by Chris Meece

Sigfried & Roy

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Harris Solomon

**A monthly newsletter of the
Harris A. Solomon Ring #74
International Brotherhood of Magicians
(*the Salt City Magic Club*)**

President:	Ken Frehm
Vice President:	David MacBlane
Secretary:	Joey Hoffman
Treasurer:	Bruce Purdy
Sgt. At Arms:	Dave Hanselman

**IBM Ring #74 meets at 7:00pm
the second Tuesday of every month virtually via Zoom,
and
the third Tuesday of every month IN PERSON**

Please submit material for publication in the Wandogram to:

wandogram@cnymagic.com

or by Snail Mail:

Bruce Purdy

P.O.Box 213

Cayuga NY 13034-0213

Questions? Call (315) 256-9095

Submission deadline:

First Thursday of the month

Siegfried & Roy

Masters of the Impossible

by Bruce Purdy

One of the most iconic acts in Las Vegas Magic, were Siegfried & Roy. Siegfried was the magician, Roy was the animal trainer.

Both Siegfried and Roy's fathers were described as "violent, rage-filled alcoholics, scarred by years of fighting as Nazi soldiers"; the duo says the war changed their fathers, who resorted to alcohol to cope with what they had seen and done.

Siegfried Fischbacher (June 13, 1939 – January 13, 2021) became absorbed in magic, which helped him cope with his father's absence; he purchased a book about magic tricks and began to practice illusions, at eight years old.

Roy Horn ; October 3, 1944 – May 8, 2020) became interested in animals at a very young age, caring for his childhood dog named Hexe (meaning witch). A family friend was the founder of Bremen Zoo, which gave Horn access to exotic animals from the age of 10

In 1959, the duo met on board the cruise ship TS Bremen where Horn, then a teenager, was working as a waiter and bell-boy after fleeing his family, and Fischbacher was performing in a small magic show under the stage name Delmare. Horn challenged Fischbacher to pull a cheetah out of a hat and was then asked to be in the show. The two were fired for smuggling a live cheetah onto the ship in a laundry bag, but got a job on a cruise line operating from New York.

They then began to perform together on ships and in European clubs and theaters. In 1967, they were invited to begin performing in Las Vegas.

In 1981, They joined the Beyond Belief variety show at the New Frontier Hotel and Casino. There, they acquired an elephant.

In 1988, both Fischbacher and Horn underwent naturalization to become citizens of the United States.

In 1990, the duo were hired by Steve Wynn in a five-year, \$57.5 million contract and the show was moved to The Mirage, then a newly opened casino. The production and customized theater cost \$30 million, an exorbitant amount for the time, and was often sold out.

By 1999, the show had grossed \$500 million and they were the highest-paid entertainers in Las Vegas.[4] That year, their names were added to the Hollywood Walk of Fame

The couple lived together at Jungle Palace, a Moroccan-themed, 8-acre estate in the Las Vegas area, part of their 80-acre property they called "Little Bavaria", although they had separate houses on the property since 1996.

It was on this property, where they also kept the animals in their show.

After 5,750 performances, their performing career ended in 2003 when Horn was critically injured by a tiger during a performance.

During a show at the Mirage on October 3, 2003, Horn was attacked by a seven-year-old, 400-pound white tiger

named Montecore. After being produced, Mantacore moved towards the front of the stage towards the audience. As Horn tried to move him into place, the tiger bit into his sleeve. Horn lightly struck the tiger on the nose with the microphone, and the tiger eventually released him. However, as Horn retreated, the tiger leapt at him and knocked him down. Montacore then bit into his neck and dragged him offstage. He was finally released after trainers discharged a fire extinguisher to distract the tiger and jammed their index fingers into its mouth.

Horn was critically injured: he suffered a stroke, had his spine severed, lost a large amount of blood and had permanent impairment to his motor and verbal abilities (including partial paralysis on the left side of his body).

The show, which had a staff of 267 cast and crew members, was then shut down.

Horn died on May 8, 2020, aged 75, ten days after it was announced that he contracted COVID-19.

Fischbacher had heart surgery in 2019 and died on January 13, 2021, at his home in

North Las Vegas, aged 81, two days after it was reported that he had pancreatic cancer and had been in hospice care.

They were both cremated and their remains are together in Nevada. Their personal items

were auctioned in June 2022, with all of the \$1.4 million in proceeds going to their personal charity, the SARMOTI (Siegfried And Roy, Masters Of The Impossible) Foundation, for the protection of endangered species.



Ring #74 Scribe's Report

By
Joey Hoffman

We had 10 members join us for October's in-person meeting at the Spaghetti Warehouse. Bruce Purdy set up a few backdrops, a table, and lights to really set the mood for the spookiest time of year.

Sir James started off the magic portion of our meeting with a horn routine. Five different colored horns were removed from a box. We were instructed to select one, and Sir James picked it up and squeezed it, letting out a honk. He then picked up the remaining horns and squeezed them, but they didn't make a sound. We selected a different horn, and again, only ours would squeak.

Thomas Yeldon laid out five cards that said "Theater 1" all the way to five. He then took a deck of cards and spread it out showing each card had a different movie written on it. The cards were turned over and mixed, and we were instructed to select one that would be our movie. We chose Inception. We then selected four other cards to mix in with

ours. We then were told to place the cards on any theater. Once we had our five cards laid out, Thomas turned over the cards that said "Theater" and they were all blank. All except for the one our card was on, which said, "You will see Inception".

I had Dave select a card out of a deck, and shuffled the card in. I then showed Mathew about 15 or so cards and had him think of one. After the cards were mixed again. I asked Matthew to name his thought of card. I then spelt the name of the card out, dealing one card off the top for each letter. The last card was turned over, revealing Dave's original card.

Bruce Purdy had four large cards he pulled out of an envelope. One with a witch, and the other three with a vampire on them. The witch and a vampire were turned over and mixed into the cards, and we were told to follow the witch. We guessed wrong, and Bruce removed a vampire so now there were three cards. Again, he turned over

the witch and the vampire, and mixed them up. We guessed wrong again. Finally, there were only two cards, the witch and one vampire, they were turned over and mixed again. Once more we guessed wrong, as neither card was a witch. The witch was in the envelope all along!

David Kilpatrick had some really cool older Zig-Zag card effects in a small and larger size. He also told us that there's a picture in the paper of him performing the Zig-Zag illusion with his wife back in the day! He also performed a Spots routine, where spots seem to magically appear and disappear on a piece of paper.

Ken Frehm shared a story about Houdini performing one of his famous box escapes. A

King, two Jokers and a Queen were removed from the deck. He explained that Houdini, the King, would be placed in the middle of the deck between the two Jokers, while his wife, the Queen, would stand on top of the box (well deck for us). A sheet would be put over her and the deck, and when it was removed, the King was on top of the deck, and the Queen was in the middle with the two Jokers.

As it stands, the date for our Zoom meetings will be the second Tuesday of the month, and our in-person meetings will be the third Tuesday of the month. Both meetings start at 7, so try to sign on or get there a little before. Interested? Email kfrehm@gmail.com and a link will be sent. We welcome all!

Joey Hoffman



Hagar the Horrible





Sparkles from the Wand of the Silver Wizard

Kenneth Frehm

Order of Merlin, Shield
Life Member of Ring #74

By the time you read this, Halloween and October will be but a memory. Did you have an opportunity to do some spooky themed magic? Did you provide a trick and a treat for the young goblins who visited your abode?

I hope you all thought of Harry Houdini on Halloween. Perhaps the séances held at the Magic Castle, or the Official one held at the House of Magic received some communication from the beyond. I'm sure that the participants were opportunistic.

Although October was a quiet month for our Ring, your officers are busy working and planning for Fall and Winter magical activities.

Plans are being made now for our holiday banquet. Thomas Yeldon is spearheading this important event. Please offer your support and help when asked. The date has been nailed down. It will be at The Spaghetti Warehouse and is scheduled for January 10th, 2026. More details will follow. It will be a fantastic social

get together for us. Lots of new and exciting ideas will be featured. Of course, all family and friends are invited. Please mark your calendars and invite your guests now.

I had the opportunity to perform Dr. Hanselman's "Block Escape" a few times last month. My script revolves around it being a working model of a cosmic black hole. It was met with amazement and then serious inquiries as to its working. Of course, the methodology remained a closely held secret. What really tickled me was the banter and discussions that it provoked. The wonders of space and cosmology are very contemporary. New amazing discoveries happen regularly.

As we know, there are so many old and proven magical effects out there. Many of our scripts may suffer from stale or outdated patter. Look at the scripts that accompany your magic performances. Do they reflect modern and up-to-date ideas? Ones that resonate with your audiences? Do they work well with your

stage character? Do they create real wonder and challenge the audience to be amazed? Are you invoking that critical “WOW” moment? Look closely at your presentation dialogues. Dust off those aged ones and rethink new ones. You, your success and most of all, your audiences will be well rewarded.

I’m looking forward to enjoying magic with all our members as well as doing daily mysteries for those “Muggles” we meet. Frost is now dusting our pumpkins as Mother Nature is preparing to share her white stuff with us.

Abracadabra

Kenneth Frehm



Magic and Theatre

By Bruce Purdy

I recently attended a performance of “Masters of Illusion” at the Civic Centre. The show featured Anna Dangerous, Greg Gleason, Joel Mayers and Nathan Phan.

I won’t attempt to review the entire show, but one piece really stood out for me.

Nathan Phan spoke briefly about the movie “UP.” Donning a pair of glasses reminiscent of Carl Fredricksen (The old man in the movie), he put a small toy house on a table, then attempted to attach a helium balloon to it.

The string was too long, so he

broke off several lengths of the string and handed the pieces to a seated volunteer. The house - and even the table floated up and around the stage, Just as Carl’s house had done in the movie.

Later, he retrieved those pieces of string and restored the full length of the balloon string.

Combining Losander’s Floating Table with the Gypsy balloon, along with a relatable story line, Nathan created a few minutes of beautiful theatre!

I believe We all should use this concept to create theatrical pieces in our own shows!

10 top reasons not to do a trick

by Jim Kleefeld

Jim Kleefeld is a full-time magician and prolific author. This article was printed in the November / December 2004 issue of the magazine "The Funny Paper," twenty years ago - yet I believe it is just as relevant today! (Re-printed here, with his kind permission.)

There are many reasons that people perform magic tricks and shows. Often, those reasons have to do with magic, performance, or skill. Sometimes, the reasons are about entertainment. But there are also some good reasons not to do a magic trick.

Examine your own repertoire and see if you can streamline your performance by eliminating the tricks that might not be worth performing. Of course, this list is personal. You can probably come up with your own ideas of what not to do during a show.

10 Because you bought it / Because it was expensive

Many of us buy magic because of an ad, a quick dealer demo, or an impulse at a lecture. Most of the time, these are impulse buys and curiosity buys. We want to know how it works and we pay the money to find out. That's fine, if magic is your hobby or if you really want the intellectual growth that accompanies new information. But after you read the

directions and play with the props, you have to decide if it's a trick that will fit your routine.

Don't use it just because you bought it. Use it because it fits the context of your routine, show, or personality.

9 Because it was cheap

Sometimes, in trying to spend our money wisely, we seek out bargains. We put the cheap trick into the act while patting ourselves on the back for the savings. But is a cheap trick always worth doing? If it is inferior in style or manufacture, it may break[before we can get the full benefit of our money. Since the tricks are cheap, they also do not have the look of quality that people expect Of a professional entertainer.

8 Because it was expensive

Not every expensive trick is a good trick, and not every expensive one fits every show. Just because it costs a lot of money or it is made Of high quality material does not mean that it is a trick worth doing.

If it doesn't fit your style, don't put it in your act.

Audiences know the difference between quality and shoddy props. However, they won't necessarily like it when you do something out of character.

I watched a good performer entertain people with plain props in a tawdry, beggar. act at a renaissance festival. But when he pulled out fancy, engraved silver cups for a cups and balls routine, many people walked away muttering, "I bet he stole those."

7 Because it is easy

A lot of performers get caught in this trap. Many ads, trick directions, and books espouse the simplicity of a magic trick.

"Anyone can do it in minutes," they proclaim. many perform lecturers urge you to perform easy tricks because you can "concentrate on the presentation." it will But if a trick is too easy, maybe the audience will see through it. Maybe it will be so simple that it will cease to be magical. Then, how much presentation do you have?

6 Because it is difficult

Some of the hardest, knuckle-busting, finger-flinging moves in the universe make for brilliant magic. But a lot of them are just moves. You may have practiced for years to perfect a sleight, but if it does

not read as ``magic" or "entertainment" to the audience, maybe you have wasted your time. Some hard tricks are real foolers, but some are just unnecessarily hard.

5 Because you saw someone do it

This is one of the most popular reasons to perform a trick. Whether at a convention, lecture, or on a DVD, live performances can make tricks really pop out. Seeing someone doing it is a really selling point for a lot of routines. You can buy into the believability and workability because someone has already leaned the trick and worked out the sequence and timing. But does that mean you should be perfuming this trick? It may not fit your act, character, or personality.

It's hard to condition yourself, but you have to lean to watch what other people do and appreciate it from their perspective rather than your own. There were a lot of Jeff MCBride imitators cropping up after he made the rounds with his mask act. But can you pull it off?

4 Because it worked on other magicians

If you performed it for the local club and all the other magicians were impressed, be skeptical. Remember that you are showing seasoned veterans who have inside knowledge and

have developed a strong attachment to magic. They may like your trick for all the wrong reasons, including that it fooled them, that it seemed easy (or hard), or just that it was something they hadn't seen before.

3 Because you like it

We often buy tricks we like. They may be pretty, well-made, clever, or just have something that catches our eye. But nobody else in the world has your exact growth, development, and background. Nobody else knows and appreciates exactly what you do.

You may buy a trick because it reminds you of your favourite childhood TV show. However, your audience may never have seen that TV show. Show your audiences what they like, not what you like, and you will be a better performer for it,

2 Because it makes you a star

You may have seen or heard about a trick that you think will really show off your potential, One that will generate enthusiasm among your audience. One that will make people gasp in amazement.

Sorry to be the one to break it to you, but no trick is going to make

you a star. You are selling yourself in this art form. You create a star when you define a character and an act, polish it through years of hard work with smart input, and honestly promote yourself on your steangths. Even then, fate may conspire against you by withholding the elusive star qualities of the right voice, face, body, or mannerisms that audiences one dry will want to see.

1 Because you want to fool someone

Of course, you want your magic to fool people. That is, you want it to look magical. But if your primary goal is to leave people feeling fooled, you have missed the major point of magic. It is a performing art, delivered to entertain people.

If your only goal is to fool people, you can probably present the trick in any demeaning or condescending fashion. Set a loftier goal. Set out to entertain first, and let the trick fool them in that context.

Now that you know why not to do a trick, go through your selection and see if you are still trying to make a trick work that didn't belong in your act in the first place.



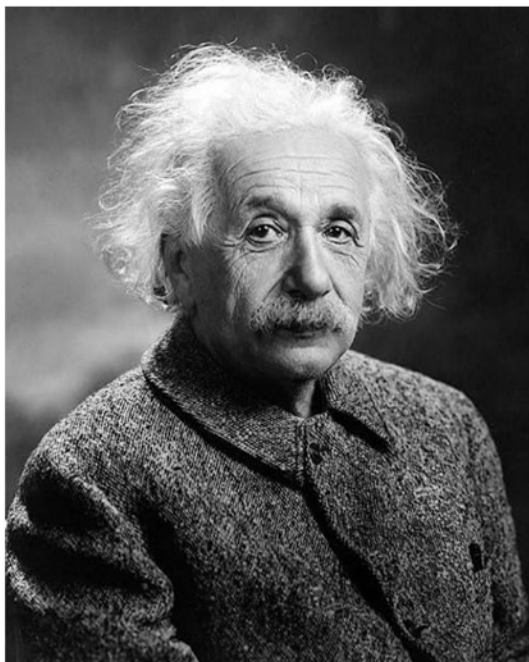
SILVER WIZARD'S MAGIC SCRAMBLE

1. P H T T M I U (B) _____
2. N D (A) W _____
3. P H T O T (A) _____
4. (R) M H (A) G U (B) _____
5. N E E U (C) A I (D) _____
6. R C N T (A) E E G E T S _____
7. (A) N M (R) A D W G O _____

"As I Say, So Shall It Be!"

11/2025 V.1

IT'S OKAY IF YOU
DON'T LIKE MAGIC ~



IT'S KIND OF A SMART
PEOPLE ART ANYWAY!

Wizard of Id



Next meetings:

Tuesday, 11th November 2025
ON LINE Virtual meeting.

<https://us02web.zoom.us/j/7941606677>

(Please sign in at about 6:45pm)

Tuesday, 18th November 2025
In Person meeting.

Spahetti Warehouse

689 N. Clinton St., Syracuse NY

(Please come at 6:00 if you plan to eat)

(Magic starts at 7:15)

Save the Date!

Tue. 11th November

ZOOM meeting

Tue. 18th November

In Person meeting
Spaghetti Warehouse

Tue. 9th December

ZOOM meeting

Tue. 16th December

In Person meeting
Spaghetti Warehouse

Sat. 10th January

Post-Holiday Banquet
Spaghetti Warehouse

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P.O.Box 213
Cayuga NY 13034 - 0213

www.saltcitymagicclub.com

