

Philip Henry Henderson, the world's first Ethical Magician

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This is the story of my journey becoming the world's first Ethical Magician.

David Thorsen, my mentor.

I began studying the art of performance magic as a student of David Thorsen. He was teaching magic at an extension course offered at California State University Fullerton in 1993. I attended night courses for one year earning a Certificate of Performance Art of Magic from the University. I continued private studies at the home of David Thorsen for another year. Thorsen encouraged me to apply for membership in the Academy of Magical Arts. He prepared me for the interview process. Thorsen was a charter member of the Academy and knew all the leaders at the Magic Castle. I succeeded with my audition for membership including an interview with a practical performance. I continued membership in the Magic Castle for fourteen years.

I attended the MC at least twice a month for the entire time of my membership. At the Castle I made friends with many magicians including Dan Sylvester, Aldo Colombini, Joyce Beck, Allen Hayden, Pop Haydn, Paul Green, and Jerry Andrus. I was well known to the staff at the Castle. On two occasions I joined a group of eight MC members who were given a private tour of the Castle by Milt Larsen. Each tour was about three hours and was personalized. Milt was a great story teller. He made sure that we understood how each item was obtained and installed. The tour was fascinating and limited to magician members of the club.

I was a frequent attendee of the Sunday lectures at the MC. Often I would attend the lecture and return home at its conclusion. On rare occasions I would purchase some of the items for sale. Some evenings I would remain to enjoy the shows. I estimate that I learned magic theory and practice from more than 200 different lecturers at the club. My favorite lecturer was Aldo Colombini . . . he always offered two methods to accomplish his work. He would demonstrate the hard way that would take you six months of daily practice then would show us the Colombini method which only took a few hours of practice.

I was forty-six years old when I started learning to perform magic under the care of David Thorsen. I enjoyed watching David Thorsen perform. He was a retired professor of Music at Cal State University Fullerton. David taught piano and choral music. However, music was his second love. Long before he thought of music as a career Thorsen was a magician at eight years of age. When he performed the smile on his face was that of pure amazement and enjoyment as if he were that eight-year-old again. I wanted to be like that when I performed.

I met Thorsen because twice a week I would take my stepson Nick Shaw to his *Wushu* martial arts practice at a *dojo* in Huntington Beach. While he was practicing the form I would park myself in the Huntington Beach library and study. One day I noticed a poster on the bulletin board announcing classes in the performance art of magic at Cal State University Fullerton. I copied the information and enrolled in the course. There were about twenty students enrolled. I took classes once a week for one year. At the conclusion of my training each of us performed for the class and were awarded a Certificate of the Performance Art of Magic from the Extension Program at Cal State University Fullerton. I felt like I was a real magician. Several of my friends came to the certificate award ceremony to celebrate with me.

In order to become a Public Speaker

I chose to study magic because I believed that knowing how to perform magic tricks would improve my success as a teacher and public speaker. I guessed that magicians were successful because they were able to use healthy psychology to grab and hold tight the attention of their audience. With this ability I could guide my audience to see just what I wanted them to see and nothing more. I was correct in that assumption. Psychology is not merely about healing damaged minds; psychology is equally about attracting the attention of a person to allow him/her to learn challenging information.

Andragogy is a method I use with students and those who employ me as their Leadership Coach.

I use the andragogy method when I teach adults. Andragogy was developed in the United States by Dr. Malcolm Knowles, PhD. in his 1980 book *The modern practice of adult education: From pedagogy to andragogy.* This is a psychological method that inspires and excites adult learners. Adults prefer to learn from doing something rather than reading about how to do something. We prefer and enjoy hands-on experiences. Too often public speakers behave like pedagogues who attempt to force information on adults, almost talking down to the learner. I prefer to invite students to join me on a journey of adventure.

I learn from my students.

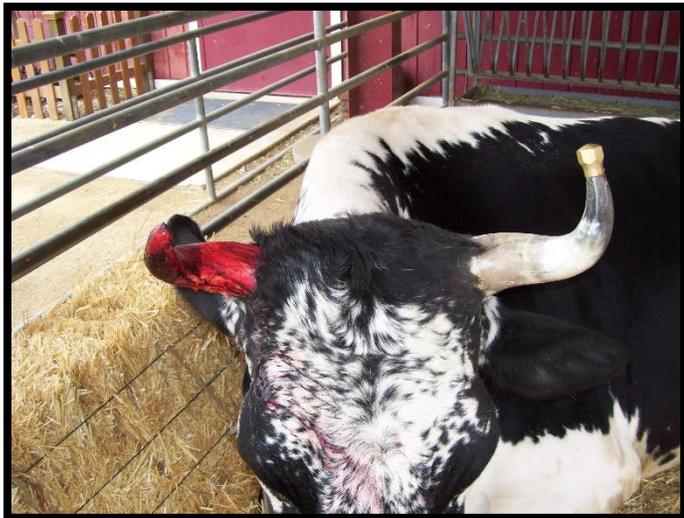
At the beginning of my classes I announce to my adult students that I will create an environment in our class that will promote the development of three magical processes. “First, I want to learn from you. I want to know who you are and what you already know about the subject we are studying together. I want to know what you want to know that you don’t yet have as a mastery. This knowledge about you will help me seek out and develop experiences that you can perform that will give you the knowledge you seek. I want you to teach yourself and own the knowledge rather than write down what I may say is true.”

My students learn from each other.

“Second, I want the environment to be rich so that each of you will find ways to learn from each other. This does not mean that everyone will learn something from everyone else, that would be too rich. However, I expect that each of you will find several classmates who will help you understand the knowledge that you seek. I expect you to help each other, particularly when we have a test or examination. I want you to feel free to collaborate with each other until everyone understands a correct response to the question. Emphasis is on the word “a.” There are always levels of understanding about even the most basic facts.

Adult learners seek answers that they relate to not to some prescribed resolution that everyone agrees on. For example in the field of mathematics there is concept in geometry known as parallel lines. In Euclidian geometry the rule is that parallel lines never touch. However in Lobachevskian geometry parallel lines behave quite differently. I don’t want you to parrot back what you have heard; I want you to be able to feel confident in your new knowledge. I want you to be able to teach others when the opportunity arises. The knowledge you own is power.

You don’t have to remember everything, but you know when your knowledge ends and how to seek an answer to satisfy your needs. It might be as simple as recalling that student A appeared to understand that idea completely. I will contact him to see what he can tell me about where to go next. Knowledge is not just what you know it is also knowing who to contact



Freckles the ox just deshelled his horn.

for help. When the ox Freckles pulled the shell off his right horn I was befuddled. I didn't know that cattle could do that. Immediately I called teamster Tim Huppe in New Hampshire. Tim told me that it is rare for cattle to deshell themselves but not to worry. He advised me not to clean the bloody wound. Not to apply any anti-bacterial. The best case would occur if flies nested eggs on the wound because the larvae would clean all the dead tissue. Freckles would grow a new outer shell. What I was seeing was the actual bone tissue that the shell was protecting. By the

way, the shell, the outer part of the horn is made of keratin, just like your fingernails. The keratin shell on Freckles is just about 1/8 inch thick. I didn't have to know about the anatomy of cattle horns, my knowledge base was that I knew someone who would fill in the gaps of my knowledge. Later that day I spoke with our veterinarian who agreed with teamster Tim in every respect."

My students learn from me.

"Finally, I expect that each of you will learn something of interest to you from my knowledge about this subject. I may not give you a direct answer but I will set you off in the right direction so you can learn the answer on your own. I want you to own the wisdom not rely on my mastery of the subject. I want us to be fellow learners. If this class meets my expectations this class will be a transformative experience for you. You will be able to use this experience to learn more about any subject you choose.

Sometimes one of the students will look at me and ask, "*Do you know the answer? I bet you do, why don't you just tell us.*" My typical reply is "why should I interrupt you when you as a group are headed the right way. When you get there everyone will own this knowledge. Keep working on this you are about to stumble on a solution. You can enjoying finding out for yourself."

Learn from each other. Teach me. Learn from me.

These are the three essential elements of teaching using andragogy. Everyone in the class is a learner. We delight in our individual gains. When I discover something that you want to know more about that is not in my tool

box I know just what to do. I will seek answers to your interest in order to launch you on a path to discovering what will satisfy your longing. I create something for each student to do that will reveal the useful knowledge they seek.

Often the exercise is as simple as asking a student to engage the support of a family member or co-worker. I might give the student directions to engage in a particular activity with that person and to notice what happens. Usually these personal exercises create precisely what the student wanted to understand. Instead of having me tell the student, the students experienced the facts for themselves, now they own the knowledge. This is a form of self-working magic performed by the students at home or at work. I use nine generic exercises that I tweak to fit each student by personalizing the exercise. **(See Appendix One below for list of exercises.)**

This Ethical Magician loves to speak in public.

When I began studying the performance art of magic, I was an Assistant Dean at UC Irvine in the Extension Department. My responsibilities there were to manage the operations and finances of the department. My work included making public presentations to various people and committees on the campus at UC Irvine. I wanted to be able to make memorable and important impressions on the people who heard me speak. I had taken several classes offered at UC Irvine Extension in public presentations and writing, but I knew something was missing. I was convinced that knowing how magicians grabbed and held the attention of their audiences was the missing piece. Eureka, I was right!

The magicians I know love performing magic to fool or entertain, my motivation is different. My goal is to use the skills of performance magic to help people learn aspects of their ethical character that were invisible to themselves. When I left UC Irvine in April 1999, I began a new career that I named *Ethical Magic*. These two words are an oxymoron, how can a magician be an ethical person? I am convinced that the contradictory terms, ethics and magic, produce a paradox. The solution to the paradox would be a brand-new way of communicating truth to unsuspected people.

As an Ethical Magician I began to teach classes at Cal State University Long Beach Extended Education, Phillips Graduate University in Woodland Hills, California, and at UC Irvine Extension. In addition to teaching I began a career as an Executive Coach. I joined the nascent International Coach Federation, Orange County Chapter. I was an active member of ICF-OC for eight years serving terms as Secretary and Treasurer. More than three dozen

men and women have engaged my services as a personal coach. I use the principles of Ethical Magic for every client. I meet personally with my clients, usually each session is at least four hours duration. Typical executive coaches meet their clients for 55 minutes at a scheduled time once a week on the telephone. Boring. Ethical Magic is different. My clients routinely tell me that our work together feels like magic. I use the same psychological tools that we use when we perform magic tricks to misdirect (that is direct) the attention of my clients to the issues at hand.

During my hours long meetings with clients I practice the art of empathetic listening. This kind of engagement encourages clients to lower their guard. I am listening and watching them for information about just who they are. I am learning from my client. When I notice something interesting, I test the waters by asking for more information about what I have observed. We speak to each other about our deepest and richest interior selves. As I listen empathetically, I devise mental exercises for each client. I create “self-working magic tricks” customized for each person. My favorite exercise one that I use for every client is the Silent Wisdom Exercise. This exercise uses ethical magic to help clients discover how to listen to me empathically. If you visit my website you will find instructions for the Silent Wisdom Exercise.

www.LeadersWithIntegrity.com is the URL for my website.

The Silent Wisdom Exercise: a self-working magic trick.

The Silent Wisdom Exercise is an example of self-working magic. I developed this magical effect to help my clients learn how to listen with empathy. I want them to listen to me with empathy, that will help them understand me and to understand themselves. Eventually my clients learn to listen empathically to all the important people in their life. My most successful clients learn to listen to themselves with empathy.

This is a paradoxical ability because everyone I know knows how to listen with empathy and often do so. The problem is that when empathic listening is most important, and most useful, they are unable to use this method of listening. Listening experts rank empathic listening as the highest form of listening. Psychologists and psychiatrics learn how to listen with empathy as a matter of necessity.

Empathic listening is essential to understanding the feelings of the people we love. When our loved ones know that we understand them, they fall in love with us all over again. Empathic listening is based on mutual trust and respect. I urge everyone to master the ability to listen with empathy when

discussing important matters concerning health, finances, family, religion, work life, and even politics. However, I have not discovered anyone who explained how to teach this ability. So, I decided this is a perfect opportunity to apply the power of ethical magic.

What if I designed a magic trick that automatically transformed someone into an empathic listener for five minutes. If I could get my clients to listen that way for five minutes on five different occasions, then I could ask them to describe how they felt while in this mode of listening. I knew how they would feel. If they did not feel anxious, ready to shout down the other person, and maybe feel a little angry, then they were not listening with empathy.

I would ask them to perform a simple exercise that I knew they could do but that exercise would transform them automatically into listening with empathy. What if, in a small group of no more than five people, my client counted the number of pauses that occurred within that conversation for five minutes. So, I ask them to count pauses, big deal. Yes, in addition to counting pauses I ask them not to speak for those five minutes, just focus on counting pauses.

I explain to clients, full disclosure, that I am a magician not just an executive coach. I promise that I will give them challenging exercises that will help them discover solutions to the problems they have hired me to help them resolve. These exercises have a foundation in the art of performance magic. I will ask them to do relatively easy tasks, then turn the tasks into a magical journey. The Silent Wisdom Exercise is designed to help them understand me when I am talking. It is designed to transform them into empathic listeners.

(These are the instructions I might give to a client.)

“The Silent Wisdom Exercise is filled with self-working magic. Try this experiment anytime you are with a small group of people of at least three and no more than five. Because this is a magic trick I have several predictions associated with the trick. My first prediction is that in five minutes you will not notice a pause at all. There will be constant talking and people talking over one another. In fact, at least 95 percent of the time you will hear no pause at all. However, perhaps five percent of the time you will hear a pause. There are two types of pauses that I want you to focus on. Type A pause is when person B was speaking and stopped and person C was the next person to speak. The **Type AA** pause occurs when person B was speaking and stopped, but then the next person to speak was person B continuing his thoughts.

No one has ever experienced a Type AA pause. It is possible but so far no one has heard such a pause. I named this exercise Silent Wisdom because should a **Type AA** pause occur the listener who was counting pauses would believe that what person B said after pausing was a wise statement in the context of the conversation. Person B paused in order to think before continuing. Because Person B could gather their thoughts it made what they said next surprisingly wonderful or interesting. Again, this has never happened with the Silent Wisdom Exercises. My clients have only told me that there were no pauses or the pause was of Type A.”

When my clients have done this exercise at least five times I am ready to lower the boom.

“I have another prediction that I didn’t tell you about when I gave you this exercise. I can tell you how you felt while you were counting pauses that never occurred.”

Then I tell them exactly how they felt. My clients are astounded. How could I have known how they felt when I didn’t know who they were with or what they were talking about? The answer is ethical magic. I tell my clients that every time you feel this way it means you are listening with empathy. If you feel relaxed and happy then you are not listening with empathy, you are only doing ordinary listening that will get you nowhere.

The Silent Wisdom Exercise is real magic because it helps to heal the heart.

The Wisdom of Cattle

As an ethical magician I write about subjects pertaining to ethics and human consciousness. I have had more than fifty articles published in a magazine called Rural Heritage. I call these stories The Wisdom of Cattle. Rural Heritage publishes stories about draft horses, mules, and oxen. I have twenty years of experience working with oxen. I write stories about my experience with these magnificent animals. I write ethical stories about oxen.

I began work as a volunteer oxen teamster in 2003 at the Centennial Farm on the Orange County Fairgrounds. I served as the lead oxen teamster at this farm for eighteen years. During this time I was with the oxen at least 800 hours every year. I worked with the oxen. I trained more than three dozen volunteers how to work with oxen. Every week I presented the oxen to visitors at the Centennial Farm and the Orange County summer Fair.

I estimate that I have personally shown oxen to more than 400,000 kindergarten students visiting the farm on field trips. I estimate that I have shown oxen to more than 100,000 fair visitors every year during the annual Fair for 18 years. I gave individual presentations and group presentations including performances in the Livestock Arena. With every presentation I employed *Ethical Magic*. Every kindergarten class of about 20 students received a personally designed presentation.



Just as magicians know each audience is different, I knew that these students had not seen an ox before and might not see one again for decades. However, I was there to make certain that their experience with me was special. I work hard to make it memorable. I introduce myself as Farmer Philip an oxen teamster. I wear a period costume similar to what a teamster might have worn 125 years ago. The costume is

comfortable and made of durable fabric. I get down and dirty with the cattle. I need tough clothing to protect my body. When I am in costume I become “Farmer Philip, oxen teamster dude.” This is important because the way I feel helps make my work more appealing to the children or adults I am presenting this information. If I believe what I am saying, so does my audience. When a child asks me, “are you really a farmer.” I look them straight in the eyes and say, “Yes, I am.” Just as a magician is an actor playing the role of a magician, I am a magician playing the role of a farmer.

This aspect of believing you are the character and role you are playing from performance magic has helped me with my teaching, executive coaching, and of course presenting oxen to the public. When I am an executive coach I wear a different costume, sometimes an Aloha shirt, sometimes a coat and tie. I dress for the client’s comfort. I don’t want to be more formal than my client or too casual. I want to dress so that we both are comfortable.

I am surprised when I see magicians performing in casual street wear instead of wearing a costume. Their technical performance is good but they are not as convincing as when they are wearing a costume or clothing that fits the character who is delivering the magical experience. My favorite magicians

perform in costume. Johnny Ace Palmer wears a beautiful tuxedo for his performances. Pop Haydn wears a variety of costumes and holds that character for each audience. The great Sylvester the Jester wears a unique costume and remains in character no matter what happens. Abbit the Average wears several costumes depending on his audience. He completely adopts the character he plays. The elegant maestro Dale Salwak wears a tuxedo, top hat, gloves and a cane in his work. There is no question who he is the moment he walks onto the stage. Salwak is the quintessential magician.

I don't recall who first offered me this advice. Someone told me that my performance begins an instant before I enter the view of the audience. I must be prepared to be the character I intend so that the moment an audience views me, they know that something special is about to occur. As soon as they see me they will be ready for magic and memorable moments.

Often performers ask a member of the audience to help with the performance. If the helper is asked to sign their name on a playing card, it is always a great idea to give them that card as a keepsake. I know people who received such mementoes who carry them in their wallet or purse decades later.

Being in costume when you perform is respectful to the character and role you have worked so hard to perfect. If you just perform in street clothes then your character and role should be that of an ordinary fellow, not a magician.

Some of the teachers told me that they tried to arrange their visit to the Centennial Farm to ensure that I made a presentation to their classes. On a typical day as a volunteer oxen teamster I would present the oxen to fourteen classes, fourteen different kindergarten children. For two years I presented oxen every Monday, Wednesday, and Friday, forty-two classes a week for forty weeks, or about 1600 classes in a year. During the twenty-year span I met every kindergarten teacher in Orange County. In recent years I have begun to see the children of the students I made presentations to when they were in first or second grade. They are now accompanying their children touring the farm. The circle is complete.

Ethical Magic can go anywhere and everywhere.

I practice ethical magic with teaching, executive coaching, publishing articles about ethics, and making public presentations. In addition to speaking at the Orange County Fairgrounds I am often asked to keynote a meeting or design an interactive presentation in a training event. One year I delivered a three-day presentation at a retreat for the Orange County Human Relations Commission. This included individual sessions as well as group training for

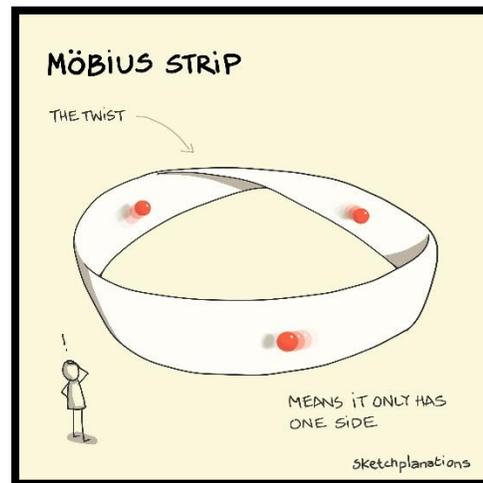
the entire staff of the Commission. I served as the keynote speaker in 2019 for the annual convention of the honor society of California Community Colleges, an event with more than 900 attendees. One year I was invited to address the entire leadership of the Santa Ana School District for their opening breakfast meeting at the Elks Club building. I designed a speech for that called *Symphony in G: Grace, Generosity, and Gratitude*. Maestro Steven Longacre was responsible for that invitation when he was the Principal at Taft Elementary School. I have been a presenter at a group called Ethos on several occasions. The Ethos group is important to me because Dr. Bob created this organization on an inspiration he received from another presentation I had given years earlier. The Ethos group is a friendly gang of C-Level managers who found themselves cut loose from employment due to mergers or acquisitions when they were the odd man/woman out. Even after regaining employment they remain to help others and give them hope. Ethos is a wonderful loving entity.

Once when I was giving a presentation to Ethos a gentlemen in the restaurant sought me out. He told me that the people in our private dining hall was having too much fun. He wanted to know how I got them so animated and happy. So, he invited me to speak to his group, the Kiwanis Club that met in the same restaurant. You see, ethical magic creates its own life. What animated the Ethos group was the ethical magic exercises I gave them. These exercises are based on the theory of Andragogy. Andragogy is a method that is designed to teach adults. Pedagogy is the method used to teach children. When you use pedagogy to teach adults they become bored and sometimes angry. When you use andragogy to teach adults they become excited and involved. They don't want to stop.

I taught a Leadership Certificate program at Cal State University Long Beach for four years. One of the exercise, an example of ethical magic, was a pyramid. I cut blue construction paper and folded it into the form of a pyramid. I used the color blue and this shape because on the campus of this school there is a distinctive building that is blue . . . in the shape of a pyramid. Inside the folded paper I tucked a slip of paper folded to be an unusual shape called a moebius strip. I wrote a message on the moebius strip which was in the form of a question.

Each pyramid had a different message. I passed a paper bag around the room and asked each student to choose a pyramid. If they didn't like the first one they could trade it for another. I led a discussion about just what this was. I got boring responses then I revealed that this could be a box that contained a secret message. I asked if anyone wanted to open their box to see what it might contain. Because of the shape of the moebius strip it did not

rattle when you shook the pyramid. One brave student offered to be the first. I sealed each pyramid with a one-cent postage stamp. When the pyramid was open it revealed this crazy looking looped paper. The curious moebius strip allowed the writer (that is me) to write a fairly long message on a small strip of paper. If you cut a strip of paper and tape the ends together you get a loop. However, if you twist the loop and then tape the ends together you create a moebius strip. The first loop has two sides. The moebius strip has only one surface thus twice the area for me to write a message.



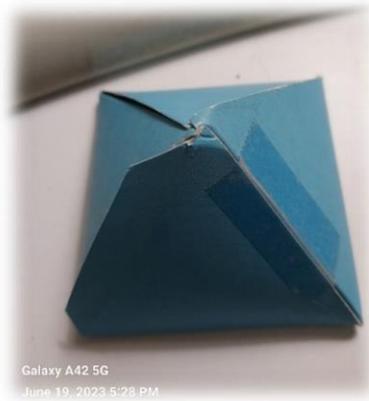
You can easily make a moebius strip using a piece of paper. Cut two strips about $\frac{3}{4}$ inch wide and eight- and one-half inches long. Using a piece of $\frac{3}{4}$ inch Scotch tape make a loop with one of the strips by bending the ends together. Take the other strip and after you bring the ends together twist one end 180 degrees so it is upside down. Next, tape these ends together. This second loop has the properties of a moebius strip. Compare this loop to the first loop and you will notice that the moebius strip has one surface, while the first loop has an inside and an outside surface.

No one in my classes was aware of the curious properties of the moebius strip but they liked what they saw. The student read aloud the message on his strip. I didn't know which one he selected until he read it to us. It didn't matter. What was in the pyramid is a message I had conceived. Nonetheless, the student claimed that he made a free choice and that it was his alone.

I asked him to lead the class in a conversation about the message for about ten minutes. I used hourglass sand timers to keep the time. When it was time I asked for another volunteer with the restriction that the next volunteer could not be someone to the immediate left or right of the first

volunteer. By the way, I had arranged the classroom into a circle (You know like the Knights of the Round Table) instead of rows. I arrived early to reconfigure the room so that when the students entered the room we were ready to go. Another rule I established was that you could sit in any seat you wanted each week as long as it was different from the week before. In addition that you sat next to at least one new person each week. I wanted to keep students meeting new people each week instead of forming *cliques*.

Well, the opening of the pyramids continued for three hours.. Time to pack up for the night. However two students had not had there pyramids opened. I reminded the students that it was time to go home, you no 9:00 pm. They refused to leave the room until the two students had their turn. We had already had a bathroom break so I could only agree to carry on. They were excited. This was in 2002. I know that some of the students who received the



blue pyramid still have it in a place of honor at work or at home. Here is what one looks like. It is about 2.5 inches on each side. The stamp has fallen off this one.

I devise interactive processes that awaken the creative abilities of the people in my audiences. For example, I like to ask my audience to choose a name and write that name on a name badge. They can write their own name or any name they desire. For my name badge I usually write the name David because I love that name. When Merna and I were married in 2002, the rabbi asked me to choose a Hebrew name for our *Ketubah*, the official wedding contract. That was easy, I am David officially. This little device for choosing a name awakens the creative life force. You may like your name but most likely you were named by your parents. What would you want to be called just for fun? Motion picture actors not only play different roles so are called by different names, many of them use a pseudonym for their legal name instead of

their birth names. I am making my students/ conferees behave like **MOVIE STARS** and they like it.

Several people have chosen Santa Claus, many more than I would have anticipated chose the name of a favorite pet. Most people choose the name of a person they know, admire, and love. We usually get an interesting discussion going that is misdirection (*direction*) at its best. I get them a little bit loose and onto my playground. That's where I want to start the real business at hand of the training or teaching session.

One of the men who witnessed an ethical magic presentation is a business leader in Orange County. He is known as Dr. Bob. In 2008, Dr. Bob Adamik was inspired by my presentation to create an organization that meets once a month as a self-help organization for recently unemployed C level executives. He named the activity Ethos Networking Group. After two years of operation, Dr. Bob invited me to make a presentation to that group. I have given four presentations to that group over the last ten years. This is ethical magic at work.

One evening in 1997, after the Sunday lecture at the Academy of Magical Arts, I decided to stay for dinner to watch a couple of shows. I was eating alone when two ladies seated next to me invited me to join them. When we introduced ourselves I discovered they were also from Orange County. They were members of the John Fedko Ring. They suggested that I visit the next meeting of Ring 313, since Irvine was my home. You may know them, Sherry Newberg, aka Molly the Clown, and Vicki Murrell—aka Tickles. These magicians are responsible for connecting me with Ring 313. I am forever grateful for their kind invitation to join this great club of magicians.

I am the world's first ethical magician but I will not be the last of my kind. I encourage everyone, laymen and magicians alike, to perform ethical magic in the lives of the people they live with, family, friends, workmates, and community. We can all put a bit of magic into the lives of others.

I have discovered 3 Aspects of Magic.

I divide magic into three aspects. The first aspect is **Ordinary Magic**. The second aspect is **Performance Magic**. The third aspect is available to everyone, I call this aspect, **Real Magic**.

Ordinary Magic occurs daily that is why I call it Ordinary. For example, you may have a problem with your dang car. You have it towed into a trusted and reliable repair shop. The garage operators quickly diagnose the problem and get you on the road safe and sound. Maybe your wallet is a bit lighter but

your car is good to go. The same thing happens when you visit a favorite restaurant. They are using ordinary ingredients but wow . . . who would have expected such great flavor. Ordinary magic occurs when you are face to face with someone who is a master of his/her business. They just know what to do and for you it feels a bit like magic.

Performance magic is an art form. You have to learn from a master magician who shows you how to practice so your work is high art. You cannot become a master using YouTube. The rarest performer creates all his/her effects without the care of a mentor. Many great magicians developed their own methods without a teacher. I got to know two such performers, the late Jerry Andrus. Most of his performance was of his own device. And a good friend of Jerry's is Daniel Sylvester. If you have seen his act you know that other performers imitate him. He is a gifted performer and relies on the creation of his own methods. For most of us we learn the basics from someone we know, then we must practice. It does not matter if you do closeup sleight of hand, clownery, juggling, mime, stage grand illusion, perform for children, adults, or the elderly, if you study the art and practice, then you are a Performance artist magician.

Essentially, one becomes a magician in the same way a person becomes a musician, writer, dancer, actor (whether in motion picture, stage, or television), a playwright, or a poet. You study the art form until you become a professional who earns a living being the kind of performer that best suits who you are. When you are a professional you perform at the highest level. It is a great feeling.

I read an article about Jerry Andrus in Genii Magazine. I was intrigued by who he was as described in the magazine. I vowed to meet him. As it turned out at the time Jerry Andrus would perform at the Magic Castle for two weeks each year. One week in the Spring and again in the Fall.

When he was in town I would visit the Castle at least twice to enjoy his work. Typically I would attend all three shows in the Close-Up Gallery. In between shows Jerry invited me behind the curtain where he set up for his next show. We talked about many things but rarely about magic. Just before the audience was allowed to enter Jerry would seat me where I might be able to see if he flashed.

Jerry told me that he rarely practiced because he had done these effects for decades. He relied on my eye to notice if he flashed to audience members on extreme angles to his left or his right. It was rare that I reported to him an error, but I explained that you had to be looking for it to see the flash. At most one person might see something but the overall effect of the magic would bury

that glimpse. Andrus was the rare performer who had created his own methods to produce his effects. I was delighted to be his friend.

That leaves the third aspect of magic that I refer to as **Real Magic**. I know some performance magic feels like it is “real magic” but you know it is not. The performers did such a great job that laymen are fooled but you know that they only lack knowledge of the method applied to create the illusion. You know you can discover the methods by carefully examining the trick or consulting with an expert in that kind of illusion.

The real magic I refer to is the magic that is created when one human being touches the heart of another human being. A connection that validates the grace and goodness of humankind. You hold a child and comfort her when she is tired . . . real magic. You perform a kindness to a stranger just because you can . . . you know, paying it forward.

Sometimes it is just a heartfelt smile and greeting to a stranger that is just what that person required to lift their spirits. You didn’t know your smile is that powerful but it is when it comes from deep inside you. I suspect that Real Magic occurs every day just like ordinary magic. My goal is to deliver Real Magic every opportunity I can.

Almost every interaction with another human being is an opportunity to perform real magic if you think about it. You know how you might feel if you were down in the dumps and a stranger rescued you from the doldrums by smiling at you and telling you something that, well, is uplifting. *“Hey fella, you look a bit glum. All I have to offer you right now is my smile that recognizes you as another human being tossed around by the world. You and I are the same in that way, I want my smile to give you a way out. Please accept my smile and pass it along to the next fella who may need it.”*

I began work as an ethical magician at age 46 thirty years ago. Before ethical magic I enjoyed five careers including work at Mattel Toy Company as a new toy planner. (At Mattel I worked with the great Dick Zimmerman, a magician who helped create new toys. Some of you may know the artist Diana Zimmerman who was married to Dick when I met him.) The Education Finance Reform Project as a lobbyist for financing public education. I worked four years at UCLA Theater as a Stage Manager. I was for fourteen years Chief Operating Officer of four different law offices in Los Angeles and Beverly Hills. I served eight years as an Assistant Dean of Operations and Finance at UC Irvine Extension. I attended UCLA for my undergraduate studies earning a bachelor’s degree in economics (1969) and an MBA (1970). After leaving UC Irvine in 1999, I began a career as an ethical magician which I described in detail above.

My mother was born in Los Angeles, my father in North Pleasureville, Kentucky. Don't bother looking up this Kentucky location on Google Maps, it is merely a bump in the road of rich farm land in rural Kentucky. I was born at the Queen of Angeles Hospital in Hollywood exactly 76 years ago today (April 13, 1947). I lived in Los Angeles for 44 years and in Irvine for 32 years. One week ago I moved to the tiny town of Nipomo, California located in the Central Coast of San Luis Obispo County. The magic continues . . . Philip of Nipomo, the Ethical Magician of San Luis Obispo County in California's Central Coast.

Aloha.

Definition of Ethical Magic. Ethical Magic is magic performed with the intention of helping the audience learn something about themselves that was unknown before the application of the magic. An example is the following. You may have a habit that disturbs or annoying the people you work with every day. You are unaware of your behavior's effects on others because it is a habit. You don't even know you are behaving in a way that causes a rift with others.

Habits are behaviors we perform without noticing. It could be something you say or something you do. Some of our habits cause fellow workers to distrust us or dislike us. They may not address the problem with you directly, but it puts a bad feeling in their minds about who you are. This is particularly a problem if you are the boss and the people you set off are your direct reports.

One of my clients had the habit of walking away, leaving the room, when discussion did not go her way. I suggested that she remain in the room. I suggested that she listen to the entire story she was running away from and deal with the real issues being raised by her child. I knew she was leaving the room because she told me. She told me because I was listening to her with empathy and together we figured out that this was her habit. She was unaware that she left the room before the conversation was completed. Now she remains in the room and listens with empathy to our adult sons. They feel safe talking to her about any issue.

Appendix One

Generic exercises developed for coaching clients and teaching students.

1. Henderson Ethics inventory
2. Silent Wisdom Exercise by Philip H. Henderson
3. Guess who is coming to dinner.
4. Henderson's Listening Appointments exercise
5. Henderson guided Autobiography Kit
6. Discover the wisdom of the JOHARI Window
7. Understanding the Henderson Advice Matrix
8. Developing a team of four mentors a personal board of directors approach. (Adaption of work by Dr. Vance Caesar)
 - a. Spiritual advisor
 - b. Career advisor
 - c. Relationship advisor
 - d. Financial coach
9. **Henderson's** Guided Imagery Exercise

