

# MUM

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TED AND MARION OUTERBRIDGE

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# Video Clips from the Online Edition of this article

<https://www.youtube.com/watch?v=Tgi90q6Zs-o>

<https://www.youtube.com/watch?v=LwsXsN5TXjw>

# INSIDE THE OUTERBRIDGES BY BRUCE KALVER

*“The only reason for time is so that everything doesn't happen at once.” — Albert Einstein*

How does a ballerina in Germany come to meet an aspiring magician in Canada to become one of the top touring illusion-show duos in North America? How does a departed chicken play into a great publicity extravaganza? What is the inspiration behind creating a show that comes from the heart and is not just a demonstration of cool tricks? This story is not a straight path but rather a windy road of fate and serendipity. Ted and Marion Outerbridge both had a lives of accomplishment of their own. When they met, it was a magical moment in time.

## TED'S STORY

The son of Judith, a school teacher, and John, a medical researcher, young Ted was a typical Canadian boy who dreamed of becoming a professional hockey player. He hoped to be a goalie when he grew up. Fate stepped in when the family dined in their favorite neighborhood restaurant.

Ted recalls, “It was a Tuesday night. I was seven years old, eating a bowl of spaghetti at the Piazza Tomasso restaurant. A man walked up to the table and pulled an egg out of my ear. His name was Tom Auburn and he was a Montreal celebrity. That was my first experience with magic.”

Ted wanted to know more, so he started reading books about magic from the library. Books like *Fun with Magic* by Joseph Leeming and Henry Hay's *Cyclopedia of Magic*. After taking the same books out of the library many times, the librarian said, “Keep them!” As with most beginners who think they can create on their own, Ted attempted to create his own

magic tricks. His aunt, visiting from Bermuda, brought him the *Stein and Day Book of Magic*; that book opened up a world of possibilities.

At age twelve, he became “Magic Ted.” The adventurous new magician charged \$5 a show. Then he did some math. “I did the Candy Factory trick, in which I produced and gave out three boxes of Smarties Candy. I also gave away some production garlands that cost more than the \$5 I was getting.” Ted's price skyrocketed to \$7.50. The fee did not include transportation.

The client would have to pick him up or pay for the taxi – a \$5 show and a \$35 cab ride. “I remember doing a \$10 show plus \$175 cab ride! Taxi drivers would see me with a suitcase and wonder if I was running away from home! Then I bought doves, so a cage of birds also went in the back seat!” Taxi drivers were surprised to also see a newly purchased rabbit in a cage.

Magic Ted's fifteen-minute show opened with the Twentieth Century Silks. The inventive magician was so nervous about vanishing the silk, he permanently tied it to the pull that went up one arm and down the other. Five minutes later, the kids could see the silk hanging out the back of his jacket dangling between his legs – a great start to a magic career. He also did Afghan Bands and ended with a Production Tube from which he produced the garlands that the kids destroyed.

His first visit to a magic shop was at Morrissey Magic where he encountered Richard Olsen behind the counter. His first purchase was Mystic Smoke from Fingertips for seventy-five cents. “Richard also demoed Nickels to Dimes, but I had to save up the \$2.45 to get that the next time. When I went back for it, Herb Morrissey was there and demoed the Billiard Balls. I was hooked. I bought the balls and began practicing sleight of hand.”

Ted was not the only magician in the neighborhood. “My brother's friends were also doing magic and they became friends to me.” Brothers Paul and Greg Labute were performing birthday parties and became mentors by sharing some information with Ted.

“In grade six I performed in a school talent show and fooled my teacher with a Stripper Deck. After the show, I had to stay behind. The teacher wanted to know how I did the trick. Because he was my teacher and an authority figure to me, I told him. It was pretty bad. Mr. Gittleman was my hero; he pressured me by implying that if I didn't tell him, I would be in grade six for another year. I'm sorry, but I did it to save my educational career.”

Ted got a paper route, which gave him five dollars a



week, enough money to visit Morrissey Magic every Saturday. The Labute brothers would be there; it became their hangout. They would spend all day there and then all go out to dinner at Mike's Submarine Sandwich Shop.

When Herb Morrissey opened a store in Toronto, the Montreal store needed some help, so Richard hired Paul Labute to work there. After a while Paul moved on and Ted took over the job. "I was cleaning Dove Pans, turning Zombie gimmicks, collating books; I had an amazing time there learning magic, reading everything I could, and getting advice from others. I also met all the Montreal magicians as well as hot shot celebrities from out of town."

There was also another store in Montreal, Perfect Magic, run by Phil and Evelyn Matlin.

Ted's major purchase there was a Doves-to-Rabbit Box. He would hang out there, too, and eventually worked for them for a while.

"Jeff McBride came to town; his nightclub show kept getting held over. I was underage, but managed to sneak in. Jeff blew me away. I met him after the show and he was kind and giving. The following week I was ordering books on mime, makeup, and wanted to be Jeff. I realized I couldn't. I also wanted to be David Copperfield and Channing Pollock."

Ted started doing birthday parties and library shows on a regular basis. The career-making performance was when he did a show for the local skating club and received his first press coverage. After a while, not all taxis could accommodate his show, so he ended up buying a car for a thousand dollars.

In high school, Ted performed in the talent show, graduating to a dove act, a dancing cane, and a Super X illusion. "I was a very cool celebrity for three days and then went back to being just another student." This time, no teachers threatened him to tell them his secrets.

Ted's father knew how to build things and he passed his skills on to his son. "I built my props from day one, but now began building larger illusions like the Sub Trunk, Doll House, and Super X."

As with most parents of a budding magician, Ted's mother and father thought magic was a great hobby. It encouraged Ted to read. Early on, Ted wanted to be a hockey player. Canadian parents accept that goal. "Now, totally devoted to magic, I announced while in high school that I wanted to pursue a career as a magician." That didn't go over as well. His parents suggested this was not going to happen. Ted heard the cries of "you



need something to fall back on." They suggested theatre school or marketing. Ted chose marketing. "I'll study how to market my magic show. I'll become the expensive perfume. Not the generic brand, but rather the scent everyone tried to become.

"I attended the two-year Dawson College in Montreal and finished in three years. It took longer because I was busy doing magic shows. I enjoyed it and realized how this could help my magic business. By the time I finished college, I was making some real money. Aside from the birthday parties, I was now doing stage shows, restaurants, and schools."

Ted performed at a seafood restaurant for \$75 (which, at the time, was crazy money), plus tips and a meal. Ted did the typical walk-around effects such as sponge balls, Ring Flight, Coins Across, plus a fifteen-minute stand-up show in the dining room. He continued to perform in restaurants for the next fifteen years.

After college, Ted continued to work at Morrissey Magic, did more birthday shows, worked restaurants, and now had to lease a minivan. Taxi drivers were both relieved and sad.

Life was good. "Herb would see me building a table in the back room and say, 'Ted must have a show tomorrow.'" Eventually, the Montreal store closed. That didn't bother Ted, because television began to take over his life.

Quebec is a bilingual city; there are both English-speaking and French-speaking TV stations. There were six variety shows on the air, and Ted became something of a local celebrity on these shows. The shows allowed him to learn how to perform illusions on television.

"I did the Metamorphosis, an Asrah illusion, Tip-Over

Trunk. I hired a waitress from my restaurant gig at Wings and Things to assist me. I then realized that an assistant with dance experience was better.” Various assistants joined the act and eventually moved on. Ted hired a choreographer, and took jazz classes to improve his movement. Now twenty-six years old, he was working on television, driving around in his new car, and living his dream.



*Outerbridge  
Time Machine*

While performing at a convalescent hospital, he met a girl named Heather, who was visiting a resident at the facility. She assisted him with Hank Moorehouse’s Sandwich Surprise effect, which ends with the line, “So now you owe me dinner.” She remembered the card. He found the card. They had dinner. Heather worked behind a desk for the CP Railway.

She thought Ted had an amazing life and was fascinated by him. After a while, they were married and shortly soon after, she became pregnant. When they first met, she thought it was wonderful that Ted had followed his heart and had become a magician. Now that she was pregnant, the “you need to get a real job” line was said.

Reluctantly, Ted started T.S. Outerbridge Custom Picture Framing. “I learned how to join wood at ninety-degree angles. I set up shop in downtown Montreal across the street from the country’s biggest photo lab.” The business lasted for a year and a half. Ted realized that he was supporting the business with the money he was making from his magic shows! Ted shut it down and told his wife that he was going to go back to magic full time. It was time to build the illusion show of his dreams. Ted and Heather divorced shortly after that. She later married a man who worked for the railway. “We

both ended up happy in our own lives.”

Ted was now in his early thirties.

“I wanted illusions that had meaning and purpose. There had to be a reason for doing the illusion. They had to relate to my life.”

The Lady in the Television was inspired by Ted’s ex-wife, who always watched TV and never heard him when he spoke. “I read a lot of Eugene Burger for inspiration and began writing out a script for everything I performed.” He also discovered very quickly that he needed a team to help him in those areas in which he lacked expertise. He found a lighting/sound person and a choreographer. His goal was to put together a fundraising show for schools. “We would split the door 50/50 and give the administrators a booklet on how to promote the show.”

When he started the fundraising show, he had three lights and a power strip as a lighting board. He borrowed a friend’s trailer to transport all the stuff to schools. The scope of his show expanded. “I hired a dancer and then realized we needed a second one. She had a friend, Marion, from the dance studio whom she recommended. This woman was away choreographing a ballet in Salzburg, Austria.” He would have to wait three months until she returned.

Fate would need a little more time.

## MARION’S STORY

Marion was born in Dusseldorf, Germany. Her mother, Anita Hinz (Roesler), put her in a gymnastics class when she was three. Marion loved it, and the classes continued for a few years. The teacher suggested that she take dance classes. At the age of six, she started ballet lessons at the Benrather Kinderballett. Marion was naturally into movement; as a very hyper child, this gave her discipline. Gymnastics, ballet, piano lessons, and church choir kept her busy.

Her mother’s side is where the artistic background comes from. All her aunts could sing and play instruments. Her grandfather, Paul Roesler, was a ballroom dancer. To this day, the family still gathers around the piano to play and sing.

Marion’s mother was a soprano who sang in Berlin with the prestigious St. Hedwig’s Cathedral Choir. During the day, she worked for the electric company. Her father, Gerhard Hinz, was a mortgage banker who helped finance houses for companies. No artistic background on this side of the family.

When Marion turned ten, she wanted to take more dance classes but the family could only afford two classes a week. “My dance teacher suggested that if I demonstrated for the younger ones, I could take more classes.” After school, she would spend five hours in the dance studio.

Although Marion wanted to stop them, piano lessons continued at the demand of her mother. It was sort of a backup art. She also continued with the choir.

At age fifteen, Marion decided that dance was going to

be her occupation; she wanted to go to Holland to study more advanced classes. Her father unequivocally said no. “Benrather Kinderballett director, Gerda Elsner, spent many evenings in our basement trying to convince my dad to let me study dance at the state school in Arnhem, Netherlands. I auditioned anyway, but they denied me because of my young age. When I graduated from high school at age sixteen, I auditioned again and got accepted. Dad still said no.”

Marion’s uncle came to her defense and said that if her father wouldn’t help her, he would. Her uncle saw her passion. Marion threatened to run away. “If you don’t let me do this, you will hear about this for the rest of your life!” Her mother signed the papers; Marion and her father didn’t speak for two years.

She moved to Holland and attended ArtEZ University of the Arts. An idol of hers, Audrey Hepburn, had



attended this school many years before. “My ballet teacher at the time, Galina Basowa (a soloist in Kiev), and my character dance teacher, Rita Prins van Twist, were my big mentors and helped me through my life in dance.” Four years later, Marion received her diploma as Dance Docent in Classical Ballet, Jazz, and Character Dance. She graduated as one of the top in her class. Her father was there to see her graduate.

She was now twenty years old and was taking lots of workshops with famous choreographers.

Her purpose was to get known to them. One was Gus Giordano from Jazz Dance Chicago, who invited her to spend the summer studying and dancing with them. This was her first trip to America; she stayed in Evanston, Illinois, just outside of Chicago. Here she could brush up on her English and study new forms of dance.

“When that was done, I went back to Holland to teach at my old classes. I was crossing the border from Germany to Holland so much, the border patrol got to know me and the guards used to sit with me on the train.”

In 1988, Marion was performing in Holland when her teacher came backstage to tell her that the Berlin Wall had come down. She was so busy studying her craft she was unaware of the politics going on around her.

To further her training, Marion wanted to get her ballet master degree in Moscow. This would allow her to teach professional dancers. Her school in Holland was offering scholarships to Russia. Unfortunately, Marion was from Germany; her mother country had to offer the scholarship. “I contacted Germany to get a scholarship to go to the GITIS School in Moscow. They said that since I studied in Holland, I would have to go to a German school for a year to be considered. In Holland, I studied things that Germany wasn’t offering. They blamed their system and couldn’t do anything about it.”

Marion, being stubborn, decided to write a letter to the Chancellor of Germany, Helmut Kohl. “I wrote that a German woman has something to offer to the country, but because of their system, I was being denied.” She never expected a reply, but within a week she received a call from the Carl Duisberg Foundation offering her a scholarship to study in Moscow for a year! She went to their offices and they said, “You have really high connections! We received a letter from the Chancellor telling us about you.” Thanks to Chancellor Kohl, Marion was the very first West German girl to receive a scholarship to study at the State School in Moscow.

When she arrived in Moscow, they forgot to pick her up. “I didn’t speak a word of Russian. A nice man approached me and asked if I knew where I was going? Trusting this complete stranger, he drove me to the school.” The secretary tried to find her a translator that night to no avail. They temporarily put her up in the student house. It was filled with cockroaches. Because of her very substantial scholarship, she was able to stay



with a Russian family. “I studied with all the masters and in one year, got my Ballet Master. By studying there, I was never denied any auditions.”

By now, Marion spoke five languages: German, Dutch, English, Russian, and French. When she is tired, she speaks them all at the same time. It was the time of Gorbachov and Yeltsin. It wasn't a good time to stay in Russia with her dance company, so she went back to Germany. Back home, she danced for three months with *Die Provinz Lebt*, which was a German/American production under Lynnda Carry. After that, she auditioned for Germany's largest theme park as a dancer in a magic show.

“I danced for one season which was eight months, four shows a day at the Wintergarten in Phantasialand. I was one of twenty dancers in a magic show called *Jubilee* with Lee Pee Ville (Leif Hansen). I took the job because the choreographer was from the MDR TV Ballet. Lee Pee Ville was the headlining magician at this park for over twenty-five years. He was well known around Germany.”

Two assistants did all of the illusions. “I was the Girl to Tiger. There is nothing like being in that box when the tiger relieves himself before you are produced – the fumes!” In 1992, Marion assisted Lee Pee Ville at a magic convention in Oslo. It was her first convention.

When the contract was over, she was offered a chance to work with Les Sortileges in Montreal; that was her first trip to Canada. She stayed for three years and then headed back to Europe for various

jobs as a dancer/choreographer. Approaching thirty, she was doing more teaching but wasn't ready to leave the stage. She returned to Montreal to work for Don Jordan and Phillip Cole at their Jazz Dance Factory. Here she befriended a fellow dancer, Rachel Tipton, who had just been hired by a magician named Ted Outerbridge. “I told her that I had worked for a magician. I asked her if there were any cats in the show. She said, ‘No. He has a chicken.’”

When Ted was looking for another dancer, Rachel asked Marion if she was interested. Unfortunately, Marion was about to leave for three months to work on a ballet at the Salsburger Landestheater in Austria. If Outerbridge was still looking when she got back, she would consider it.

## A COFFEE SHOP, A BLIZZARD, AND A MUSE

Marion recalled her first meeting with Ted. “I had his phone number but I didn't know his name. I called Rachel and asked, ‘Before I call him, you have to tell me his name!’ When I called him and he answered, I could tell that my call woke him up. It was



*The Outerbridges  
performing at the I.B.M.  
Convention in 2015*

10:30 in the morning! He was definitely a theatre person.”

Marion told him who she was; they decided to meet at The Second Cup Coffee Shop for an interview. There was a blizzard that day; by the time Marion arrived, she figured that Ted wouldn't show up because of the awful conditions outside. She brought a book to read. Ted said later that he tried to cancel but there was no way to contact her. No cell phones then. He braved the storm and showed up.

“We chatted for two hours. I told him my history and that I worked with a magician before. He said that he would love to hire me, but there was something we had to do first – check to make sure I fit in the illusions.” Marion had performed for major dance companies around the world; now her career depended on whether she could fit into a box. She knew that she would fit, because Rachel did the illusion before and they were the same size.

“I went to his house and stepped into his Girl in the TV Illusion. Then I got stuck! I asked him, ‘How does Rachel do it?’ Ted said, ‘I don't know, I never went in there myself!’”

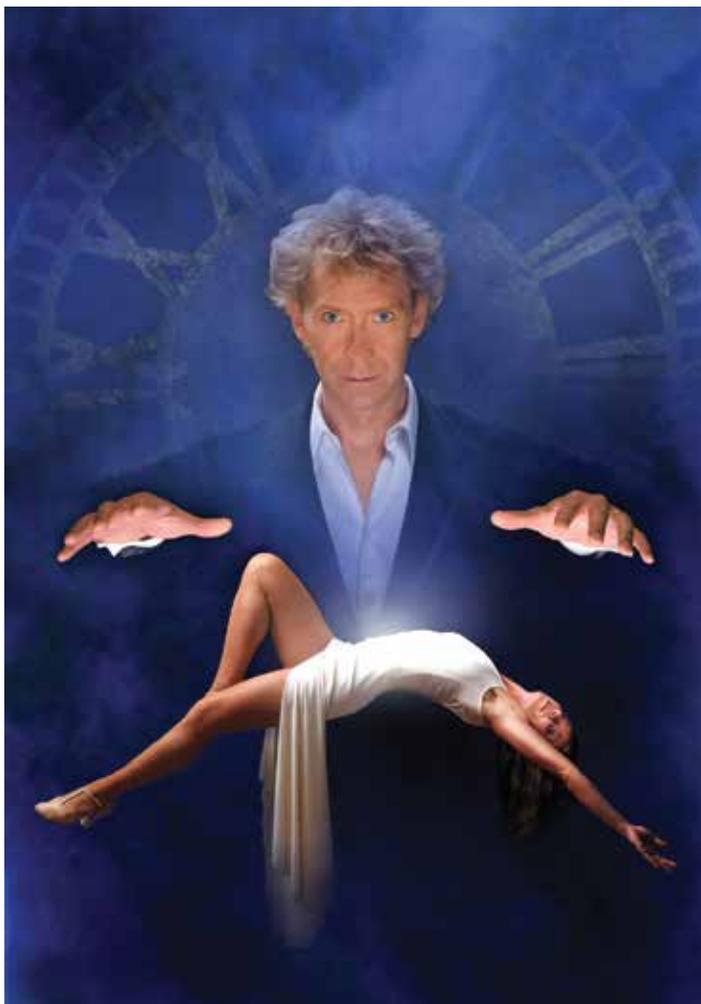
Marion got out of the box all bruised, but determined to try it again. This time she figured it out and was hired. Two days later, she was performing in the show. Two days after that, she was performing in a corporate show. Only knowing the new dancer for less than a week, “Professional Ted” turned into a high school teen and asked Rachel a bunch of questions about Marion. Is she dating? Does she have a boyfriend? Does she like me? After the second show, the cast went out to party. Ted made his move on Marion. He touched her leg. Then he apologized. Ted took a chance and asked Marion out for Valentine's Day. She accepted.

Within a short time, Marion went from dancer to partner to choreographer. She loved many things about Ted's show. First it was scripted. She also liked his looks onstage and his deep voice. If you want to know what his voice sounds like, think Eugene Burger but younger and slightly higher pitched.

## GRADUATING FROM SCHOOLS

Every school in Canada had the Outerbridge's brochure. One school in New Brunswick decided to put their fundraiser in a local theater as opposed to their gymnasium. Ted and Marion were excited about performing in a seven-hundred-seat venue. The school got cold feet about filling up the place, so Ted and Marion decided to take over and do it on their own. It was their first attempt four-wall. They did everything, including all the promotion and ads. They did the show and lost about a thousand dollars. The reviews, however, were very good.

Turning a loss into a gain, they contacted all the theaters in Canada and told them they had just performed at one of the top theaters on the East Coast. Perhaps they would like to have The Outerbridges perform at theirs and buy the show. It worked. Up to that time, magic



shows were renting theaters. Ted's marketing experience convinced them that this was more than a magic show; it was theater, dance, art – and their community deserved to experience it.

Now, rather than school shows, Ted, Marion, Rachel, a sound guy, a lighting guy, and two chickens began driving up and down the east coast of Canada making a small profit on each show. They were living the illusion dream.

Slowly, they began revisiting every piece of the show. Ted took jazz classes again to keep up with his dancers. Marion became not just Ted's dancer; she was his partner and his muse. She inspired him to up the game and come up with out-of-the-box ideas.

They began going to theater conferences to help promote and book the show for performing art centers. The conferences soon realized that this was not just another magic show. This was unique.

Every year, they drove from coast to coast, performing in major theaters during a forty-to-fifty-show tour. Agents took note of these theater performances and began booking them for major corporate events. The Outerbridges didn't rent the theaters; they were booked by the theaters. The challenge was setting up a practical route for the tour. A show in Vancouver might be followed by one in Montreal.

Rachel left the show for a job in a casino review; hiring another dancer didn't feel right. Showcasing Ted and Marion as partners would produce a stronger show, and this was the direction they decided to pursue.



Performing  
the Super X  
in Bermuda

## PROPOSAL TIME

In response to a theater owner who asked why the show was billed as “Ted Outerbridge and Marion,” the billing was changed to Ted and Marion Outerbridge. Marriage seemed the next logical step. Ted says he proposed by printing five thousand posters and a thousand coffee mugs that said, “Ted and Marion Outerbridge.”

Ted asked Marion’s parents for permission to wed. They were married at a German Courthouse and in the church. They have an international marriage certificate as well as a Canadian marriage certificate. As Ted puts it, “We are incredibly married right now – very, very married.” They have been married for ten years. Every day, Ted leaves a flower by her bedside.

## INSPIRED BY 9/11

Artists create from their hearts, so why shouldn’t a magician do the same? On 9/11, Ted’s brother was living in New York; his office was a few blocks away from ground zero. “When I saw what happened on the news, I tried calling my brother for at least twenty-four hours, but to no avail. I found out later everyone had been told to go home. As my brother got on the Staten Island Ferry, the tower came down and the dust poured over the ferry. I just started thinking about how precious life is. From those thoughts, we created our ‘time-themed’ show, *Magical Moments in Time*. We went with the concept of celebrating moments in time that people can relate to. It wasn’t just cool tricks anymore; these are vignettes that have meaning to us, and, ultimately, to our audiences.

“Then came the *Time Capsule Tour*. What would you put into a time capsule? In every community we went to, we created a time capsule for them. The big effect was having the audience decide on what to put in the capsule. Thanks to the Dick Zimmerman Prediction Chest, we could predict the outcome.”

Today they present *Clockwork Mysteries*. It’s a very Steampunk/Victorian vibe that incorporates all the routines they’ve imagined throughout the years. The show

opens in the Museum of Time; a thief steals time. In the end, racing against time, Ted escapes from a straitjacket and is able to bring time back. The whole audience has had the “time of their lives.”

Steinmeyer’s *The Lady in the Puzzle* illusion is now *The Time Machine* illusion, an homage to the H.G. Wells book complete with a crystal knob. (Surprisingly, it also needs 24 AA batteries for all the flashing lights.)

## MARKETING PAYS OFF

The Outerbridges know how to promote their show. Ted’s voice was great for radio appearances, performing magic over the airwaves, but they also put their Super X Suspension to good use. Wherever they perform, they would have the local paper take a photo of Ted levitating Marion in front of the city’s landmark. They have dozens of front page pictures of them doing the suspension. No matter where they are, they set up the illusion for a photo op. They’ve buried it in the sand in Bermuda and hidden it in the snow in Canada. From the middle of a pond to a median in the middle of a highway with cars speeding past, they always get their million dollar shot. A favorite shot of theirs is one taken in Alaska when it was minus forty-five degrees outside. This type of promotion was very successful; one theater sold over six hundred tickets in one day.

When they create their posters and publicity photos, they hire professional art directors, makeup and hair artists, and photographers to create a striking picture that pays off. Their last poster cost them five thousand dollars to shoot, but the image has appeared on the front page of newspapers, in TV commercials, and on promotional signs everywhere.

The Outerbridges began winning awards from the theatre community for being the hardest working performers in Canada. They also received the Award of Excellence from the Ontario Theatre Association, an award that normally goes to theater owners. Their hard work made the association feel they earned it.

They consider themselves international performers, not only performing in the United States, but in Germany, where they performed sixty-three shows. Working the Hansa Theatre in Hamburg, they performed a twenty-five-minute act with a live orchestra. A hundred years before, Houdini appeared on that stage. Ted had to learn his routines in German. In one routine he had to say, “Last night I had a dream.” What he really said was, “Last night I dreamt of being naked.” The theater owner ran to Marion and said, “Don’t tell him the mistake. It was hilarious.” So for sixty-two more shows, no one told him.

Ted has now been performing with Marion for eighteen years; he went from a van, to a cube van, to (presently) a fifty-three-foot truck filled with ten thousand pounds of equipment. A typical week includes a lot of driving. When you tour in Canada, where the population varies from town to town, you go wherever there is a road.

At the venue, six people (two who travel with the show and four provided by the house) unpack the truck. Marion and Ted have to do nothing but direct. Set up time is four hours. While the guys are setting up thousands of pounds

of equipment, Ted sets up a Gypsy Thread. Lighting rehearsal takes eight hours. The show is two hours long. Striking and packing up takes two hours.

Marion fills the drive time by dictating Ted's emails, discussing future ideas for illusions, and knitting socks as gifts. (Dean George Schindler was a recipient of a pair.)

Their contract rider includes a few unusual things, such as having china to eat from backstage and Fritos for Greta, the Psychic Goose (a puppet). They've had their mishaps through the years. It's always a gamble reappearing in the audience when theaters lock their front doors, preventing Ted from getting in. Snow in Canada is also a challenge. Costumes have ripped onstage along with clasps on dresses popping open. And then there was the chicken incident.

## FOWL PLAY

One of the routines in their act was with a chicken named Zelda who was originally owned by Celine Dion. Zelda was the cause of the greatest publicity they ever had. The Outerbridges were doing a pre-game show at the Fredericton, New Brunswick, hockey arena, performing on the ice. In the show they perform a Chicken Canon. The local crew was told not to touch their props. During the show, one of the technicians started stacking things up. Without knowing it, he stacked props on top of a tray that concealed the chicken that doubled for Zelda in the illusion. The chicken got crushed. "We were crying that our pet died," Marion recalled.



*Zelda the Chicken*

The next morning, the local newspaper called to say that they received a press release from the Fredericton Canadian Hockey club saying that Zelda had been crushed, and that chicken wings were going to be on special at the arena restaurant. The press release also said that Ted's feathers were ruffled over the incident.

Ted's publicity instinct kicked in. Ted told the newspaper that he thought it was in poor taste, considering that Zelda was his pet and she had died. This resulted in a photo of Ted and Zelda on the front page. Radio talk shows called them to talk about it. Then other newspapers called, including the national paper, which said that Fredericton needed training in "chicken sensitivity."



To honor Zelda, local restaurants (even today) serve Chicken Zelda in her memory.

"The next day, David Letterman called. He wanted us to do the Chicken Canon on his show. Unfortunately we couldn't get a visa in time to appear."

## A SECRET LIFE

Theaters are not always good promoting a show so a publicist has to step in. That publicist is Stuart McAllister. Ted felt that since he and Marion are the stars of the show, they should not do the publicity themselves. Ted created Stuart McAllister, an alter ego, who calls the local radio, TV stations, and newspapers to book interviews. Ted (as Stuart) even has his own Facebook page. All the pictures on the page have his face covered in various ways. He's sort of like Wilson on the old TV show *Tool Time*. You can email him or call him but he never shows up for the publicity. People tell us that Stuart is awesome and provided everything they needed.



At this point in their lives, Ted and Marion are working towards giving back to the magic community. Outerbridge Magic (outerbridgemagic.com) is where they offer some of their time-tested magic products. They are also starting to lecture at various magic conventions and events. Their vast knowledge on touring and illusions will inspire you.

Looking back, Ted reflects, "Was it worth it? We are sticking with it. I mean, we are artists and we enjoy our work. We love doing this. It is our passion. We would never do anything else. We will do this until we can't." ❖