

PROPOSAL

Romance Incognito™ Mystery Adventures on Board Ship

Overview

PALLADIAN Interactive Theatre's murder mysteries extend the traditional dinner theatre concept to include much more than just dinner and theatre: they also give the audience an opportunity to participate as performers.

It's more like stepping through a time machine than attending a conventional theatre.

WE PROPOSE:

- ◆ To arrange travel/entertainment packages to host *Forbidden Territory: A Night Cruise to Rum Row* as multiple-day Reality Theatre™ events aboard cruise ships and ocean liners. The show will accommodate up to 80 participants and an additional 10 Supporting Characters.
- ◆ To partner with a cruise line or agency to market group sailings for this event.

PALLADIAN Interactive Theatre, LLC. has produced interactive theatre events in historic homes and mansions in the United States since 1987, including Richards House mansion in Dubuque, the University Club of Saint Paul, Hoyt Sherman Place in Des Moines, Terrace Hill (the Iowa Governor's Mansion), Salisbury House (an Elizabethan manor featured on America's Castles) — and many more! We take great care in honoring the historical integrity of such venues and their collections of museum pieces and antiques. In writing *Forbidden Territory: A Night Cruise to Rum Row*, we have spent a decade carefully researching the history of ocean liners.

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Who We Are

PALLADIAN Interactive Theatre, LLC

PALLADIAN Interactive Theatre extends the traditional dinner theatre concept to include not only the dinner and the theatre, but also an opportunity for the audience to participate as performers. There are no lines to memorize, and each drama never ends the same twice — because participants improvise their lines while attempting to achieve the goals outlined in their Folio and Playbook.

Playwright Robert Cook sums it up: “We’ve gotten to know the characters so well, and yet they always surprise us. Every group of guests plays it completely different.”

The dramas are based on the assumption that there is a little actor in everyone, and we have been proved right time-after-time! Our audience/actor participants have included ordinary people, mayors, top corporate executives, U.S. Senators, Congressmen, and a Governor or two — which goes to show that anyone can be an actor!

Most commercial “murder mystery companies” operate on a format where actors mingle with the audience members and stage a murder, after which the audience tries to solve it. Some of the audience gets involved, but a lot of them end up confused, and just sit around watching and trying to figure out what’s going on. Other companies use prescribed plots and give the audience members cue cards to let them figure out the mystery.

At a PALLADIAN Interactive Theatre mystery event, on the other hand, the audience members play *all the parts* (and frequently kill each other) — and our staff ends up trying to figure out what all is going on! At corporate gigs, it’s common for participants to want to kill the boss ...



Palladian Interactive Theater is a one-of-kind experience. There are any number of “Mystery Dinner” theaters that are, in essence, passive entertainment. The audience comes, watches a murder, and is part of the discussion as to whodunit. It is entertaining, but it is not engaging. It is not far removed from a film or TV show.

Palladian Interactive Theater’s methods are different. There are a few staff actors, but usually not in major parts. They help instigate. The audience does the acting. It’s more like “cops-and-robbers for grown-ups.”

Audience-Participants attending an InterDrama mystery event are given a part to play, props, motives, and information. The attendees are not VIEWING the show, they are PART of the show. The careful crafting of the scripts allows guests to take as much or little part in the show as they like. Therein lies the first secret of the theater’s success.

Some people want center stage and the spotlight. Others prefer the role of spear-carrier. Those who wish to be active can be. Everyone can come in costume and carefully research their parts. They can have the fun of being a full participant. Those who wish a quieter evening can have that, too.

However, with so many people wanting center stage and a spotlight, you'd have to have three-ring circus to make it work. That's what Palladian Interactive Theater provides. Each show contains multiple story lines. The characters, goals, and authentic props are woven skillfully to make the evening's entertainment. While any given character might be central to one or two storylines, he may be peripheral to a few others.

Here lies the second secret of Palladian Interactive Theater's success: the ringmaster of this mystery circus. Alan Lance Andersen serves as Master of Ceremonies and Referee, but has no role in any of the stories *per se*. Rather, he and his assistants referees answer questions, settle disputes, and provide hints to players who need a little help. He takes on whatever roles may be necessary to keep the story running. If someone calls the police, it is Officer Andersen that answers the call. If someone needs to know how much a cigar factory sells for, Andersen Realty provides the answer. He keeps the pot boiling, but never lets it boil over. With a fine hand on the throttle, he will provide a hint to one person who seems lost on the way to his goal, then drag a red herring across the path of someone else who is about to reach his goal too soon.

Finally, at the end of the evening, he acts as "Master of Ceremonies" at the Cast Party, where awards are presented and all secrets are revealed. Mr. Andersen's infectious enthusiasm and good humor inevitably bring the evening to a rollicking conclusion.

David Gene Reed
MacTank



FORBIDDEN TERRITORY

*Escape into another Time and Place: into the Era of
Rum-Runners, Flappers, and Bathtub Gin.*

Soft focus your eyes back to 1929, don a fedora and wide tie, and tell the Purser you want an outside cabin on the Boat Deck. Prohibition has been in effect for nine years, and bathtub gin is a national craze. The stock market is booming.

One reason that Americans like to be on board ship in the 1920s is that they can get drinks there. Cunard's regal *RMS Mauritania* has been repainted white and sent on weekend 'cruises to nowhere' — escapist voyages out to sea. *RMS Berengaria* is sent on \$ 50 cruises, known as 'booze cruises,' from New York up and down the coast of Nova Scotia.

Ocean liners are the playground of the rich and famous. But to ordinary Americans, an impression exists that the great steamships are to them "Forbidden Territory."

Tonight, gangsters, flappers, socialites, spies, and federal agents are gathered on New York City's most fashionable floating nightclub, *Forbidden Territory*.

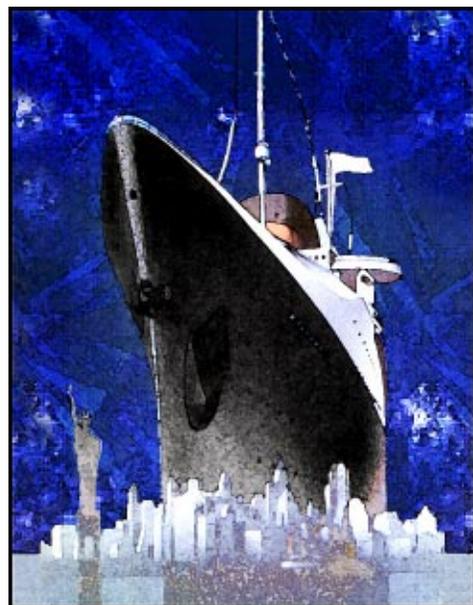
Rum runners ply the moonlit waters between Rum Row and Long Island. Lovers sway to the music of the ships' orchestra. International spies hold forbidden rendez-vous on the Promenade Deck. And the nobs of Manhattan society are planning the upcoming social season.

You are cordially invited to *Forbidden Territory*, where flappers rub shoulders with debutantes, cat burglars survey their prey, and gangsters mix with high society nobs. Money talks — and sometimes it whispers "murder."

PALLADIAN Interactive Theatre takes its unique concept of audience-participation theatre to sea for an incredible re-creation of the Last Night in the Roaring Twenties.

Explore the actor within you.

Who knows ... *you might knock 'em dead.*



Forbidden Territory: A Night Cruise to Rum Row

CAST 2009

◆ **“Bathtub Murder”** { DRAMA }

Alice Driscoll
Gordon Kingsley
Jack Gaskill
Linda Fitzgerald-Burton /
Madeline Le Carré
Miriam Kelley
Richard Driscoll

◆ **“The Chinese Parrot”** { DRAMA }

Agatha Templeton
Augusta Wolfe
Dick Pettigew
Dorothy McKinney
Edward Chandler
Emmaline Pettigew
Mark Legion
Nigel Guttman
Paul Constantine

◆ **“Espionage & Spies”** { DRAMA }

Geoffrey Howlett
Lila van der Linden
Naomi Bates (Olga Von Bork)
Nick Chambers
Peg Jones (MaggiedSinclair)
Victor Trueman Liebowitz
Tom Carpenter

◆ **“Stockbroker and Dentist”** { DRAMA }

Dr. William Keldane
Edward Enrico
Geraldine Wheeler
Linda Pendleton (Nick Perdation)
Stanley Bartholomew
Woodford Howe

◆ **“The Missing Manuscript”** { DRAMA }

Agatha Templeton
Alfred Bennett
Arlene Astor
Augusta Wolfe
Betty Morgan
Blanche Montgomery
Dr. William Keldane
Graham Powell
Hon. Howard Krabbe
Miles MacPherson
Nigel Guttman

◆ **“The Mad Girl”** { DRAMA }

Dr. Elizabeth Hawkins
Dr. Graham Powell
Eleanor Phelps
Joan Carter
Josephine Crane
Lord Philip Eaton
Mary Powell
Patricia Crane
Peaches LaRoux
Rama Shadd
Michelle Sainte-Claire

◆ **“Missing Diamonds”** { DRAMA }

Bob Crocker
Bruno Cabrini
Millicent Coleman
Janet Christy
Yvette the Torch Singer

◆ **“Chapaquiddick”** { DRAMA }

Hon. Howard Krabbe
Lori Michels
Ruby Taylor

◆ **“The Godfather”** { DRAMA }

Betty Genovese
Bruno Cabrini
Jason Cardonna
Mary Lou Kramer
Doris Payne
Frank Elliot
Freddie Matthews
Robert Ackerman
Roxanne O'Malley
Theresa Giovanni
Yvette the Torch Singer

◆ **“Scotland Yard”** { DRAMA }

Anthony Burke
Antonio “Weazel” Puccini
Ian Deutch
Jennifer Kane
Mike Shagnassey
Mayor Howard Krabbe
Torrance “Chauncey” Malone
Widow Melbourne

◆ **“Daddykins”** { COMEDY }

Bee-Bee La Fontaine
Daddykins
Luigi Sotello

◆ **“Voodoo Orchid”** { COMIC DRAMA }

Agatha Templeton
Arlene Astor
Augusta Wolfe
Miriam Kelley

◆ **“The Bona Fide Forgery”** { DRAMA }

Agatha Templeton
Augusta Wolfe
Mike Shagnassey
Simon Montpelier

◆ **“The Woodstock Boodle”** { TREASURE HUNT }

Andrea Cutter
Honorina Woodstock
Howard M. Woodstock
Morris Cutter

◆ **REFEREES & STAFF**

Interactive Drama

PALLADIAN Interactive Theatre has been producing audience-participation events in the United States since 1987. Owners Alan Lance Andersen and Robert Alan Cook write the scripts and supervise the productions. Both playwrights are professional members of Mystery Writers of America.

PALLADIAN Interactive Theatre extends the traditional dinner theatre concept to offer much more than just dinner and theatre. It also gives the audience an opportunity to participate as performers. It's more like stepping through a time machine than attending a theatre event. There are no lines to memorize, and each drama never ends the same twice — because participants improvise their lines while attempting to achieve the goals outlined in their Folio and Playbook.

Reality Theatre™

The growing popularity of “reality television” programmes suggests that there may be considerable public interest for our “Reality Theatre™” format events, in which participants are involved in a costumed, historical re-creation of a bygone era. This project would comprise a multiple-day event aboard ship culminating in an evening performance of our interactive Prohibition-era dramatization: *Forbidden Territory: A Night Cruise to Rum Row*.

Forbidden Territory includes elements of mystery, intrigue, romance, suspense, and adventure — all the ingredients of a Golden Age of Mystery novel. Audience members have the opportunity to become Roaring 20s characters in a number of dynamic and complex mystery plots. It is a world of gangsters, flappers, federal agents, spies, truck drivers, waitresses — everyone from the wealthy down to the speakeasy waitresses.



The show is set during the Autumn of 1929, and we have a facsimile edition of the *New York Globe Dispatch* with real news stories from that year along with fictional ones incorporating clues to the mystery plots in the show. We also have reproduction historic “stage money” banknotes, cheque books, and stock certificates.

For more information, please visit our *Forbidden Territory* website at: www.interdrama.com/ft/

“In traditional theater, the audience assumes a reactive role, responding to the performance in a passive fashion,” writes Jeff Wirth, author of *Interactive Acting: Acting, Improvisation, and Interacting for Audience Participatory Theatre*. “Interactive Theatre expands the experience of the audience by offering them a proactive role, in which they are invited to join as a collaborator in the creation of the performance.”

Interactive Drama

“Interactive Theatre combines the richness of rehearsed material, the spontaneity of improvisation, and the empowerment of participation,” writes Wirth. “It draws on acting and improvisation techniques, as well as techniques unique to the interactive form.”

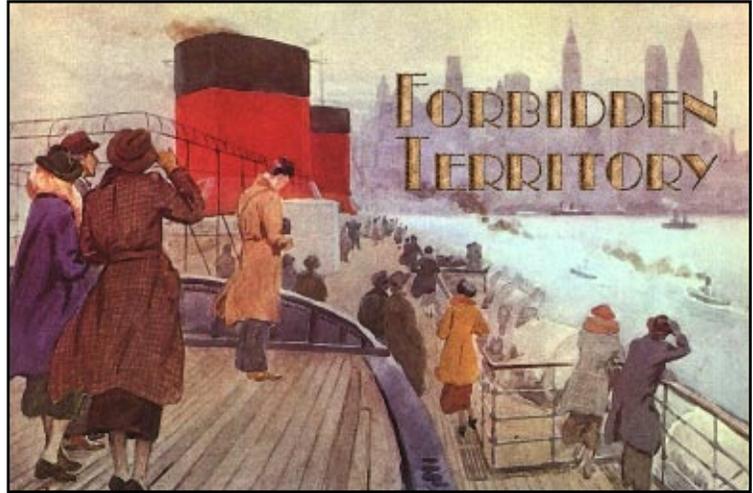
PALLADIAN Interactive Theatre’s “Reality Theatre™” concept is to market travel, lodgings, fine dining, and participation theatre in one comprehensive package. We hope to work with airlines, travel agencies, and local entertainers. We plan to hire a dance instructor to teach the Charleston, the Black Bottom, and the Varsity Drag to participants and to put on a floor show during the dinner. On longer cruises, there will also be a treasure hunt plot with REAL TREASURE.

John Kennedy Melling, former editor of the British Crime Writers’ Black Dagger series, author of several mystery-related books, drama critic, and BBC broadcaster, said of *Forbidden Territory: A Night Cruise to Rum Row*: “My first impression was of the immaculate way they have prepared the package. The clever way the authors mingle eleven compact stories held together, a winning use made of period characters, names, and plots make for a compelling production, unique indeed. I stress the uniqueness, because while there are mystery companies in the States and more here in England, they are all based on only one story. I know of NOTHING here remotely approaching this scheme. TERRIFIC!”

Gangsters and Hard-Boiled Detectives

Forbidden Territory: A Night Cruise to Rum Row is an audience participation Interactive Mystery Drama set aboard an elegant ocean liner in the year 1929, and is a re-creation of the Prohibition cruises formerly conducted aboard the *RMS Mauritania* and *RMS Berengaria* in that era. The event is held in costume, with participants playing the parts of gangsters, flappers, waitresses, federal agents, spies, entertainers, and corrupt politicians; each with his or her own secrets and motivations.

Participants each receive a Folio and Playbook ahead of time with a detailed description of their character's background, goals, and resources. There is also information on the Roaring 20s Era, a summary of historical events of 1929, a dictionary of gangster slang, a glossary of flapper slang, and a list describing all of the other characters.



It's more like stepping through a time machine than attending conventional theatre ...



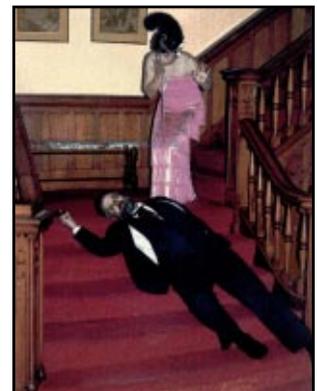
There are a number of plots unfolding simultaneously, and each participant may be involved in one or more of these plots. The roles are arranged in order of difficulty, from simple parts which require little experience to major roles which are much more challenging. We also have a few "Supporting Characters" parts for people who think they just want to watch. (Interestingly, many of these spectators get caught up in the plots and wind up playing important parts in the story!)

Forbidden Territory can be staged on relatively short notice aboard any cruise ship or ocean liner. It can be a multiple-day event on longer cruises or a single evening dinner theatre on short cruises. On the longer cruises, we incorporate a treasure hunt as part of the plot with REAL TREASURE as the prize for whoever finds it — and survives to tell the tale.

When this interdrama is produced as a corporate party, we find an interesting dynamic in which executives become highly engaged in the mystery plots, competing with their co-workers to win the spoils — or to perhaps "murder their boss." This form of tightly-scripted interdrama has been popular with corporations, private groups, and fund-raising organizations in the United States since 1987.

The show features such props as cap guns and holsters, handcuffs, police badges, spy documents, facsimile stock certificates, stage money, and even a replica Thompson submachine gun in a violin case. (We recognize that replica or toy guns may or may not be allowed aboard the cruise ship).

Hosting *Forbidden Territory: A Night Cruise to Rum Row* aboard a cruise ship creates a perfect hosted event for any cruise venue.



Partnerships for Reality Theatre™

Responsibilities of the Various Parties

THEATRE — PALLADIAN Interactive Theatre, LLC. will assist the Marketing Partner and/or Host by making ourselves available for interviews and other promotional opportunities. We will also make available our website and provide printed promotional information.

We will co-ordinate the activities of the various service providers, including airlines, cruise agencies, your catering people, and local entertainers, actors, musicians as needed.

PALLADIAN Interactive Theatre, LLC. will provide a Master of Ceremonies and Referees as needed for each performance. We will train production staff to take over the Master of Ceremony and Referee duties when we are not personally available.

Participants receive their Folio and Playbook several days or weeks in advance of the event, and we are available to answer by telephone any questions they may have. We will provide props for each performance including stage money, name badges, and other documents as needed, period magazines, and Award Certificates for Best Costume and Favorite Character. We will also provide individual props required by certain characters (such as badges and handcuffs for police officers).

VENUE — The venue is the physical location where the show takes place — which for *Forbidden Territory* would be a cruise ship or ocean liner. The ship will need to have dining and kitchen facilities for groups of up to 90 people.

Janitorial cleanup after each show will be the responsibility of the venue.

The venue will provide general liability insurance coverage for each production.

LODGING FACILITIES — From 30 to 80 participants take part in each event. Additional lodgings will be necessary for the production staff. It is important that your staff recognize the nature of the historic re-creation and “get into the act.”

MARKETING PARTNER — Marketing firms, cruise agencies, event planners, travel agencies, or the vacation marketing arm of a transportation company (*e.g.* airlines, cruise ship lines, etc.) represent the various types of organizations that may function as a marketing partner.

PALLADIAN Interactive Theatre will work with the marketing partner to develop and implement marketing strategies, identify ideal client profiles, book groups to attend interactive theatre events on board ship, develop publicity and promotional activities, and co-ordinate the activities of the other parties in the interactive theatre event.

For group events, the marketing partner will be responsible for contacting potential client corporations and organizations and conducting negotiations among the various parties involved. For general admission shows, the marketing partner will promote and sell tickets. PALLADIAN Interactive Theatre will supply the marketing partner with promotional and public relations materials.

HOSTING ENTITY — In some cases, a local organization may act as “host” to the event. This may be, for example, local non-profit agencies hosting *Forbidden Territory* as a fundraiser, tourist bureaus, chambers of commerce, convention and visitors’ bureaus, literary groups, churches, or other types of club.

Such organizations will primarily be responsible for helping publicize the event (non-profit groups can frequently get free media coverage), helping coordinate the event with local merchants, helping solicit funding, and providing volunteers to help out with the production.

TRANSPORTATION PARTNER — Airlines may be interested in offering packages to participants if we bring them enough added revenue.

SPONSORS — It is possible that corporate sponsorship or patronage might be located to help fund some of the startup costs. For instance, businesses in the point of departure city can take out ads in the *Globe-Dispatch* newspaper.

SERVICE PROVIDERS — We hope to work with airlines, railway and bus companies, travel agencies, caterers, innkeepers, and local entertainers. We may also work with actors, and musicians to provide a reasonably authentic re-creation of Victorian life. Reality Theatre™ has the potential to bring tourism into the community, thereby creating jobs for performers and revenues for local merchants.

Some questions for answers:

◆ Does the set-up involve nails, screws, or glue to the walls or woodwork of the venue?

Absolutely not. PALLADIAN Interactive Theatre has the utmost respect for the venues. Most of our Interactive Dramas take place in historic buildings; we appreciate their value and would never do anything to damage or degrade them. While some of the buildings we have used in the past were not of the same grandeur as a cruise ship, many of our past venues were castles and mansions with valuable antiques and historic architecture. We are pleased that over a period of twenty-two years, we have never had any damage or serious injuries at any of our events.

◆ Is the staff of the venue expected to help in any way apart from serving food, drink, etc.?

No, we do not expect the staff of the venue to do any more than the basic service functions. However, if they *want* to involve themselves in the show, we certainly encourage them to do so. In past shows, venue staff have delivered anonymous messages to participants; slipped “Mickey Finns” into participants’ drinks; and eavesdropped on participants and/or blackmailed them at another’s request. Venue staff are welcome to participate as much or as little as they feel comfortable doing.

◆ Is it compulsory for all members and guests present to take part?

Not at all. Participants who do not want to play a difficult part or who would prefer to just sit back and watch can simply choose to do so. There are also a certain number of “Supporting Characters” which do not have any individual descriptions or goals. Participants who choose a Supporting Character are free to make up their own personas and to become involved in the play however they see fit. Some will choose just to watch; others may get deeply involved in the plots.

◆ Is there any danger from the use of toy weapons such as cap guns?

No. We have never had a problem during any of our Interactive Dramas in over twenty-two years of productions. Any weapons — toy or otherwise — which could conceivably cause real injury are *strictly prohibited* during our shows. Toy weapons other than cap guns must be approved by a Referee prior to the start of the show. Some venues may not allow even toy weapons, and we will respect that ruling where applicable.

◆ Is there any chance that a guest may suffer embarrassment?

We would never do anything intentionally to humiliate anyone. Of course, we have no control over things a participant may do on his or her own that may prove embarrassing (such as getting shot while trying to search another participant’s coat pocket) — but the rules are explained in advance during Orientation that if you are killed, you must stage a realistic death scene. Participants are aware of this possibility from the beginning. We have had people ruefully admit that they should have known better than to steal the diamonds from an international spy, but that’s all part of the game.

◆ Does the event adhere to a strict time-schedule?

The duration of the interactive theatre event is flexible, but usually falls within a predictable timeframe. For single-evening productions, participants typically arrive between 5:30 and 6:00 PM and there is a half-hour orientation during which they receive last minute materials and props, after which the Master of Ceremonies answers questions and explains the rules. Once the show has started, it takes approximately an hour for the meal to be served. Murders are not allowed before 9:00 PM and the final “curtain” is usually between 10:00 and 10:30 PM. The Cast Party which follows the interdrama typically takes about an hour, and participants frequently like to stay longer to interact and discuss their favorite experiences.

For multiple-day Reality Theatre™ events, participants may be in character for the entire time — and there will be no strict time schedule until the final evening, which will follow the time frame of the above-described single-evening production.

◆ Are the areas “out of bounds” for the participants made clear to staff and guests at the outset?

Absolutely. We work with the venue staff during the planning stages of the event to determine which areas will be used and which will be out of bounds. These limits will be explained to the participants as part of the Orientation at the start of each show.

◆ **How much time is needed to set up the show?**

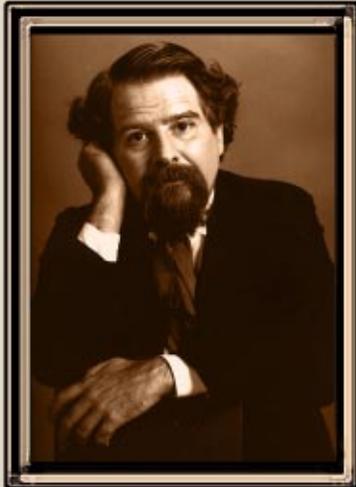
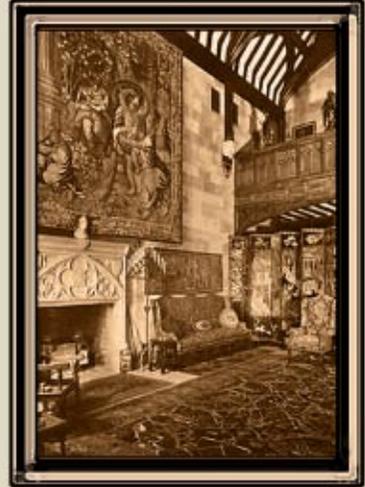
It usually takes the caterers and venue staff two or three hours to set up for a dinner party, and our staff generally does the theatre preparations during the same time period.

◆ **What furniture is needed?**

Some of our shows require specialty props — which will be provided by PALLADIAN Interactive Theatre. In general, the existing furnishings at the venue are quite satisfactory. We have a couple props that need to be set up in public areas of the ship (a potted artificial plant, for example), and for productions that involve a treasure hunt, we will need a secure place to hide the treasure chest.

◆ **Is a contract clearly set out and agreed at the outset covering cancellation, insurance, etc.?**

Yes. In fact, our contract even provides for fill-in actors to cover for participants who don't show up at the last minute. Our liability insurance works in tandem with the insurance of the venue and caterer. In the case of multiple-day Reality Theatre™ events, our company supplies travel insurance covering trip-cancellation, emergency medical evacuation, and lost luggage as part of the event package price.





Testimonials

“A terrific personal experience, giving participants a truly stimulating involvement in theatre.”

*Martin Limbird
Iowa State University*

“A delightful and stimulating intellectual exercise.”

*Raymond A. Cornell
Licensed Private Investigator*

“This is not the stuff of the couch potato ...”

*Finn Bullers
The Ames Daily Tribune*

“I anticipated a lot of fun, but think I got much more than I bargained for ... I’ll be laughing about some of the happenings for a little while to come!”

*Wendi Taylor
John Deere Credit Union*

“The plot’s more twisted than the cobwebs in an old lady’s attic ...”

*Lori Nillis
The Daily Freeman-Journal*

“Oh, the pagentry of it all!”

*Cindy Gabbert
SCCLP*

ALAN LANCE ANDERSEN

President and Director

Palladian Magic Emporium, LLC. • Palladian Interactive Theatre, LLC.

VITÆ

Alan Lance Andersen is president and director of Palladian Interactive Theatre, LLC. The company extends the traditional dinner theatre concept to include not only the dinner and the theatre, but also an opportunity for the audience to participate as performers.

Mr. Andersen's company hosts dramas in restored Victorian mansions, turn-of-the-century private clubs, and elegant historical hotels — complete with authentic costumes and props. Beginning in 2010, he will be offering carefully-researched interactive drama events aboard cruise ships. *Forbidden Territory: a Night Cruise to Rum Row* is a re-creation of a 1920s prohibition cruise. It's more like stepping through a time machine than attending a conventional theatre.

Mr. Andersen appeared as Master of Ceremonies at the Theatre of Interactive Drama's productions of *Speakeasy*, *Mystery of the Maltese Falcon*, and *Mystery of James Edwyn Wakefield* at Salisbury House castle in Des Moines as fundraisers for the Salisbury House Foundation. He was Master of Ceremonies at Palladian Interactive Theatre's *Wakefield* production in Galena, Illinois, and at numerous other venues around the Midwest.

Over the last eighteen years, he has portrayed the Black Forest Father Christmas throughout Iowa and Illinois during the Holiday Season. A feature article about Mr. Andersen appears in the 2002 *Better Homes and Gardens Santa Claus Collection*. He has appeared as the Mad Hatter in "A Mad Tea Party," as Oliver Hardy in "Oliver's Birthday Picnic," as the Lord High Sheriff of Salisbury at the Iowa Renaissance Festival and "The King's Banquet," and as Master of Ceremonies at *Speakeasy* and *The Mystery of the Maltese Falcon* over the past twenty-two years. He has worked as a semiprofessional magician, has taught classes in magic and dulcimer, and has worked as a professional storyteller.

Mr. Andersen is the author of the following interactive dramas and festival plays:

Forbidden Territory
Speakeasy
The Mystery of the Maltese Falcon
The Mystery of James Edwyn Wakefield
Murder at the Penthouse
Murder at Dugan's Reef
The Hole in One
"A Mad Tea Party"
"Oliver's Birthday Picnic"
"The King's Banquet"
"Barcelona"

And has written the following books and stories:

Rumpots, Crackpots, and Pooka-Mazed Halfwits
The Whispering Mage
Dinner With The Archmage
The Frost Haint of 'Possum Hollow
How To Buy Back-Tax Properties
Forgotten Magics
Wimbleton of the Forest
The Mad Tea Party and Other Festival Skits
"Tales of the Hoofengoofers"

His puzzle/history article "Spy Gadgetry: Espionage Equipment Designed to Fight Hitler" appeared in the April 2000 issue of *Games Magazine*. His two-part puzzle/history article "The War Magician" appeared in the October and November 2003 issues of *Games Magazine*. "The Jade Professor" appeared in the March 2008 issue of *Games Magazine*, and "Lewis Carroll and Alice Play Call Our Bluff" was in the July 2009 issue. A puzzle-article about the Wizard of Oz was recently accepted by *Games Magazine* for future publication.

He is president of Palladian Magic Emporium, LLC.; is a roster artist with the VSA Arts of Iowa program; and has taught classes in magic as part of the VSA Artist-in-Residency program. He has also performed magic at various Iowa venues thru VSA. He is developing "Have Magic Will Travel," a magic class for children to be taught aboard cruise ships.