



Volume 5, Issue 4

12 April 2016

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Words from the Secretary

Craig Colombel

April 2016 – accolombel@zipcon.com

A lot of new things are happening with the club. If you have not been to a meeting lately come and see the changes. Also plans are being made for the club to put on the 3 of Hearts. Now is your chance to put on a magic convention. If you are performing or have performed let me know and I will put it into the newsletter. Also if you have some thoughts you will like to see in print send it to me. Send the articles to accolombel@zipcon.com.

Also it is that time of year again Time to pay your dues. The cost is \$25 (for a single membership) or \$35 (for a family membership). Help support your club. You can send your membership dues to:

Craig Colombel

509 So 165th St

Burien, WA 98148

Make the check out to NWRF

Ring of Smoke Report

The Ring of Smoke meeting was held on April 3rd at Shawn O'Donnell's and hosted by Ralph and Mark. A large group of kids showed up on a beautiful day outside. Ralph demonstrated a great effect using multiple bowls, where one was apparently filled with water. Using a process of elimination by spectators, each selected bowl was eliminated, resulting in only one bowl remaining, which miraculously contained water. Mark and Ralph discussed presentation ideas and theory behind the effect. The kids jammed together and showed off their most recent effects, including card effects by Ben and Theo and mystifying Rubik's cube work with Otto. All in all, a fun time and a great learning experience.

Ben and Marty

President's Message Ralph Huntzinger

Hopefully we'll have a rewarding meeting even if there is no theme. Themes are useful to those who want to work on something to perform at the meeting and need an idea; however, our performance segments (and discussions) are open to all topics so I'm pleasantly surprised when most sharing is theme related. No one has volunteered for the Theme Team which has resulted in no themes for April, May, and June. Why don't you volunteer, it is a simple assignment?

You also get my opening performance and possibly closing performances for pretty much the same reason — no one volunteering to head up arranging opening and closing performances. Why don't you volunteer, this is a little more challenging since it involves asking, getting commitments, and reminding people to prepare performances? However, the opening and closing performances are routines that someone has worked on a lot so they should not be the same as performing a work in progress, a work where feedback and suggestions are requested, and a work that is "just of interest to see if it works".

No scheduled teach-in, again ... why don't ...? The Cook's Challenge team is operating quite well even though absences at the meeting have come up. With three members on a team, it can still operate at a meeting with only one-member present — the work is done outside meetings.

Following our librarian's "challenge" and my questioning of "what are you reading", I'm working through Steinmeyer's "Device and Illusion" thinking and identifying with his emphasis on "plot" as compared to "structure or story-line". This is going to lead me back to examining Vogler's "The Writer's Journey". Both of these are related to my getting back into creating a new show instead of applying most of my time writing and researching The Book. Steinmeyer's "Black Confetti" is slated for the show — following the plot of 15th century thought/explanations are often opposite to 21st century thought/explanations. Vogler will probably direct me back to Campbell's work on mythic structures and archetypes for suggestion of ways to present effects in a universally understandable way. I've been holding off reading Burton's "1001 Arabian Nights" for suggestions while I enjoy reading Rice's "Captain Sir Robert Francis Burton". The "Nights" will suggest story-line or approaches to effects, the biography of Burton gives me deep background on a piece I'm reworking about the "Indian Rope Trick". Besides Steinmeyer and Rice I'm enjoying Eastman's "Enjoyment of Laughter" which will lead me to re-looking at Ryan's "The Art of Comedy, Getting Serious About Being Serious". Eastman is recommended by Tarbell. A basic though of Eastman is that humor (and not always comedy) works by leading someone in one direction, suddenly changing directions, and doing it with the audience's realization that you are "kidding". Magic basically follows the same path, displacement, wonder.

I'm looking forward to working with the team that is exploring "strolling outdoor magic opportunities"; farmer's markets, street fairs, and large group activity fund raisers are more popular now that the outdoor weather is warm/hot.

And I'll remind those of you with "unused treasures" in your magic drawer, closet, room, or storage shed — perhaps re-purposing them to club members either as give-away, Cook's Challenges, or auction items (we're going to have an auction? perhaps) is an excellent way to spring clean. I'm sorting through 50 years of treasures attempting to find new homes for mysteries instead of just trashing or stumbling over unwanted items.

Also think of when a picnic with family, friends and magic might be suitable for our social event this year. (A planning team, why don't you volunteer?)

A Ramble though Who Am I (on stage)? By Ralph Huntzinger(Zinger)

More thoughts from Ralph Huntzinger's blog post. As before I have printed parts of the post, the reader is encourage to go to Ralph's blog(<http://magickhappens.com/wp/?p=1107> and read the whole post.

I'm an advocate of having a distinctly different persona or character when I'm performing compared to when I'm conducting my day-to-day activities. Zinger comes alive when I'm in front of people in character and otherwise fades away. I'm not a "24/7 magician." Of course my thoughts about magical details are present but the outward manifestations characterizing them are not exhibited.

Ralph Huntzinger describing and demonstrating is quite different from Zinger performing. ...

This distinct persona approach is deliberate and allows me to focus on crafting an "illusion" without the nagging distractions about self-image. Most of us have to function as both director and actor, this approach makes it easier to do both separately. Other performers advocate "just be yourself" although they assume you are emphasizing aspects and hiding others. "Emphasizing some and hiding others" is an essential assumption of this viewpoint.

Ignoring the extremes of approach, let's concentrate on the issues of "Who are you when you perform?" Hopefully you don't just answer, "I'm me" — that's too simple and completely avoids a major aspect of performing. A better restatement would be, "How would the audience describe the personality in front of them?" What matters when we present magical effects is how the audience perceives and views the performance, how they remember and describes you is of utmost importance. You (as a performer) should and must be able to explain in detail how you want them to describe who and what they see. Performing magic automatically casts you in the role of acting as someone that you are not, you claim (by some means) to be able to perform things that are not possible or rather impossible — unless you have a messianic delusion, you are acting and convincing the audience that you are "someone special".

We all know who and what we do on stage so it may seem obvious, however it is extremely helpful to actually write down what you assume the audience will say. In generalities I might write something like: 6' tall, 175 lbs., white hair, beard, tall and erect, slim, intelligent, witty, professional, gentle but stern, experienced, articulate, in control, uses archaic and stuffy British mannerisms, etc. There's a lot left off but let's move on to what the audience sees: old, slightly hunched over, white hair and beard, deliberate movements, egotistical, confused when the unexpected happens, etc. Some of the differences in descriptions are a result of deliberate characterizations which I don't immediately think about and some come from the fantasy of "How I see myself" and "How the audience sees me"..... We know that changing what we do affects the audience's perceptions — that's why we spend so much energy and time on the mechanics of "misdirection". We work on making sure the audience perceives what we want them to remember but often we limit that intense introspection to the movements around mechanics. The larger and more pervasive perception revolves around the actions, movements, behaviors, and other aspects of character. If you want the audience to perceive "you", you still have to work on emphasizing some aspects and hiding others when you are the on-stage you. Who are you on stage?

Realistically comparing internal desires, external actions, and what the audience tells you allows you to see what actions can be changed. How to identify and change on-stage behaviors beyond writing down what you want is another topic. Looking at candid pictures (the ones you would not like published), viewing different camera positions of videos (attempting to shuttle ego to one side), and consulting qualified "friends" (who can act as helpful directors) are three ways.

Review of That's Impossible Presents by Tom Payne For March and April

On March 12, 2016

That's Impossible Presents started with an hour of close-up magic by Tim Flynn, Aaron Wheeler, Xakary, Leland Hirschman, Eric Runquist and Andrew Jensen. The audience included a group of magicians from Jeff McBride's lecture and even McBride himself.

Tim Flynn as M/C got things going with coins and knitting a silk and changing it from yellow to blue.

Aaron Wheeler did an egg squeeze, Professor's Nightmare and a thumb-cuff routine. He borrowed a dollar and made it appear in a lemon. He pushed a sword through a volunteer's neck and then took a signed photo, tore it and restored it assembled inside out. He closed his set by making a paper rose and, with the help of a young lady, made the table it stood on float in the air.

After the intermission, Xakary the Magician started with the Naughty Wand, a wand that misbehaved by moving when it shouldn't. He then showed a board full of color words; yellow, blue, red, etc. The words were printed in different colors. For example, the word "red" would be printed in green ink. Reading the colors by name was easy, but reading the colors by ink color was much harder until he showed us the secret. I was sworn to secrecy, so I can't tell you how.

Xakary's next trick was a torn and restored napkin followed by the Rolling Pin of Death. He tried to recruit a new pirate crew by having recruits lie to him about items from his treasure chest and then closed with torn & restored newspaper.

It was an entertaining evening of magic.

The next That's Impossible Presents will feature Rich Waters and Master Payne on April 9th. Doors open at 7:45 PM at Delancey's on Third. 810 N. 3rd St., Renton, WA 98057. Tickets are \$15 cash at the door or \$16 by credit card: online, by phone or at the door.

Facebook: Thats Impossible Presents or thatsimpossiblepresents.com or email: tom@thatsimpossiblepresents.com or phone 206-900-6354

That's Impossible Presents April 9, 2016

The April show had Andrew Jensen, Eric Runquist, Joshua Lamb and D'Orr performing table-side close-up magic in addition to the main performers. A group from Events & Adventures was in the audience.

Tim Flynn was the Master of Ceremonies when the rumor began that MC Trickey was in the house. We managed to get him to perform a couple of his famous Rap Magic routines to start things off. First was a color changing silk cylinder and then a brightly colored Chinese Stick routine.

Tim returned to the stage to perform his own Chinese Stick routine and introduced Rich Waters (aka MC Trickey). Rich began with the Invisible Deck and then juggled balls while playing the kazoo. Next was a Riggs Ropes variation of Professor's Nightmare and then Hold It Buster. He produced several large boxes from his empty Bunny Bag and closed with "the original words" of Dr. Seuss' One Fish, Two Fish, Red Fish, Blue Fish, as a silk routine.

After intermission, Tim Flynn had the audience watch him "do nothing" for a few minutes and introduced Master Payne. First we saw Master Payne's Bunny Duck Trick which was followed by the Baby Gag Prediction. Then Powers of Darkness led to an egg bag routine. He finished with a Trip to Cancun, wherein a photo of his lovely assistant in Cancun actually produced the spectator's card while losing her bikini a piece at a time.

The next That's Impossible Presents will feature the mysterious Raymond and Jeff Evans on Saturday, May 14th. Doors open at 7:45, close-up tableside until 9:00 and then the two stage performances. Tickets are \$15 each and can be purchased in advance by phone or online. Phone 206-900-6354, email

tom@thatsimpossiblepresents.com. Facebook: "thats impossible presents" and website

www.thatsimpossiblepresents.com. Links on Facebook and website will take you the online store to purchase tickets, or take your chances and buy them at the door of Delancey's on Third at 810 N 3rd St., Renton Washington 98057. Food and drink available during the show.

IMAGE by Evan Reynolds

This column is all advice on image (next month will carry this into marketing!) Most of this is probably common sense, but I see a lot of people not doing these things - so it may be worth a column!

The first basic rule is YOUR image. You have one, whether you've thought about it or not. Is it good? I've seen magicians who didn't shower and had significant body odor. Don't be that guy. And think about how you dress, and how you appear. I have come to view what I wear to shows as a costume. It is a suit I got from Macy's, but there's more to it than that. Before you get a suit, or whatever you get, stop and think about how you want to appear. Then stop and think about what you're going to wear - that will be the first impression you make, so find ways to make your costume support how you want to appear. I want to appear like a slightly old fashioned magician, for example, so I wear a three piece suit with a pocket watch and watch chain. The addition of a vest and a watch is small - but suddenly my appearance actually matches my character. Whether that's your image or whether you want tshirt and jeans - THINK about your image. It's the first impression your audience has, and it should have more thought than grabbing a tshirt, or just grabbing a random suit. If you do want a tshirt - which tshirt? What's the art on it? Does that art support your performance style?

To give another example, I once went to a lecture for an up and coming magician. He came in wearing torn shorts and flip flops. I'll be honest, he spent the first ten minutes of the lecture just overcoming his image. He was talented enough that he did - but do you really want to spend the first section of your show just overcoming your own image? (I saw that lecturer again a few years later. He was dressed VERY differently - and the first impression he gave off that time was exactly what it SHOULD have been.)

Next is your show image. It should be consistent - both with itself, and with your image. If you dress in a western suit and have show props with an oriental motif - that's just confusing. Pick an image, and make everything match it. If your first prop is wood, your second is plastic, your third is chrome, and your fourth has that oriental motif then does that really make sense? Now if this is a story about how you went to China then OK - but then you've made the prop match your character through script.

If you have a backdrop - does the color of the fabric go with your suit? It shouldn't be the same as your suit, you don't want to disappear in front of it, but the backdrop needs to also seem like it matches the show. Same for your tables!

Your marketing needs to match as well, from your business cards to your website to anything else you hand out. I love custom poker chips, for example, but I'm a family magician. Why would I use poker chips in advertising? One of these days I'm going to get a run of wooden nickels made, though. Those match, even if they aren't the things that catch my eye first.

Now I run a variety show - but the same logic goes. What's the show concept? Does the art and presentation match? Do my postcards, website, posters, and choice of acts match? Everything should line up, if it doesn't then you are essentially not selling the show you are actually performing. And I've learned that you can't do this art yourself and do a good job. It takes a graphic designer. You CAN do it yourself, but the difference between what you can do and what a professional can do is much vaster than you might realize. I didn't realize just how vast it was until I used a professional for the first time and realized just what a rank amateur I was at design.

It takes effort - but if things line up, then your marketing will actually give people a feel for who you are. When you walk out, you match what they expected and that's just where you want to be. And then when your props match, everything adds to who you are instead of being jarring and discordant. This helps create a cohesive show, start to finish, and THAT is a fantastic thing to have.

Evan Reynolds

<http://www.evan.org/>

COOK'S CHALLENGE

February 2016

By Jim Rodgers

Cook's Challenge – March

Our first Cook's Challenge performer at the March meeting was Andrew Olmstead.

Andrew started off talking about playing the piano, and the stretches and warm-up exercises that he does before he plays. After a quick demonstration of one warm-up exercise, he asked for a volunteer to join him in the front of the room for another. They both placed one of their hands palm down on the table. Keeping his hand flat on the table, Andrew rotated his arm until it could not rotate any more. He asked his volunteer to be careful, but do the same. Once they had both reached their limits, Andrew did something surprising: he reached down with his free hand and rotated his arm further. Then a little further. Then further. And then even more. At one point, Andrew asked the volunteer to reach over and help him rotate Andrew's hand even further. It looked like Andrew rotated his arm at least two and a half revolutions - maybe more. Andrew lifted his arm off the table and 'unwound' it. Neither Andrew nor his volunteer were injured in this demonstration.

Please be careful if you are going to try this. Before you do, you may want to get a DVD called 'The Twisted Arm Illusion' by Shinkoh Nagita. It's available through Meir Yedid magic (www.mymagic.com). A club member donated it to the club and it was given out as a Cook's Challenge item back in February. Andrew's performance grew out of watching the DVD. If he ever wants a refresher on the technique, he can just pop the DVD into his player, because he owns it for volunteering.

The two other Cook's Challenge volunteers from February's meeting did not make it to the March meeting, so we hope to see their performances next month.

Two new challenges were handed out at March's meeting for performances in April!

Magic by Andrew Olmstead

April 2016

Palm Reading Gags for Card Tricks – Andrew Olmstead

Presentation: Instructions for a card trick are read off a spectator's palm.

Effect: This article is not about the effect. Many effects can be introduced via this presentation. The example trick I'll be using is just a control of the card to the bottom.

Why I Like This Presentation: In the final joke this presentation sets up, the spectator has a chance to deliver the punchline for you. If they see the opportunity, the humor seems impromptu.

Credits: I think the gags are original, but let me know if you've seen this presentation somewhere. The control itself is the "convincing control", which is a refinement of the spread cull commonly attributed to Marlo and/or Jennings. Talk to me at the meeting if you want to learn it.

Script/Method: (Text in quotes indicates something you say. Text without quotes indicates an action by you or the spectator.)

1. "Let's take a break from card tricks. Have you ever had your palms read before?" Take hold of whichever hand the spectator offers.
2. "What day is it? In 2016? Let's look that up in the index" Stare at their index finger as if looking for the date. This is joke #1.
3. "Ah here it is. It says... 'See other palm.'" Take their other hand. This is joke #2.
4. "Here on your lifeline it says you're going to pick a card... Right now! Oh crap, quick, lest we upset the gods!" Joke #3. Spread the deck face down and have them point to a card.
5. Execute Marlo's/Jenning's convincing control. This moves the selection to the bottom of the deck while apparently leaving the card out-jogged.
6. "Let me see your palm again. It says you hold out the other hand palm up for the cards." Set the deck on the other hand with the non-selection still sticking out. "Perfect!"
7. Pause awkwardly while staring at the out-jogged card. "Dammut, this lighting... I can't read the markings on these cards." If the room is poorly lit, complain that it's too dark. If it's well lit, complain about the glare on the card's coating. With the appropriate timing, this is joke #4.
8. Tilt the deck a little and lower your head as if you're peeking at the out-jogged selection. Really, you sight their actual selection on the bottom of the deck. "What did you grab... Ah, ___ of ____." Miscal the card, reenforcing the card's position in the center of the deck.
9. Read the spectator's other hand for more instructions. "It says you square the card in... Good, what's next?"
10. "It says you're amazed after I find the card... Well how do I do that? Come on, that's not fair, you have an entire palm telling you what you're supposed to do, where am I supposed to find instructions like that?"
11. You're hoping they tell you to look at your own hand, thus completing joke #5. It might take a second for them to think of this, so look in between their fingers to buy more time. If they don't get it after a few seconds, just act like you had an epiphany and deliver the joke yourself.
12. "See this on my hand? It says that your card is getting heavier and heavier. It's sinking through the deck, and by the time I'm done reading this, I'll be able to find your card easily by looking on the bottom of the deck."
13. Slowly turn the bottom of the deck towards the spectator to complete the trick. If there are other people around, I recommend showing the spectator first before you show other people.

Trick or Treat in the Land of OZ

Gregory Ferdinand

Packet Trick with DVD instructions

\$19.95

Gregory Ferdinand

<http://www.magicofgregory.com>

A Wild Time in OZ

Reviewed by Payne

Halloween is a coming and if you are in need of a thematic effect this one might be for you. Mr. Ferdinand has created a bit of what he calls "Tabletop Theatre" that packs small but can play as big as you want it to be. Two spectators are enlisted to aid the magician in a bit of magical story telling. One is asked to say "Ding-Dong, Ding-Dong" whenever pointed to by the magician while the other is to exclaim "Trick or Treat, Trick or Treat" at the magician's request. A great deal of byplay can be engaged with this as the magician can instruct the players to say their lines with more bravado or feeling and pit one actor's abilities, or lack thereof against the others. Now that your Tabletop Thespians have rehearsed their roles the magician brings forth a new set of players in the form of five specially printed playing cards. Four of them sport a silhouette of a witch complete with pointy hat and broom and the fifth boasting a full color picture of a Jack O' Lantern. Since this is an OZ based presentation the witches of course are of the North, South, East and West yet we are told that the Jack O' Lantern card represents The Great Pumpkin instead of the more theme appropriate Jack Pumpkinhead. None the less the four witch cards are set down on the table. Two face up and two face down. And with that the play begins. The pumpkin visits the first witch's house and rings the doorbell. This of course is where your assistants get to show their stuff. The first by going "Ding-Dong, Ding-Dong" as the Great Pumpkin rings the door bell and the second crying out "Trick or Treat, Trick or Treat" as the witch answers the door. The witch, being the evil sort of being she is refuses to give the pumpkin any treats and instead proclaims that she's going to have some nice pumpkin pie instead. An altercation then ensues at the conclusion of which the witch finds herself changed into a pumpkin.

This tableau is repeated three more times until the magician finds himself with five pumpkinhead cards.

Yes. It's simply a reworking of Peter Kane's classic effect Wild Card. But it has a holiday appropriate theme and the cards are well made. It's perfect for a restaurant or strolling entertainer and with minor adjustments to the script would play well for both adults and children audiences alike. The DVD clearly explains all the moves you need. An Elmsley and a Hammond count as well as a Mexican turnover and an O'ram subtlety – all very basic, easy to master card moves you should already know.

Though the instruction provided on the DVD are complete the promised script and written instructions that we are told are included on the DVD in text form are not there. To make up for this oversight the script has been printed on the back of the DVD case.

Mr. Ferdinand also provides us with a matching double backed card allowing for other card effects like the Two Card Monte to be accomplished with the witch and pumpkin cards.

So if you're in need of a fun, light hearted Halloween appropriate effect that doesn't try to summon forth the old ones or have disturbing dark occultish themes give Trick or Treat in the Land of OZ a try.

March 2016 MEETING

March – -- "There are more things in heaven and earth, Horatio, than are dreamt in our philosophy" Act I, scene 5 from Shakespeare's Hamlet suggest anything and everything except what is expected.

Once again the meeting started with a short performance by Zinger the Magick(Ralph Huntzinger). Using ropes and knots he told a story of a shepherd taking his two sheep to the market and how he was able to tie the sheep together. Separate and sell the sheep by cutting the rope, ending with no sheep and a rope with three knots in it. The shepherd ask Zinger for help and the knots were removed and the rope restored.

Andrew Olmstead performed a trick from the Cooks Challenge. Andrew informed us that he is a musician and a magician. He demonstrated his exercises used to protect his wrists. Read the article on the Cooks Challenge elsewhere in this newsletter to find out more.

Craig Colombel showed how a restaurant could have one less fork, for the fork and knife sets and still make sure all the customers had enough. He demoed how this work with an uneven set of knives and forks. It was a variation on the Piano trick. As mention in last month's newsletter there is the librarian challenge which is to read a magic book cover to cover. Everyone talked about a book they were reading and shared about the book.

Rich Waters talked about his performing for the company he works for. He works the trade shows and home shows and uses magic to bring people to the booth. One trick he does is a packet card trick with words written on them. At each count of the cards different words disappear and at the end the cards all have the name of the company printed on them. He ask the club if anyone had seen other magician working trade shows.

Ralph Huntzinger challenge to himself is to go through Steimeyer's Anthology and to perform one trick per month from the Anthology. This month he had several cans, in one he poured a jigger of water. They were mixed and bowls of dirt was placed over the cans. The spectator was to determine which can held the water by holding their hand over each can/bowl combination. When chosen the spectator was correct and is was shown that the other cans were empty.

Jim Rogers brought a routine he is working on and was request suggestions from the club to help him "workshop" the routine. It was a variation on Peter Kanes "wild Cards".

Brian Melicher demonstrated a couple of props. A set of self-lighting candles and a Joker Box.

Master Payne showed some plastic eggs that can be open looking like real cracked eggs. He found them in a game at Bartels Drugs.

Remember, to visit the club's website, <http://www.nwringoffire.com> and also visit the clubs Facebook page: <https://www.facebook.com/pages/Northwest-Ring-of-Fire/4296167377105973>

Richmond Beach Library

19601 21st. Ave. NW.

Shoreline, WA 98177

We have the room from 6:30 PM, and the meeting runs from 7:00 PM – 9:00 PM.

Calendar of Events

NWRF – 2016 Meeting Themes

Jan -- "All I got for Xmax was ..." Related to holidays, actual magic gift from holiday, "wished I'd received", previous year's magic gift, etc.

Feb -- "Water, water everywhere and not a drop to drink" Coleridge's poem directs us to liquid including dreary outdoor weather. Containers (bottles, glasses, bowls), liquid color changing, vanish & appear, etc.

Mar -- "There are more things in heaven and earth, Horatio, than are dreamt in our philosophy" Act I, scene 5 from Shakespeare's Hamlet suggest anything and everything except what is expected.

2016's "Aspect Themes":

Jan --- **Production and Multiplication** (quantity production)

Feb --- **Vanish** (most common in magic)

Mar --- **Color Change** (suitable for any object)

April --- **Transposition or Substitution** (object travels or changes places)

May --- **Transformation** (object changes to another object)

June --- **Penetration** (solid through solid, including Ties, Releases, and Escapes)

July --- **Restoration** (mending a mutilated object)

Aug --- **Diminishing** (object diminishes in size or shape)

Sept --- **Growing** (object becomes bigger, longer or larger)

Oct --- **Deterioration** (often in comedy and pseudo-psychic effects)

Nov --- **Mental Magic** (Divination, ESP, Mind reading, Telepathy, etc.)

Dec --- **Levitation** (rising, floating, flying or suspended objects)

Make sure to check the website for upcoming events and lectures.

HTTP: [//WWW.NWRINGOFFIRE.COM/INDEX.HTML](http://WWW.NWRINGOFFIRE.COM/INDEX.HTML)

FACEBOOK : [HTTPS://WWW.FACEBOOK.COM/PAGES/NORTHWEST-RING-OF-FIRE/429616737105973](https://WWW.FACEBOOK.COM/PAGES/NORTHWEST-RING-OF-FIRE/429616737105973)

Magic Shops in the Area

Below is a list of the Magic shops in the Area. None have paid for this listing and if anybody knows of others let me know and I will list them.

Seattle's Market Magic Shop

Pikes Place Market
1501 Pike Place #427
Seattle, WA 98101

www.marketmagicshop.com

(A store that many know about. In existence for 30 years)

Terjung's Studio of Gifts

4547 Calif. Ave SW
Seattle, WA 98116

(This is a gift store with a counter in the back where they sell magic)

Lakewood Costumes

5932 Lake Grove ST SW
Lakewood, WA 98499

<http://www.clownshop.com>

(Mainly Costumes and Clown items, they have a counter where they sell magic)

Dave's Killer Magic Shop

1707 Main Street
Vancouver, WA 98665
360-448-9022

Brian Cook's

WWW.MAGICCRAFTER.COM

South Seattle Magic and Novelty

9460 Rainier Ave S
Seattle, WA 98118
206-321-1291

FunkyFun Magic Shop

Capital Mall
625 Black Lake Blvd
Olympia, WA, 98502
<http://Funkyfunmagic.com>
Funkyfunmagic@gmail.com

Magical happenings

Magic Monday! Magic Monday is an hour of magic, conjuring, & prestidigitation which stars magicians from the Northwest region on the second Monday of each month. Location: Ravenna Third Place Books in the Ravenna neighborhood of Seattle. 6504 20th Ave. NE, Seattle, WA. Time: 7-8pm Magic Monday is not only a great place to see local magicians doing what they do best; it is also a great place for YOU to perform. It happens the second Monday of each month. If you want to hone your magic skills, get in touch with Mark Paulson, the producer of this venue (mark2061@yahoo.com). It is a wonderful chance to perform for an appreciative audience. It's been standing room only all year.

May 9, 2015

Mark Paulson

Otto Miller

Josh Cizek

Master Payne

June 13, 2015

Mark Paulson

Jim Earnshaw

Hugh Castell

Master Payne

If you wish to perform contact Mark at:

mark2061@yahoo.com or on Facebook at

<http://www.facebook.com/thirdplacebooksmagicmonday?ref=ts>

"That's Impossible Presents" (Seattle's Best Magicians)

Delancey's on 3rd 810 S 3rd St Renton, WA

1st Saturdays of the month. Doors open at 7:45pm

Food, Drinks Close-up Magic 8-9 pm

Emcee Tim Flynn

Stage Show 9pm. \$10/\$15

Call Seattle Juggling and Magic shop

206-859-8363

See the write up on That's Impossible Presents elsewhere in the newsletter.

The **Pacific Coast Association of Magicians (PCAM) 2016** returns to Southern California (PCAM) from August 4 through August 7, 2016. **PCAM 2016** will be held at the Grand Vista Hotel in Simi Valley, California (<http://grandvistasimi.com/>). The hotel is located walking distance from the Simi Town Center on First and Enchanted Way. The hotel rate for your stay during the convention will be \$102 plus tax with free internet and onsite parking. Call (800) 455 – SIMI and use the reservation code “PCAM 1891” for the PCAM hotel rate by July 15, 2016.

Registration for the four day conference is \$185 which includes access to the opening reception, lectures, three magic shows including the Circus Burlesque Show for attendees over the age of 18 as well as the Tony Eng People's Choice Luncheon and Show on Sunday, August 7, 2016.

In addition to the magical performances, PCAM boast the longest consecutive contest where past winners have used their PCAM gold medals as stepping stones into the entertainment world of international magic productions as national showcases in Los Angeles, Las Vegas, and New York. PCAM maintains its 12 category magic a competition which prepares contestants to participate in national and international contest for such magical organizations as the International Brotherhood of Magicians (IBM), Society of American Magicians (SAM) and Fédération Internatoinale des Sociétés Magiques (FISM). PCAM competition is a milestone for your magic career whether it's from children's entertainment, close up, comedy, parlor or stage magic. Past participants have gone on to successful magic careers appearing and competing in National and International competitions, television programs and show rooms around the world. These winners include 1984, 1991, 2000 PCAM Grand Prix winner Shawn Farquhar (Two Time FISM Champion/Penn & Teller) 2006 Trevor and Lorena Watters (2015 IBM Stage Champions) 2012 PCAM Grand Prix Winner Michael Dardant (FISM 2015) 2013 David and Leeman (America's Got Talent)

Register early for the price of \$185 for an adult (+19) price increases on June 1st, 2016 to \$250 and on-site registration will be \$285. Parent/Child registration will be \$250 throughout the registration process. Cost for spouse, family member or sibling is available is \$95.

Confirmed performers as of March, 2016 are Shawn Farquhar, Paul Draper, Lincoln Kamm, Harry Allen, Mike Norden, Shawn McMaster, Brian Cook, Buster Balloon and Steve Owen.

Confirmed Dealers for PCAM 2016 as of March, 2016 include: Bill Pierce Books, Daytona Magic, G Sparks, MagicCrafter, Palmer Magic, SEO Magic, Trick Supply, White Rabbit Magic Shop

Registration will be limited to 150 participants to ensure your active participant with the PCAM performers, lecturers and friends register early by May 31, 2016 before the registration prices increases.

Visit the PCAM 2016 website at pcam2016.com for further information and PayPal registration.

Please feel free to contact Raul Fernandez, PCAM 2016 President at rfern91501@gmail.com