

# The Northwest Ring of Fire

Volume 4, Issue 1

11 August 2015

## Words from the Secretary

**Craig Colombel**

August 2015 – [accolombel@zipcon.com](mailto:accolombel@zipcon.com)

We need people to come to the club meetings, learn how to perform a slight, practice a new routine or effect, or session with another magician. We are looking for writers for the newsletter. Anything on your thoughts on magic, any performances you are doing, or conventions you have been to. See yourself in print. Send the articles to [accolombel@zipcon.com](mailto:accolombel@zipcon.com).

## Meeting Place

We are now meeting at a new place. The new meeting place is:

Richmond Beach Library  
19601 21st Ave. NW  
Shoreline, 98177  
7:00 PM – 9:00 PM

The theme for the night is Cards  
The link to Mapquest map is below

<http://mapq.st/1DVUe4V>

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## DUES

It is now dues time, they are \$25/ year. Pay your dues to the treasure at the meeting or send them to your secretary

**Craig Colombel**  
509 So 165th St  
Burien, WA 98148

**Make them out to: NWRP**

**Paying your dues and becoming a member helps the club bring lectures for the members.**

Craig Colombel

## July 2015 MEETING

### **Magic with Rope, String, Cord or Ribbon**

Craig Colombel was the winner of the drawing last month and the item was "Self Working Rope Magic". As part of the condition for winning the raffle, the winner is asked to perform something with the winnings. Craig performed a cut and restore rope using a Karl Germaine method. Craig then perform a routine with two ropes and two rings, threading the rings on the ropes, holding the ends and having the audience select a ring and that ring penetrating the ropes.

Ralph Huntzinger demonstrated a work in progress that he is preparing to perform for his family's reunion. It used Sudoku type boards, five of them with numbers in a 5X5 matrix. Numbers are chosen and removed from the boards until only five numbers per board is left. On each board the numbers are added up and all the boards add up to the same number. Then the number cards are place in numerical order on each board, turn over and there are letters on the backs. The letters in order spell out different words. One word was magic and the last word was Becca. Becca is short for Rebecca who was one of the women executed for witch craft in Salem, who is also the ancestor of Ralph's family.

Evan, using a silk, goblet and marble performed an effect. The marble was placed in the center of the silk, wrapped up and locked in place with a washer. The silk was placed in a goblet and with shaking the marble penetrated the silk.

Raymond Garofalo performed an effect based on the Charlie -Charlie pencil game, using cards and coins. He asked for help with some of the movements for a YouTube recording. Needed a story and help with the effect. The group spent some time brainstorming the effect and story and props.

Ralph had brought his copy of a Tabary book for people to look at and then proceeded to perform a effect of a medieval magician talking to the audience about the different classes of people using three different size ropes to illustrate. He threw one rope away and tied the other two together. He then move the knot up and down then removed the knot showing one long rope. He threaded the rope through a block and had the block penetrate the rope.

Devin Graupmann performed a routine around a story about a man who loved a woman and gave her gifts then went on a trip to get a ring, met up with bandits and saved the ring from the bandits. He illistated the story with wands to flowers, production of candy, miser dream and a change bag.

Payne told us about wanting the Abbott's Bathing Beauty and has finally got one of the originals from the 50's. He demo the produce for us.

We then had the drawing for some prizes.

Come to a meeting and show off your magic.

Remember, to visit the club's website, <http://www.nwringoffire.com/index.html>

And also visit the clubs Facebook page. <https://www.facebook.com/pages/Northwest-Ring-of-Fire/429616737105973>

### Ring of Smoke Report

The Ring of Smoke met on August 2 at Shawn o'Donnell's hosted by Bruce. The kids had prepared routines with music and practiced the routines, including close up routines and manipulation routines. The kids discussed the challenges with performing and orchestrating the routines as well as potential use of mirrors during performances. They also discussed various genres for performances at Bruce's upcoming picnic.

The Ring of Fire participated at the Richmond Beach "Night Out Against Crime" BBQ. The wind took down our canopy, and after a slow start the members that showed up performed walk around for the participants at the BBQ. Payne at one point set up his street performance table and drew a crowd and did his show. It was a fun time and a chance to practice and perform and get some flight time. Thanks to all who came. As I was walking around performing I did not get many pictures. If I missed you sorry. Lets do this again.

See the pictures on our facebook page  
<https://www.facebook.com/pages/Northwest-Ring-of-Fire/429616737105973?ref=bookmarks>

The Richmond Beach Community Association was asking for pictures of the event and I sent the pictures I took to them. I received the below response back  
 "Thank you so much! We somehow missed asking someone to take photos so this is a huge help for our newspaper story. We are lucky your group participated and is in the neighborhood. I've heard nothing but good things about it!

Thanks again,  
 Susan"

## CALENDAR OF EVENTS

### NWRF – 2015 Meeting Themes

August 13 – Magic with Silks (or any sort of handkerchief)

September 10 – Impromptu Magic

October 8 – Magic with Paper – Newspaper, slips of paper, note cards, stationery, origami paper – any sort of Paper!

November 12 – On the Ball – Magic with any kind of Ball - Baseballs, Tennis balls, Billiard balls, rubber balls, cork balls, Sponge balls, Marbles

December 10 – Finished Magic – Bring in Magic that you've been working on that's finished. –maybe the "unfinished" Magic from March's meeting!

**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)

## SLR Souvenir Linking Rubberbands

Paul Harris

Perfectly Linked Rubber Bands

Available From <http://www.murphymagic.com>

\$35.00

Reviewed by Payne

The DVD instructions for this trick has Joe Russell teaching a version of a Dan Harlan effect using a set of rubber bands made by Todd Plaster. Where exactly Paul Harris fits into all this I am not exactly sure. All I know is that the hard work and collaboration of the aforesaid mentioned folk has finally given us one of the Holy Grails of magic -- a set of linked rubber bands.

Ever since Stephen Perry first patented the rubber band in 1845 magicians have been searching for the perfect way to construct a set of permanently linked loops. Various methods have been tried with little success. Most involved cutting a band and then trying to imperceptively rejoin the severed ends. Glues, heat and various solvents have all been employed in the vain attempt to restore the severed band back to a pristine whole. Needless to say all of these techniques have had a less than satisfactory result. There was always a bump or a tell of some sort at the join. Plus this join was always the weak link in the whole affair, tending to break open at that most inopportune moment -- never in practice, always in performance. But those sad days are all behind us now as these new Paul Harris SLR bands are nearly perfect. There are no perceptible joins or suspicious bumps in the bands, at least in the set I received. They also stood up to thorough stretching examination without breaking or belying the fact that they are not actually bands made of rubber -- Some other elastic medium is used in the creation of these miraculous loops. Even though the instructional DVD tells you to make **up a set of practice bands as the performance bands won't hold up to extended use** after several days of playing with the same set of linked loops I have yet to experience a catastrophic failure. The DVD also warns that these bands are susceptible to heat and to cool them down in ones refrigerator before using them, especially if they've **been left out in the sun** or been in the back of a hot vehicle for any length of time. Living as I do in the ever temperate Pacific Northwest I have not been able to put this particular aspect of these bands to the test. Just before warned that you might suffer the occasional failure if you happen to live in a toastier clime like Phoenix or Las Vegas and have failed to chill your loops. The bands too are thicker than your average rubber band. This has lead to some complaints from magicians on the various **magic related internet boards I prowl**. **But I really don't think that this is a problem as no one I have shown this trick to have questioned the provenance of the bands or thought them to be anything but regular yet somehow magically linked rubber bands.**

You receive 20 linked sets of bands and 10 singles with the DVD and refill packs of 20 linked and 10 linked are available for \$12.99 easily making these very affordable to give out after. Thus the name Souvenir Linking Rubberbands. The bands arrive covered in a white powder. The powder acts as a preservative I am told and it is easily rubbed or washed off. **The bands also feel a little gummier than your typical rubber band but again I don't think your average spectator is going to question this as well.**

The DVD teaches a fine three phase routine heavily based on Dan Harlan's Linking Rubber Bands. There is a bit of setup to get into but the Mr. Russell shows us how to imperceptively get into it. Several switches are taught as well as Arthur Sedington's Crazy Mans Handcuffs.

So if you do or are thinking of adding or enhancing a linked rubber band routine to your magic repertoire this is the time **to do so as you'll never find a better set of examinable linked rubber bands that you can give out as a keepsake than the SLR Souvenir Linking Rubber Bands.**

### 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](http://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](http://WWW.MAGICCRAFTER.COM)

#### Seattle Juggling and Magic Shop

9460 Rainier Ave South,  
Seattle, WA 98118  
206-859-8363

<http://SeattleJuggling.com>

<https://www.facebook.com/SeattleMagicShop>

### 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 20<sup>th</sup> 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](mailto:mark2061@yahoo.com)). It is a wonderful chance to perform for an appreciative audience. It's been standing room only all year.

#### SEPTEMBER 14

Jim Earnshaw-MC

Hugh Castell

Michael Jacobs

Steve Tyler

Master Payne

#### OCTOBER 12

Mark Paulson-MC

Jim Earnshaw

Philemon Vanderbeck

Xakary

Master Payne

If you wish to perform contact Mark at:

[mark2061@yahoo.com](mailto:mark2061@yahoo.com) or on Facebook at

<http://www.facebook.com/thirdplacebooksmagicmond>  
[ay?fref=ts](http://www.facebook.com/thirdplacebooksmagicmond)

#### Illusion Factory (Seattle's Best Magicians)

Delancey's on 3<sup>rd</sup> 810 S 3rd St Renton, WA  
1<sup>st</sup> 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

## A Magicians thoughts

Once again Ralph Huntzinger is willing to share from his blog. As before I am only extracting parts of the post. If you want to read the whole post goto <http://magickhappens.com/wp/>

Craig & I have been putting together a presentation for the October Ring of Fire meeting about ways to design transitions between effects. Since transitions are a small part of a much bigger picture of developing an act or show, we decided to make the project practical by developing and refining Craig's present show that he presents before lodge, community, and family groups. That way we had a practical group of real life transitions solutions to talk about and a custom honed show out of the exercise. This project also gave me a chance to explain simple concepts in a practical example — simple but not easy or uncomplicated to accomplish. I found the methodology, words, images, and concepts that are simple and familiar in my head and work for me did not translate simply into Craig's way of approaching magical presentations. Of course, that's why we embarked on this journey, discovering ways to make my approach adaptable to Craig's work style.

I had also committed to perform a 30 minute standup show for my large family reunion; this show gave me another chance to explore putting effects together with transitional connections. I'm constantly reminded that all rules, approaches, guidelines, and methods are made to be adapted or outright broken — that's how new approaches come out of old procedures. And I bent many recommendation in structuring the "Great Uncle Ralph" show. Let me explain.....

*Shows are built for audiences and we as magicians make specific assumptions about how each audience thinks, what they know, and how they'll react.*

*I believe a show's structure should open with an idea of what and who will be involved over the time the audience invest with the performance. I also advocate letting the audience "get a piece of the performer" since this is where live and almost touchable entertainment has power over recorded and controlled ones. The pre-show started seemingly totally unprepared and impromptu, just sitting down close to the audience and talking with a rope in hands. A short and casual cut-and-restored rope effect focuses the attention on "magic will happen." The pre-show was storytelling with the emphasis on the talky narrative and the "moves" seemed to just underlie the words — the show has solid magic underlying a conversation or narrative — I feel it is necessary that the audience becomes subtly aware of that; the audience needs to know what the show will be, in this case it is not joke-trick-joke or razzle-dazzle fast paced – it is both witty conversation and magic.*

*A general part of your performing persona is presented at a show and knowing who you will portray and highlight makes it easier to be consistent throughout the show. For texture and variety, several aspects of that character should be presented but usually those aspects don't bounce all over the personality map. There is a structure or backbone to each show which is often easier to discern in retrospect but useful to outline at the beginning and build on that foundation*

*I'm not an advocate of "Do magic first" which often translates to dazzling them unless I can provide ever more dazzling pieces as the show builds. Build interest, excitement, and demonstrations of skill until you "dazzle them" with the accumulated show and a solid climax.*

Running bits provide transitions and continuity of sorts. This type of effect between effects releases tension, provides relaxation, and allows the audience to settle in to pay attention to the next piece. Good running bits build wonder while being predictable, they sustain interest by having the audience wonder "what will happen next?" They also can provide an entertaining mini-climax when they turn the corner and do something magically unexpected. I almost always find a way to include a Lota Bowl in a show because of both its simplicity and physical movement.

To see more go to <http://magickhappens.com/wp/>