



Volume 2, Issue 11

February 2013

## Words from the Secretary

**Craig Colombel**

*Secretary 2013 – [accolombelzipcon.com](mailto:accolombelzipcon.com)*

Greetings from your secretary, Craig Colombel. 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). Reminder it is time to pay your dues.

## President's Message

**Jeff Dial**

*President 2013*

President's Message February 2013

Greetings all. Thanks to everyone that help make our annual banquet a success. A special thank you goes out to our entertainers, Louie Foxx and Nate Jester. This month's theme is "**Couch Potato Night**". Bring a video of a favorite or interesting performance. There was some confusion. This is not necessarily a video of you. It most likely will be a performance of something or someone you liked for any number of reasons or is unique in some way. (Historical, inspirational, unbelievable) And as we all do after watching a magician on TV, we will speculate on how it was done and how we could have done it better if we had the financial backing that guy had. Bring your DVD or VHS and we will have at it.

Looking ahead the theme in March is **Guess Who's Coming to Dinner?** - Magic at the dinner table or when you are out at a restaurant. Wash your cutlery, fold your napkin and get ready. There will also be a teach-in session on the Gilbreth Principle – A thing of terrifying beauty.

I am sending along to Craig some combined artwork by Harland Tarbell that appeared in the Sphinx. Hopefully he has a spot for it in the newsletter this month. Can you identify everyone? And perhaps what they are doing as well?

Have fun and enjoy the magic.  
Jeff

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## January 2013 MEETING

January's meeting theme was **Who Lives in a Pineapple Under the Sea?(Sponge Ball Magic)**

Jeff Dial made mention of the fact that spun ball magic is not for magicians but is great magic for non-magicians. Jeff Dial started out by performing a partial cups and ball using sponge balls. The routine that he use was by Johnny Paul and can also be found in Tarbell volume 1.

Mark Paulson took a notepad and wrote the word "ball" on the top of the sheet, he then drew a picture of a ball under the word. He then closed the notepad and squeezed the pad and a sponge ball dropped out. He showed the note paper and the word "ball" was still on the sheet but the picture of the ball was gone. He then added the letter "s" to the word "ball" making it spell "balls" and drew pictures of many balls under the word. He again squeezed the notepad and several balls fell out and when showing the notepad again there was only the word "balls" on the paper and the pictures of balls had vanished.

Hugh Castell had a spectator pick a packet of cards from a deck. He had the spectator think of a card, then using the packet spell out the words "World Greatest Magician". The next card was the thought of card. Hugh then explained how the trick is done.

Jim Earnshaw started with coin magic he made 4 coins vanish and reappear 3 times then after the last vanish he produced a mass of sponge balls.

Jim Russell (JR) borrowed a deck of cards to performed and trick and failed two times before succeeding. Demonstrating the club's motto "This may or may not work".

Evan Shuster was out of town but called in on his cell phone and performed a trick over the phone.

Jeff Dial then lead a discussion on sponge ball magic. After the meeting those that wanted to went to Maddox's for refreshments.

If anyone wants to add to the meeting notes send to me and I will add in the next newsletter.

My email is at the bottom of the newsletter and in the secretary's message box.

I will cover the Club's annual party in next months issue of the newsletter. With pictures.

Thanks to all of the contributors this month.

## CALENDAR OF EVENTS

### 2013 NWRP Meeting Themes

- February – **Couch Potato Night** – Bring a favorite performance video you have been impressed by and we will watch magic together.
- March - **Guess Who's Coming to Dinner?** - Magic at the dinner table or when you are out at a restaurant. **Lesson** – A thing of terrifying beauty – the Gilbreath Principle.
- April - **Backwards and Forwards** – Tricks using the Gilbreath Principle
- May – **Not Playing with a Full Deck** – packet tricks and effects that require less than a full deck of 52.
- June – **Prop-Position Me** – Show and tell night. Bring a prop with you are particularly enamored, perform or demonstrate it. **Lesson** – One ahead principle.
- July – **One is the Loneliest Number** – Tricks using one ahead Principle.
- August – **You've Got Mail** – Effects with envelopes, stamps, mail boxes, etc.
- September – **Make a Beautiful Noise** – Magic set to music.
- October – **I'm Not Dead Yet** – Themed magic around life, death, and the undead.
- November – **Why Don't You Just Read the Directions?** – Effects requiring the spectator(s) to follow your directions. **Lesson** – False calls, multiple outs, redefining what happened.
- December – **Liar, Lair, Pants on Fire** – Application of false calls, multiple outs, and redefining.

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

[HTTP://WWW.NWRINGOFFIRE.COM/INDEX.HTML](http://www.nwringoffire.com/index.html)

## This month we have a review by Evan Shuster

"The Bullfrog" magazine

Numéro Zéro

19 pages, saddle stitched.

Routines by Yoann, Astone Cyrille, Father Alex, and "friends."

Quarterly publication, by subscription.

<http://www.MagicalSleight.com>

I can't remember where I heard about it first, but it doesn't really matter. The important thing here is that I DID see it SOMEWHERE, and I saw it in time to pick up the inaugural issue, prior to their full-blown, subscription-based release.

Okay... this is not going to appeal to everyone... particularly the spoon-fed "spell-it-out-for-me-with-pictures" crowd. You will require some of your own resource material, given that the authors will refer to specific source materials, but will not offer sources to some of the referenced items (at least, not in this premier issue). Even so, I give this a guarded "thumbs up."

The magazine and artwork are very well put together. The production quality is more like a well-produced booklet than your typical magazine. The material (5 items; 4 of which are related to cards) comes from a clever "brain-trust" of French magicians. I had always hoped for another "Five Times Five" from Richard Kaufman, on the magic of France, but I suppose that this is as close as we will come, at least for now, and hopefully this will spark enough of an interest in the magic of France as Five Times Five did for the magic of Japan (and Scotland).

Truth be told, I have no issue with the *broken English* in the descriptions. Frankly, I am thrilled to have a magazine from such a team of clever minds, and I am extremely grateful to them for their efforts in translating their work into English. This is a HUGE benefit, not only to English speaking magicians, but to the magic world, as a whole. This falls on the heels of the current popularity of the magic of Spain, and I can only hope that it leads to greater cultural diversity in magic.

I would, however, appreciate it if they would attend to some of the details: i.e.: correctly label each of the photos/diagrams if they are going to refer to them as "fig. 1," "fig 2," and "fig 3," (granted, some do, but then again, some don't), and it would benefit some readers if the authors (or editor) would provide sources for some of the referenced sleights. Granted, most readers of this magazine will be a bit more advanced, and will likely know where to look, but for the sake of completeness the source information would be nice. So... even though I have some minor issues with "issue #0," I did go ahead and subscribe to the first year of quarterly offerings. Despite some of the very minor failings of the preview issue, I still see considerable promise in what this team has to offer.

Looking forward to Issue #1...

## MAGICAL HAPPENINGS

### That's Impossible

Tim Flynn is looking for performers, If interested contact Tim at 206-290-7767 or on Facebook at

[notification+khiuhkim@facebookmail.com](mailto:notification+khiuhkim@facebookmail.com)

**Magic Mondays** at Third Place Books in Ravenna.

February - Mark Paulson, JR Russell, Jim Earnshaw

Master Payne, Fredrick Turner

Remember if you want flight time at the longest running magic show in the PNW contact Fredrick at

[fredrick@blarg.net](mailto:fredrick@blarg.net)

This month I am starting a new Section Reports from the "Ring of Smoke" the youth group associated with our club. Everyone should make a try to attend one of their meetings. A great group of young magicians.

### Ring of Smoke Report

By Marty and Ben Eskenazi

Hi Craig,

I just wanted to update you on the recent Ring of Smoke meeting that was held at Shawn O'Donnel's on Sunday, February 2. Even though it was Super Bowl Sunday, there was a great sized turnout of young magicians. Billy and Brianna made it down from Canada for the event, and Bruce brought a great cake and ice cream to celebrate Brianna's birthday. The kids jammed with all kinds of items, and Billy had a bunch of invisible thread which he used for some amazing magic. Everyone else brought out their coins, cards and other magic for a fun day.

**Ralph Huntzinger sent an article on his thoughts and theories on magic. After the article he generously shared two scripts to illustrate his thesis.**

Thoughts on "Magical Moments"

**RALPH HUNTZINGER 2013**

*"The journey for your audience is from here to there and any side trips or changes in direction require that you get back on track and also rebuild the momentum and feelings you were generating before you can continue." (Max Howard, rephrased)*

First we learn moves and routines, then we move to the next level of development and create our personal presentation or a completely different routine; of course, we strive to rise above "Karaoke Magic", the lowest form of presentation. This new routine must have a clear anticipated audience feeling, result, or destination and is not just a collection of moves pieced together. A local magic meeting among people who enjoy the craft, usually tolerate or understand development fumbling, and may have knowledge to share is a good place to test the progress of a new routine. I often perform at club meetings to find problem areas, get feedback, and perhaps find unanticipated approaches. I took a developing scientific-logic routine for a Gozinta Box\* to the local SAM meeting where helpful reflection is actually delivered. But I wondered why the suggestions offered wanted to change the routine from "defying the basic understanding of bigger and smaller" to "box contains more than expected and therefore must be magical." Then I remembered that identifying where others suggest the routine needs additional attention is often more helpful than following "how to fix it" suggestions. Most suggestions fit into a category of how to change the routine to be something else rather than moving it toward the creative idea that makes it personalized. I finally realized the suggestions were based on a derivation of "grasping the magical moment". The concept of "Magical Moment" centers on identifying when magic occurs in the routine and increasing the wonder of excitement within that moment. The climax is definitely one of those moments but there may be others. One building approach is to expand upon that which is already there by adding more "magic stuff". When this is combined with changing the pace, rhythm, and emphasis within the script it often makes the magic at that moment more dramatic. Putting magic into every available moment and cramming the moment with more magic than it can contain escapes me. Creating magic is accomplished by generating feelings within the audience. Actions which occur before those magic moments help build and lead the audience to the "AH-HA" point. That feeling is important; the magic stuff is only the vehicle. Therefore, if adding more magic changes the feeling it is counter-productive. There is a fine line between redirecting the feelings and taking advantage of the moment to intensify the desired feeling. Just adding more because it appears to be "a moment" probably defeats and cheapens the overall thrust of the routine. Side trips require getting back on track, rebuilding, and refocusing before being able to move toward the climax. Adding or removing anything requires a critical look at the script and staying with the desired direction of the act or routine. Packing more surprises requires changing direction, rethinking, and rewriting to take advantage of a new insight; it may be a more dynamic routine but it may be a totally different creature. It may highlight the skill and personality of the performer but completely swamp the intended feelings for the audience. After considerable contemplation I realized that if the new suggestions from the SAM meeting were to be helpful, a relook at the basic reason of the routine was necessary. Ultimately I did not want to change the feeling but respected the suggestions, so what should I do? I re-crafted the script to make the "bigger-smaller" thought more clear, created a more distinct moment where the conflict became obvious ("that should not happen but it did again"), reinforced the conflicting thought, and added a feeling that it was magic instead of thinking at the end. Suggestions and adding moves or props are helpful when developing personalized routines but a clear vision of what you want the audience to feel is essential. Often improving involves cutting and focusing instead of just "super sizing". I suggest introspective studying of Beckwith, Johnson, Steinmeyer, and Wonder's thoughts on this foundational aspect of creating routines.

\*A Gozinta Box ("In/Out") centers on questioning basic science concepts. I have a great routine for renfaire venues which leads into a "flash" production of 30 flower blossoms. I also have a workable one suggesting magical reactions allow childhood wonder to emerge.

**SUGGESTED READING:**

**BEYOND DECEPTION, VOLUME 1** by Tobias Beckwith, Triple Muse Publications, 2007.

[isbn 978-0-9779843-1-2].

**CREATIVITY FOR ENTERTAINERS, VOLUME ONE: THE CREATIVE PROCESS** by Bruce "Charlie" Johnson, Xlibris Corp., 2005.

[isbn 1-4143-8467-0].

**CREATIVITY FOR ENTERTAINERS, VOLUME TWO: CREATIVE TECHNIQUES AND Tools** by Bruce "Charlie" Johnson, Xlibris Corp., 2005.

[isbn 1-4143-8137-X].

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**CREATIVITY FOR ENTERTAINERS, VOLUME THREE: CREATIVE ROUTINES** by Bruce "Charlie" Johnson, Xlibris Corp., 2005. [isbn 1-4143-9140-5].

**DEVICE AND ILLUSION** by James Steinmeyer, Hahne Books, 1991.

**TECHNIQUE AND UNDERSTANDING, NEW APPROACHES FOR STAGE ILLUSIONISTS** by James Steinmeyer, Hahne Books, 2009.

**THE BOOKS OF WONDER, VOLUME I** by Tommy Wonder & Stephen Minch, Hermetic Press, 1996. [isbn 0-945296-16-9].

**THE BOOKS OF WONDER, VOLUME II** by Tommy Wonder & Stephen Minch, Hermetic Press, 1996. [isbn 0-945296-17-7].

The two scripts illustrating his thoughts follow

**"SCIENCE, COMMON SENSE"  
(SCRIPT WITH DIRECTIONS)**

**CONTEMPORARY VENUE – GOZINTA BOX**

**RALPH HUNTZINGER – 2013**

**CRYSTAL WEIGHT INSIDE WHITE BOX INSIDE BLUE BOX ON TRAY HELD BY ASSISTANT STAGE RIGHT OF PERFORMER. DUPLICATE CRYSTAL WEIGHT LOADED ON PERFORMER'S BODY LEFT SIDE. CRYSTAL WEIGHT MAKES INNER BOX OPEN EASILY.**

We here in the 21<sup>st</sup> century clearly know what's possible and what's not. [Pick up nested boxes]

We know that because of Science, Technology, and Logic.

We measure things, we weigh them, [remove blue lid and examine it] we take pictures, zoom in, zoom out. [put lid on tray away from performer]

Big Blue Box. [turn boxes in hand so blue bottom can be grasped]

If we have questions, we call in experts, with scientific instruments. [remove blue bottom] [adjust white box so bottom slides down]

They measure, they weigh, [examine blue bottom] they take pictures, they zoom in, zoom out.

Yup, [put blue bottom on top of blue lid on tray] Big Blue Box.

If they have questions [look at white box] they call in specialists, with delicate instruments. [remove white lid] [revolve white bottom so open side and crystal are in palm]

[examine white lid] They measure, weigh, zoom in, zoom out. [put white lid on tray close to performer]

Yup, Big Blue box outside; and little white one. [pick up white bottom, put on top of white lid on tray]

[look at crystal weight in left hand] Well, that must be magical. [during this & first part of the next sentence, the tray subtly rotates so blue box pieces are closest to performer]

Six to seven hundred years ago, [casually pick up blue lid, put crystal weight in it] in the slumbering, bumbling, sleepy, Dark Ages of Medieval Europe, [casually pick up blue lid, put together with bottom] before accurate instruments were possible –

All they had was [casually pick up white bottom & slide onto blue box] [rotate boxes so white lid will fit]

Revealed truths, [pick up white lid & assemble boxes] Wisdom of the Ancients, and common sense.

[look at boxes] Big White Box. [take off white lid, put on tray away from performer]

White, the color of "AIR", the most important element of the ancients; [take off white bottom, put on tray on top of lid] [adjust blue bottom so it slides down] surrounds everything, including a little blue box, [pick up blue lid, put on tray close to performer] [revolve blue bottom so open side and crystal are in palm] blue, the color of "WATER", in its rightful place inside big white [pick up blue bottom, place on tray on top of lid] "AIR" box.

[look at crystal weight] That must be magical. [look at tray as it openly rotates so white is closest to performer]

People in the 15<sup>th</sup> century knew what was real [pick up white bottom, put crystal weight in ] – Common sense

People in the 21<sup>st</sup> century know what is real [pick up white lid, assemble white box]. Science

Big? [pick up blue bottom, slide over white box] – Small? [pick up blue lid, assemble box].

Inside? [put boxes on tray] – Outside? [look at tray questioningly].

We, in the 21<sup>st</sup> century [get duplicate crystal load into left hand], clearly know [subtly reveal crystal] -----?

Well, [look at crystal]

--- must be magical. [put crystal on top of boxes]

[let audience know it is over] [assistant exits stage right]

**You did that, some of you, think about it when you get home. You did it with the most valuable and powerful thing you own, your imagination. Never let anyone take that away from you.**

**“REAL – NOT REAL”  
(SCRIPT WITH DIRECTIONS)**

**RENAISSANCE VENUE – GOZINTA BOX  
RALPH HUNTZINGER – 2013**

**CRYSTAL WEIGHT INSIDE WHITE BOX INSIDE BLUE BOX ON TRAY HELD BY ASSISTANT STAGE RIGHT OF PERFORMER. DUPLICATE CRYSTAL WEIGHT LOADED ON PERFORMER’S BODY LEFT SIDE. CRYSTAL WEIGHT MAKES INNER BOX OPEN EASILY.**

When you walked through the main gate you walked into a world of wonder – a wonder full world. People laughing, smiling; there is no stress at a Renaissance Faire.

Stress an Old English word tis not, nay not. The word the Old English used is dis-stressed; it comes from an old, old, Old French word, estresse [*pantomime a rope stretching the neck*] – which means to stretch (that’s stress).

Everything at this Renaissance Faire is real. [*pick up boxes and disassemble both boxes, putting them on tray*] [*toss crystal weight in air and catch while tray rotates subtly*]

And everything is not Real. [*assemble boxes with white box outside*]

Real. [*pick up boxes and disassemble both boxes, putting them on tray*] [*toss crystal weight in air, then rotate tray openly*]

Not Real. [*assemble boxes with blue box outside*]

[*indicate it’s over*]

**You did that – with the most powerful and valuable thing you own, your imagination. Never let anyone take that away from you.**

**Master Payne caught up with Peter Samelson in advance of his upcoming tour. Please enjoy this exclusive interview, and make plans to join us on Sunday, February 24<sup>th</sup>, when Peter visits us for a one-of-a-kind lecture that will bring true meaning to your magic.**

**A Conversation with Peter Samelson** by Payne

Everything I knew about Peter Samelson I learned from the forward to his book, “Theatrical Close-Up.” It was there that I read about his early days, performing at the now long defunct Magic Town House in New York City, his two appearances at Tannen’s Magic Jubilee, and his placing at the 1984 World Magic Seminar in Las Vegas.

“Theatrical Close-Up”, being published in 1984, was a little out of date. While it was interesting to read about his early influences being Don Alan and Karrell Fox – both of whom the young Peter watched on TV after being bitten by the magic bug at age ten, when he saw his first magician performs Serpent Silk and the Lota Vase at his elementary school - I really wanted to know what he’s been up to in the nearly thirty years since that book was published.

Sure, I could have used the internet to find out that he’d done cruise ships and college shows for over fifteen years, or that when not on board ship or appearing on campus he could be found touring all over the world, doing everything from trade shows to corporate work, but I wanted more... so I called him up and asked him a few questions.

• **Payne**: Your first book was called "Theatrical Close-Up". It is quite clear from reading it that theatre is an important part of your life. You graduated from Stanford with a degree in it, so why did you choose to pursue a career in magic, rather than a life in theatre?

• **Peter Samelson**: I actually began my sojourn at Stanford as physics major. I thought that was where I was going to be headed... into true academia.

Part of the reason I ended up in theatre was because I didn’t want people to walk out of a show enjoying being fooled without having learned anything new; without having taken anything away from the show. It became clear to me, that’s really what I was interested in. When I graduated I realized that if I could do something that I thought was interesting and worthwhile then I would be much happier in life. Theatre was where I found myself really involved. I felt like it was possible, and powerful. I moved to New York and found that approximately ninety percent of the equity actors made less than \$5000.00 a year. Of the ten percent that made more than that, ninety percent of those made their money doing commercials.

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I thought "Wow, I spent all this time at Stanford perfecting a craft to communicate and create this amazing interchange with an audience and the only way I'm going to make a living doing this is selling things for other people?" I wasn't really very happy about that.

Then I realized that as magicians we almost always get paid to do what we do. So it became pretty clear to me that I needed to find a way to bridge those two things: "the theatre," which I felt held such great potential to reach people, and communicate ideas and concepts, and "magic," where you could make a living. So it became concomitant on me to find a way to make my magic theatrical, and make whatever theatre I was doing magical. So, that's where I ended up in magic from theatre. I wanted a way to support myself doing what I was interested in doing. The way to do that was to do it through magic --- and to try to make that experience of magic something meaningful, so that people walked away from a show carrying away a thought; an idea; a concept. Something bigger than just "Oh boy, that fooled me! I had no idea how any of that stuff worked"

• **Payne**: So, what sort of concepts and thoughts do you want your audience to walk away with? What is your goal in that?

• **Samelson**: Depends on what show. I did a show years and years ago, called "Paperwork," dedicated to paper. Based on the premise that, as much as we are in a technologically advanced world, nothing is real; nothing is permanent; nothing is contractual until there is a paper copy; a substance that is so fragile, so ephemeral, yet is actually one of the most durable ways that we can keep things. Here is this thing that requires no external energy in order to be read. You don't need to have a power plug. You don't need to turn it on. It has incredibly high resolution. It's got this amazing ability; you can pick it up and start reading it at any place you want. It's a wonderful thing! I choose my material based on the type of show I am doing, so "Paperwork" was based on this idea of paper --- the substance, both as object and idea. What do I want people to walk away with? Well it really varies from effect to effect.

In another piece from a show called "Color Magic," that I wrote back in the 70's for Revlon, I did a mutilated parasol routine. In the course of this routine my assistant works a bit of "feminist magic." She calls upon the spirits of Germaine Greer, Kate Millet, Jane Fonda, the Equal Rights Amendment, Indira Gandhi, Golda Meir.

I will tell you, today, most of the people who get up to help me with this routine, who are under forty or fifty, don't know who these names are. So, now I have to add other names like "Hillary Clinton, Sarah Palin. No, no, no... forget Sarah Palin. No, really forget Sarah Palin, please."

So, I did this routine recently in Orlando. Afterward, a guy came up to me and said, "I like your magic, but you're not a stand-up comedian. You can just leave all the political stuff out of it." I thought, "Yes, I could, but it's my routine. I get to say what I want to say. So, you have to kind of put up with my point of view." So, that's what you're getting with my routines --- my point of view. You don't have to agree with it, but hopefully I've made you think about a couple of things.

• **Payne**: I, for one, think that approach is very important. It establishes you as an individual, and provides your performance with a unique twist. You're not just doing the stuff off of the DVD. I really applaud you for doing this. In fact, you've been doing this for years, so you were somewhat ahead of the curve.

• **Samelson**: Yes, I was actually, way back when there was a woman named Marcella Ruble, who came out of Chicago. I met her at college booking conferences back in the late 70's. She told me that I should really meet her friend Eugene. I had never heard of Eugene Burger. He had not yet burst onto the magic scene, but we both had this idea, this philosophy, that there has to be something more behind magic, and you need to make it somehow theatrical.

Magic is not an end of itself. It's a medium; a medium through which we work. It's the technique we use. This is the pigment we use on the canvas. It's not the painting, it's a process; the thing we use to get out ideas across.

• **Payne**: Yes, that's something I've often said, as well. I think those who rally behind magic being accepted as an art with a capital "A" are those who want to be seen as artists just because they do magic. They want to be "artists through association," but a painter isn't automatically an artist because he owns a box of paint, so a magician shouldn't be considered one simply because he owns a box of tricks.

• **Samelson**: In the lecture, that will be one of the subjects I talk about. I try to address this issue because we seem to have come to a point in our magic community where we are all saying that magic is an art with a capital "A," but it seems to me that if you are making that claim then you have to start buying in to what that means. What is an "Art?" How do you define "Art?" What is the function of "Art?" How do you know something is art and not craft? At what point does it become something more than mundane? At what point is it strictly more than utilitarian?

Janson, in his book on Art (*Janson's History of Art*, by Anthony F. Janson), talks about the fact that real art needs to invoke a "leap of imagination." What I take this to mean is that you must find a way to either introduce a new idea to people, or make them think about something they don't normally think about; basically, to evoke some new synthesis of ideas, or juxtapositions of concepts. That's really the goal. It doesn't mean we achieve it in everything we do, but just because we don't always reach the high bar we've set for ourselves doesn't mean the effort is not worth it. I think that this is one of those questions that really need to be asked and answered.

- **Payne**: You also have the problem that you can never proclaim your own work as art. Someone else needs to recognize it as such.

- **Samelson**: I absolutely agree. Someone posted this on Facebook the other day --- a quote from Andy Warhol, which basically said that you never know whether or not you're doing art; that's up to other people to decide. You just have to be doing art. If someone decides they like it, then that's good for them, but while they're deciding whether or not they like it you've gone on to make something else.

So, you really need to just keep doing your work and hopefully, eventually, someone will like it. Or, they won't like it. In the end you do that which you believe you have to do, which doesn't mean that you create great art by being self-indulgent. I don't think that that's the same thing. I also don't think that one can overlook the necessity of great technique. Yet, you can also find a way, and try and turn that technique back against the technical demands.

I tend to be a classicist; I do a lot of classical pieces of magic that I try to find ways that, for me, take them to a different point, and a different realm. Again, not always succeeding, but I do try to do that.

In many ways, one of the themes of my lecture is from Gladwell's book, "The Tipping Point," in which small changes can have big effects, and make a huge difference in what occurs. In the lecture, I am going to be talking about how small changes in the ways you do things can have huge differences in the effects, both in terms of conceptual and physical presentation.

- **Payne**: So, when you create an effect what is your process? Do you figure out what you want to communicate, and then find a trick to use, or do you find an effect you want to do and then let it determine the message you are going to relate with it?

- **Samelson**: As I try to look at the work I do, I think most of it ends up being that I fall in love with a piece of magic and then I try to find out why it is important for me to do it. Again, this is one of the things that I talk about in the lecture.

I've settled on three basic questions: why, what and who? These are so primary, yet they are very powerful tools the minute you start turning them towards an effect. This is one of the key points of my lecture: how do you approach an effect and what tools can you use to try and explore a piece of magic to try to make it your own? There are a number of ways to do that, but one of them is to look at it and try to figure out what it is about, what is the core essence of this bit of magic? Why does it speak to us?

Magic as an art of images; three dimensional, real time, moving fantasy images. Images are the core of communication for this medium. I use language and story and script as a way of contextualizing the images, to create a framework within which we can understand the images, and hopefully lead us to ways of thinking about things, letting the images become metaphorical so that you will contemplate, or feel something, or examine an idea that is a little different. I often times take the magic effect itself and then try to find out why it both matters to me and what it's about. I then try to find a way to merge the two.

In the case of the Snowstorm, it was one of those pieces that I had looked at for years. It was a beautiful piece of magic... I remember seeing Vito Lupo perform it and I went, "Wow, I just love that visual".

Then, one day, I was sitting with Jamy Ian Swiss. We were kicking around the idea of the Snowstorm, trying to figure out what it was about. To my memory, it was Jamy's wife, Wendy, who brought it home and showed to me what the core of this trick was, when she mentioned snow globes.

I went, "Oh my god, it really is!" My dad had one that used to sit on his desk. I remember always wanting to be inside of it. That is where the basic core for the script came from.

- **Payne**: So, what can we expect at your lecture?



- **Samelson:** The challenge of a lecturer is not to do a dealer demo, also not to do a strictly theoretical lecture, but to walk this line where you give people tools. That means to me giving them a theoretical basis that underlies the effects you teach them in the course of the lecture. So, they not only see the theory and find tools of how to apply the theory to their own work, but also see that theory as it's applied in the pieces they are learning. This is a model that is used all the time in teaching software; coding and programing. "Let's go through and learn how to make this sample. Let's learn how to build this iPhone app." The thing with magic is that you give them the final product; a really good, usable effect and tools, but also you're teaching them the language and techniques behind it so they can apply those to their next project. That's what I'm trying to do in this lecture. I'm pretty happy with this lecture. I use a projector, as I make a keynote speech in the middle of it, and then use video to show examples of pieces. I also use the projector for some of the stuff that I teach so it can be seen really close up, because in a room or twenty or thirty people, if I'm teaching a one coin routine, it can be very hard to see. So, I've videotaped it and will use the projector so everyone can see it in a large format, so it's really clear.
- **Payne:** Well, it sounds like it's going to be a great lecture! I'm really looking forward to it. Thank you for speaking with me.

- **Samelson:** You're welcome

*Peter Samelson is a full-time worker, and is in constant demand because of his unique and artistic outlook on the performance of magic. Recently he was a featured performer at the Genii 75<sup>th</sup> Birthday Bash, and has just returned from a whirlwind lecture tour in Europe, where he performed 17 lectures in 22 days.*

*A native of Ann Arbor Michigan, he now makes his home in New York City, where he is one of the producers of that city's longest running magic show, "Monday Night Magic."*

### **Peter Samelson Lecture**

*Small Changes Make a Big Difference*

Peter Samelson is a man with a long resumé: international performer (Private, Corporate, Theaters, Colleges, the top Cruise Lines,) headliner and producer of New York's *Monday Night Magic* and *Magical Nights*, consultant to Movies, Commercials and B'way, star of 3 critically acclaimed Off-B'way shows, and respected lecturer and author.

The lecture is a 2.5 hour event using multi-media to help explore and explain Peter Samelson's approach to creating Theatrical Magic. The lecture is based on his book *Theatrical Close Up* (long out of print, available here in a digital edition), and his unpublished *Theatrical Cabaret*. In the course of the Lecture, Peter teaches and performs material from his working repertoire with attention to the small details that have a huge impact and the theoretical underpinnings of why those changes matter and why they work.

### **Program/Lecture Content**

- Introduction – Sampler, Snowstorm and the Patrick Page Bouquet Production
- 1. *Design for Theater* – Video exposés of two illusions – for stage and film
- 2. *Slo-Mo-Show 'N' Vanish* – One Coin as Theater
- 3. *Who, What, Why* – Tools for creating "Magic"
- 4. *Heartstrings* – Imagery and scripting in Gypsy Thread
- 5. *Justification* – Tools for Misdirection
- 6. *The Phoenix* – New Life from the Ashes
- Short Break
- 7. Inspirations – The things that inspire creativity
- 8. *Cards #1* – The Invasion of the Body Snatchers
- 9. *Cards #2* – New York Transpo
- 10. *Ring & Rope* – 5" Ring & Shoelace
- 11. *Ring & Rose* – Ring in Box (Introducing *Peter's Perfect Pocket Perch*)
- 12. *Questioning* – Final opportunity to cover requested material
- Sales of Notes and Videos

### **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

910 NE Minnehaha St. Ste 1

Vancouver, WA 98665

1-888-360-6244

Brian Cook's

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

### **Information on the Weekend of Magic, 3 of Clubs convention.**

**This will be held in Vancouver BC on November 8<sup>th</sup> – 10<sup>th</sup> 2013**

From Mike Norden IBM Ring #92 Vancouver Magic Club and Host of the Convention.

The ALUMNI price is for anyone who has attended a PAST 3 of clubs, Weekend of Magic, 3 of Clubs convention. The price is now set till September. The first 75 people who register will receive a GIFT BAG of EXCLUSIVE magic stuff worth over \$75 – I am serious! We have 68 people registered already so register now!

See the NW Ring of Fire Website for the registration form or go to [www.ibmring92.com](http://www.ibmring92.com) to register. Or for more information contact Mike Norden at 604-916-9879.

