



Words from the Secretary

Craig Colombel

July 16 – accolombel@zipcon.com

This month there is a change to the newsletter. I am making a change to the format the first page will have "Words from the Secretary" and will have the table of contents. All of the titles will be hyperlink so by clicking on them you can go directly to the article. Hopefully this will make it easier to find information in the newsletter. Let me know how you like the change.

See the information about the club's performance coming up at the Richmond's Beach Night out against Crime. We would like as many as possible to show up and perform.

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President's Message

Ralph Huntzinger

I've been waiting for someone to write a short article for the newsletter entitled, "You want me to do all these thing for the club while living my own complicated life — well, I don't have the time." (Maybe the title is the article.) We have a great newsletter, regular contributors, and submissions from new people giving insights, thoughts, and tips. A highlight of NWRF is its newsletter. Another highlight is the Lecture Series. As you have been following the newsletter you've noticed that I missed two President's Thoughts myself, one of those was deliberate and the other was "just didn't have time, other things kept coming up."

Since this is half-way into the year here is an assessment of results from my energy and "new direction" as President. Maybe thirteen aspects is inauspicious. 1) Continued support for the lecture series — done, 2) support of the newsletter — excellent, 3) one social event — still have time left, 4) continued support of the library — well, the "everlasting librarian" finally retired and the library is being temporarily housed somewhere else, use seems to have slumbered, 5) recruit new members and invite absent ones — a few new enthusiastic faces, old faces at lectures, scattered attendance at meetings, 6) get members involved in club operations — minimal beyond "officers", 7) Cook's Challenge — vacant committee, 8) opening & closing performance — well has gone dry, 9) learning and sharing — informal, no established teach-ins, but members willing to sharing at meetings, 10) performance for public — "Night Out Against Crime" activity again scheduled, 11) more performance oriented — many have shared at meetings, 12) others involved in small group work for meetings — well has gone dry, 13) 2017 show planning (and 2018 "3 of Clubs convention") — two or three willing to "shoulder the work". Three positive, five stumbled, five inconclusive.

As you may have recalled, I shared thoughts about why and if being President would occur. Suggested a move from the situation where a couple or three "officers" worked doing activities to one involving all members at all levels. A move from attending and observing (audience) to participating and ownership (performing). I'd spend time and energy doing certain things to "change the direction of the club" on the condition there would be more member's support and commitment. For many reasons that support has not come forth, so we'll scale down to a lower level of expectations.

Consuming seems to be the behavior of the early 21st century. Without the significant amount of others' commitment of time and energy, I won't buck that trend. July's theme is Restoration. NWRF actually won't change directions — we'll hold meetings, spend time sharing whatever someone presents, enjoy each other, and attend lectures. Plan on still keeping the house open, running regular meetings, and suggesting activities. Of course, sharing thoughts in newsletter.

We sometimes follow the themes for meetings, foundation themes from Pavel (August's is Diminishing) — let me suggest adding to August's a theme to celebrate Gene Anderson's new book on newspaper — paper. My calendar shows me out of town for September (Growing) and October (Deterioration) meetings so I'll attempt to wrangle an MC and additional themes for those nights and let you know in next month's newsletter.

June 2016 MEETING

June- Penetration (solid through solid)

During the business part of the meeting we discussed performing again at the Richmond Beach "Night out Against Crime", we will perform walk-around like last year and this year it was requested we perform a short stage show. We are looking for performers.

We are looking for someone else to be the opening performer. Bring a routine that you have worked out and is somewhat polish. This is your chance to show something of yours that you are proud of and want to show off. Contact either Ralph Huntzinger (club president) or myself (Craig Colombel – Secretary).

Brian Melicher performed a card routine. As the magician is looking through a deck of cards, the spectator thinks of a card. After they have a card in mind, the spectator then indicates to the magician when to stop. This is done without the spectator seeing the faces of the cards. The magician shows where it was stopped and proceeds to find the spectators card, with no info from the spectator. Brian then told the club the method and there was some discussion on the method and other uses for it.

Evan Shuster demonstrated a Tenyo trick. A ring is threaded on a Miniature samurai sword, the sword is then place on a stand and the ring penetrates the sword. He also showed the club a trick he bought, it was a nut and bolt where the bolt automatically under the control of the magician threads and unthreads itself.

Ralph Huntzinger had a show and tell with his collection of mutilated parasols, one was from the 1930s.

Payne demonstrated a 5 way Rubik cube. The magician performs a super-fast solve of the cube. Each face of the cube has a number on each square. The spectator thinks of a number and by having them look at each face the magician is able to determine the number thought of.

The second item Payne had was a box. A ring was borrowed and place into the box. The box is shut and handed out to the person who loaned the ring. When open the ring was gone and found on the magician's hand.

Evan then workshop a card magic trick.

Members then spent time sharing magic.

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>

Ring of Smoke Report

The Ring of Smoke meeting was held on July 3 at Shawn O'Donnell's, hosted by Bruce, JR and Zinger. The kids discussed Mystic Pasta and planning the event in the future, possibly in November. Due to more close up young magicians currently in the Ring of Smoke rather than stage performers, they discussed starting Mystic Pasta with walk around magic and then performing close up magic routines at each table as well. Afterwards, they'll plan to rotate to different tables. Logan came to the meeting and brought a great deal of his magic items to give away to the kids which the kids appreciated greatly. There were a number of new faces as well as Ben, Otto, Theo, Paul and Jackson who had a chance to jam together and get to know each other. All in all, the kids had a great time!

Ben and Marty Eskenazi

The Ring of Smoke meets the first Sunday of the Month

Review of That's Impossible Presents by Tom Payne

That's Impossible Presents June 2016 review

A small crowd attended the June event, but it included Jack Carpenter, Steve Mayhew and other local magicians. Table side magic by Tim Flynn, Joshua Lamb, Andrew Jensen entertained them until show time.

Emcee Tim Flynn got things going with a coin trick and introduced Jonathan Friedman. Jonathan told a story of his Scary Nightmares. It involved a coin routine with a capella singing. He then invited a 'groupie' from the audience to help him create a Supergroup from special cards. Using mentalism, they chose cards with band members on the front and names on the back. A ticket, on the table from the beginning, had the group name and correct band members on it and Jonathan opened his jacket to reveal that he had the t-shirt from the same concert.

Continuing the musical magical theme, he revealed that the BeeGee's controlled everything. Asking three volunteers to play the band, he had them select from special cards with BeeGee hits on them. He fumbled at a mental-math-music-magic trick and then attempted to read their minds and play the songs on the cards that they had chosen. He has a very good voice and plays guitar well, but only got one out of three choices right.

His finale was a torn-and-restored effect with a Hall and Oates theme. The paper had Hall and Oates face drawn on it. He first moved Hall's moustache to Hall's face and then, with help from the audience, tore the drawing into bits. While Jonathan reflected on what might have been if they had called themselves Oates and Hall, the volunteer unfolded the pieces to reveal the drawing had restored with the faces reversed.

While this performance had several failures in it, the routine shows real promise with its musical themes, actual guitar and voice work and innovative versions of classic routines.

After a short intermission, Tim introduced Elliott Hofferth, who began with a very nice ring routine set to music. The Six Card Trick followed and then he showed us how to send a real attachment using two "cell phones". He sent a red silk across the stage to a "phone" (that, as he said, looked a lot like a playing card box with a picture of a phone on it).

He then told of his experiences as a champion swimmer while doing a knot-off-silk routine and goblet production, all set to music. He followed with a Sherlock Holmes Book Test and then his Arm Illusion, where the audience and he perform strange actions with arms, hand and fingers until he ends up with both thumbs up, but the audience can't do the same.

The lights went out while he did his Dancing Canes, since he has lights along them. Several minutes of spinning whirling lighted canes followed by drawing a number of lights out a box and swallowing them to produce a string of lights from his mouth. His next trick was Rubik's Cube solution.

Elliott did a torn-and-restored newspaper routine while telling a story of a friend who almost committed suicide (set to music) and then switched to a billiard ball routine for his grand finale and took a bow. Elliott puts a lot of work into his shows and uses lighting and music to good effect.

The next show is on July 9 and features Reuben Barron and Nate Jester. Doors open at 7:45 PM at Delancey's on Third 810 N 3rd St., Renton, WA 98057. Children welcome. Food and drink available. More info and order tickets at www.thatsimpossiblepresents.com or Facebook:That's Impossible Presents or 206-900-6354

That's Impossible Presents tries to showcase magicians from the pacific northwest. If you have a 30-minute act that fits on an 8x12 stage for an audience of up to 100 people, use the same info above to notify Tom Payne, Tim Flynn or Andrew Jensen. They'd love to talk about putting you on their stage.

Producing a Show by Evan Reynolds

Ticket sales for a theater show are one of those things you THINK will be simple ... and they almost are, but there turn out to be several things that just make them a bit more complicated than you think!

The first advice is to get a Square or Paypal card reader if you don't have one. They are free, and it's a VERY easy way to suddenly be able to take credit card payments. (Paypal even works on Windows phones!) Then think about your ticket prices - you'll need to make change, so have a stack of singles. If you make prices divisible by 5, then you'll need a lot less change!

The first question is the simplest - are you going to do a ticketing service, or collect ticket sales yourself? If it's a small show, then taking sales yourself is a valid option. You can just tell people to email you for a reservation and then take sales at the door. This is fairly easy, and has two advantages. The first is that you don't have to pay a fee to anyone, meaning you'll earn more per show. Your credit card sales still have a fee, though, but enough folks pay cash that you will still come out ahead usually. Now most ticketing services will let you pass the fee along to ticket buyers - but then that jacks up your ticket price. I found it preferable to set the price so that I was comfortable paying the ticketing fee rather than surprise people with an added fee, but that is a personal call.

There is one other advantage to taking sales yourself. When you do a show, the venue, the crew, and everyone else in the show expects to get paid that day. But the ticket sale company will send you the money after the show - it usually takes a week or two to get it. So you end up having to pay for everything out of pocket and repay yourself later. If you can do a series of shows it can work out much better - you basically use the previous show to pay for the next show. That means you pay for the first show out of pocket, but if you start small (with an inexpensive show) and grow, this works out fairly well.

I've tried several ticketing services. Brown Paper Tickets is great for small shows and they are local. They are inexpensive, and if your show is free they don't charge a fee. The problem with them is that if you do a series of shows, it can be very confusing to ticket buyers. There's a drop down list, and if a show sells out they just remove it from the list. So when people bought tickets they'd buy from the default item and end up buying tickets to the wrong show. That was pretty common.

I use Ticketleap these days. I tried ShowClix and liked them but they charge for free events - and when I moved my show to free admission under a city grant I thought that was enough to push me to another service and tried TicketLeap. That's been my favorite service so far by far, I love how the event sales pages look and it's quite easy to use. But google around, and you'll find a TON of them! Ticketleap even has a nice app that lets you check people in on an iPad at the door, it's great.

So now you have ticketing services ... there are unfortunately other issues. Seattle charges an admissions tax! If you run a show you'll need to account for that, it's a few bucks per ticket.

<http://www.seattle.gov/business-license-tax/other-seattle-taxes/admission-tax>

It's your responsibility to pay it, and if you don't and they find out about you they've been known to go digging for your past shows and hit you with a bill for every past show of yours they can find. So stay on top of that one. And finally ... selling tickets. That's hard. Harder than you think. Posters are great, but have little to no return. I've used posterizing services and they have a slight return, it may be worth it depending on your show. So how do you sell tickets?!

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One thing to keep in mind here - shows have to be built. You can't start big and expect to sell enough tickets - and a small venue that's sold out is MUCH better than a large venue with the same number of people that's mostly empty. When you can sell out the small venue reliably, then it's time to go to the large one.

There's three ways I've found that work, and if you know others please tell me! The first is of course word of mouth. Start small, and give away tickets if that's what it takes to get people in. But then get their email addresses! You can even get them from the ticketing service if you don't get them at the door. If people like what they see, then use each show to market the next and folks will come back if they can, and they bring friends. That's great.

As you collect email addresses, that's the biggest key - now you have a mailing list. Building an emailing list is crucial, that will make your show if you do. Everyone on the list is someone who's been to the show and someone who is a potential return - IF you build your show so that they want to return.

And finally if you do birthday party shows, pitch it at your shows. Give out postcards. I ask the parents if I can say something, no one has ever minded (but ASK

FIRST!) I use Mailchimp for my email list, and have an app that lets folks sign up on my iPad. When I get home it connects and sends up the emails (an iPad mini can be bought new for about \$200, just get the low end one. That gets email addresses and runs my sound.)

You'll notice all the ways I found that work involve email. I never had luck with Facebook events, they were a huge waste of effort for my Variety show though they did help with the McBride show - but only in helping reach other magicians, it didn't help reach a lay audience. Online calendars sometimes helped, but for me only Red Tricycle and ParentMap.

Look for other email lists that are appropriate that you can post to, that helps, but the big key - do everything. And do your best at it. But then never forget to ask people when you check them in how they heard about the show. That tells you what

you did that worked and what didn't - and you can work harder on the stuff that didn't work, or drop it. Just track it, otherwise you won't know!

There is one more horrible thing. People buy tickets at the last minute. Four days out I'd always show next to no turnout. This is, frankly, stressful. You wonder just how badly you'll bomb and how much money you'll lose ... then in the last few days I'd sell out. But always in the last few days. That seems to be common in this area - so expect it. And be prepared for it, as until the last few days your numbers will be AWFUL. But the corollary - I'd send out emails two weeks or a month before a show, and get no following bump in sales at ALL. If I sent them out just under a week before a show, I got a fantastic bump. You don't want to send out too many emails so I stuck with one that was just under a week. That means people might get conflicts and not come to the show - but I think the reason no one buys tickets is that they are waiting until the last minute to see if they are really free or not anyway, so I suspect that worked out. So that's it ... pick a ticketing service, build an email list, and try not to stress out over numbers as they will be horrible until the last minute!

Evan Reynolds

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

Notes to Self

By Phil Reda

Spectators Hate Puzzles

I had mentioned I was going to review "Tarbell 52" this month but I am only about half way through the 4plus hour lecture - I will review next month.

This came in my email the other day from Penguin Magic:

"Paradox Card: Sometimes an effect is so mind-blowing, that even the act of IMAGINING it was impressive. Paradox Card is such a surreal trick that it made me say "I've never even imagined that before, let alone have any clue how it is done"

Sounded interesting I clicked on the demo video - link below. (Please watch and then continue reading.

<http://www.penguinmagic.com/p/6702>

Welcome back. So here is my rant. How would you even present something like this? The creator cannot even come up with a good presentation other than here is a circle on this side and look it is a square on the other side but look this side is still a circle - What? Why would you have a playing card with a hole in it anyways. This makes absolutely no sense. And your spectator is going to say so what! Let me see the card - reading the review it cannot be examined. I do not really know how it works and I am really not that interested to know - Yawn!

This is a good example of a puzzle and spectators do not like puzzles! I have said many times in the past -before buying a trick try to figure out how you would present it. If you cannot don't buy it, otherwise it will end up in the junk drawer. Hopefully this little exercise just saved you 20 Bucks!

HELPING OUR OWN

Sheila Lyon and Darryl Beckmann, owners of the Market Magic Shop at the Pikes Place Market, lost their house to a fire on May24th. Below is the post from a friend of theirs about a GoFundMe account to help them out. Please consider donating to help members of our magic community. If you cannot donate go to Facebook and leave a note or send them a card or even better go visit them at their shop and buy something. You can go to the Ring of Fire Facebook page or go directly to <https://www.gofundme.com/9b5y58dw>

I am starting this GoFundMe account for my dear friends, Darryl Beckmann and Sheila Lyon. Their home of 30 years was burned to the ground Tuesday night. They also lost their beloved dog, Koa. Darryl and Sheila were at yoga when they lost a life time worth of memories, possessions and paperwork. All they have left is the clothes they were wearing and their two dogs, Lucy and Gina, who made it to safety. Sheila is an avid gardener and has one of the loveliest gardens on the island, which was severely damaged by heat, flame, and ash.

Sadly, these guys have a very long, rough road back to having a home again, to replace a lifetime of records, paperwork, family heirlooms, and the tools and comforts of daily life, from furniture to linens, appliances to toothbrushes, photographs to clothing.

I ask the compassionate Bainbridge Island community to open your hearts and pockets to our fine fellow islanders, who humbly stand in great need at this time.

I thank you ahead of time for all your giving and generosity, which will help Darryl and Sheila get back on their feet again and enable them to start to rebuild their lives. This is not what these guys thought they would be doing in their seventies. With your help and support, Darryl and Sheila will make it.

Again, thank you from the bottom of my heart for your kind consideration in responding to this plea for help. I promise to keep you updated on their progress and the events along this journey.

Sincerely,
Qadriyah Sufi

Speak-Up Current Thoughts by Zinger

Once again Ralph is sharing his thoughts on the production, theater and showmanship of magic. Again I will be extracting parts of his blog post. If you want to read the whole post go to <http://magickhappens.com/wp/speak-up-current-thoughts/>

At present The Book (“Lendth Thine Eyes and Ears”) would appear to be a collection of four dozen developed routines and another dozen and half routines that are somewhere on the drawing board (“perpetual motion machine just has a kink or two to work out”). However, there is embedded in the descriptions and in separate thoughts my approach to developing and constructing magical characters and routines for themed events. Because Royal Magick’s approach to presenting magic performance is as a touring troupe in outdoor “somewhat primitive” conditions compared to indoor theatrical venues there are also insights into mounting such an endeavor that are hidden and beyond the experience of most magicians.

One of those aspects is the physical requirements of travel, setting up, living, performing, tearing down, and more travel (3,000 miles for the Las Vegas & Salt Lake City five-week circuit). In the beginning stages of how to address this topic, the physical aspects, it seemed overwhelming and beyond anything that typical magic books cover; the topic would have to be greatly condensed possibly creating a trivial coverage. I needed another approach to understand what was essential and presentable. So I constructed a project of looking at physical requirements for general magic performances and what was required to be in condition to perform well. This project quickly led to a more fundamental journey of learning and experimenting concerning ways to explain performance, movement, and vocal production — I’m a voice guy in education, training, experience, and inclination. The following outlined thoughts on requirements for being able to speak up in performance are directed toward those thinking about instructing “exercise classes”. However, with clarifying examples from the magic perspective, they apply to being able to entertain in front of an audience. There are five general areas that can be addressed: 1) Tall & Erect, 2) Energy Up & Out, 3) Loud & Clear, 4) Heard & Understood, and 5) Sustained Performance.

Tall & Erect.

How the body is aligned, bones stacked on bones, tendons and ligaments working together, plus mastering the coordination between movement and muscular forces encompasses the essential foundation of being able to move gracefully, sustain effort, and present the image of a knowledgeable individual. Basically this (“Tall”) can be summed up in: “Be Tall, head balanced on spine, neck long, ears away from shoulders, 3D positioning of the shoulders, chest high and open, diaphragm and abs engaged, pelvis tilted, hips flexible, legs supporting the torso, and feet planted.”

Energy Up & Out.

Looking at the side of the body from the hips to the top of the head often reflects where the thoughts and intent are focused. Modern working conditions plus gravity tends to pull the top of the body downward which creates an unconscious forward lean. This is a tired and weary look which is unattractive and uninspiring compared to an uplifted carriage. Focusing thought and action upward (“Tall & Erect”) and outward from the open chest and the relaxed face presents a look of awake, aware, and energized.

Loud & Clear.

Having one major message that is clear makes more effective communications. When details are covered it is helpful to make sure each of those details are clearly presented and connected to the major message. Because individuals in the audience will be more comfortable with their own learning style or approach the message will need to be repeated in different ways. Vocal messages require projection over the distance to each member, visual messages require clear pictures (snapshots or held poses) that can be seen, kinesthetic messages require coordination of the movements and motions, and so forth.

Continue on next page:

Heard & Understood.

How to form Spoken English words and phrases is not taught widely and most presenters assume that what they say/produce (mostly heard by bone conduction) is identical to what the audience hears. How to produce sounds (phonemes) that can be combined into “words” is a detailed operation but is basic to speaking. How spoken and written English differ and why “reading and writing” skills may not help in effectively speaking is a topic onto itself. Consonants, placement of sounds, and articulation are important details that underlie understandability.

Sustained Performance.

Presenting, instructing, entertaining, teaching, and other variations of performance are hard work. Understanding the need to do the work throughout the “presentation” and the ability to return to an energetic state are essential. Detecting when performance levels drop below a desired level is a skill, energizing back to a previous level is a combination of attitude, focus, and resources. Construction of a presentation to allow clear messages, cues for focus and charging, and sustained performance can be taught.

For more go to <http://magickhappens.com/wp/speak-up-current-thoughts/>

Review by Payne***White Star*****By Jim Critchlow****\$60.00****www.Magicshop.co.uk**

Two members of the audience are invited up to help the magician with an experiment. They are seated at a table opposite of the performer and each given an artifact. One an old coin, the other, a fountain pen (both not included). These are to act as markers of a sort and their relevance will be revealed at the conclusion of the effect. Next a series of 28 "Cabinet Portraits" are introduced. These are shown one at a time to the spectator holding the coin. As each portrait is displayed they are asked if they are drawn to the image. If the spectator says yes, the picture is placed before their marker. If no, then it is placed into a discard pile. A second portrait is then dealt out and the person holding the pen is asked to keep or reject the card. Once all the pictures have gone through this selection process the magician goes through the discard pile and shows the spectators that all them have one thing in common. They were all passengers on the Titanic. Each portrait has the name, ticket number, cabin assignment, date of death and an anecdotal bit of information about the person printed on its back. The magician also points out that the discard pile is made up of people who both survived and died in the tragedy. He then states that the two artifacts too have an association with the ill-fated vessel. The coin was found in the pocket of one of the victims, while the pen was used by a White Star Line clerk to record the names of the survivors. When the spectator's cards are examined it is discovered that the one holding the coin only chose pictures of those who had perished while the holder of the pen found only the survivor's portraits. Spooky! Yes, it is OOTW with a living and dead twist, but what a twist. This is one of those effects that, properly presented, is more like a theatrical experience than a magic trick. Not that it's solely limited to the subdued tones and dimly lit rooms of the bizarrist's domain. The props and presentation possibilities are versatile enough to accommodate many different types of performance styles and venues.

It could easily be a five-minute trick accomplished with trading cards from a Titanic exhibit to a full blown twenty-minute lead in to a séance with actual artifacts from the turn of the last century. The presentation possibilities are only limited by your abilities.

The twenty-eight cards are nicely produced and completely un-gimmicked. Each time I have presented this effect at least one audience member has wanted to see the cards and took great interest in reading the biographical data written on the back

Club Calendar

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.

July 11, 2015

Brian Cook-MC

Mark Paulson

Jeff Christensen

Master Payne

Robert Stevens

If you wish to perform contact Mark at:

mark2061@yahoo.com or on Facebook at

<http://www.facebook.com/thirdplacebooksmagicmonday?fref=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.

Xakary the Magician will be performing at Enchanted Village in Federal Way every day from July 1st to September 5th (except Tuesdays) at 1PM. As part of the show, he will be performing the illusion he performed on America's Got Talent, and will be sawing a different audience member in half at every show. Discount tickets to Enchanted Village (as well as combo tickets for both Enchanted Village and Wild Waves) are available online at <https://www.wildwaves.com/park-info/>

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

The club will be performing at the below event. We will need walk around performers and performers for the stage show. Anyone reading this newsletter is welcome to perform. Contact Ralph Huntzinger or Craig Colombel(accolombel@zipcon.com) or come to a meeting and let us know.

RBCA Night Out Against Crime BBQ

Tuesday, Aug. 2, 6:00 p.m. to Dusk

Richmond Beach Community Park

2201 NW 197th Street

Free barbecue, live music, magic performance at 7:00 p.m. and ongoing fun activities for kids! Richmond Beach gear will be available for purchase.

Sponsored by Richmond Beach Community Association

Michael Weber Lecture and Workshop Seattle Exclusive!

(by Evan Shuster)

As the founder and coordinator of The Can-Am Conjuring Lecture Series, one of my annual priorities has been to make an attempt at signing Michael Weber on to the tour. He has been a favorite of mine for a number of years, partly due to his brilliant creative thinking, partly due to his performance style, and also due to the exclusivity of his material releases (there is a collector's thirst inside of me, as demonstrated in the number of bookcases my wife hopes to torch one of these days).

Each year I reach out to Michael through email, phone messages, and our occasional crossing of paths at various magic conventions. Each time he tells me... "Hmmm... I can't do next year, but keep me in mind. One of these days..." Last year when I spoke with him he was, again, hesitant, but Tim Trono followed behind him and told me to stick with it. Michael had a number of items which were soon to be released, and the time was ripe for a visit to the Pacific Northwest.

Several months ago Michael reached out and told me that he would, indeed, be in our area, working on a new project. He wasn't available for the full lecture tour, but was very optimistic about lecturing in Seattle.

Through a series of conversations we were able to hone in on a couple of dates which would support both a lecture and a private workshop. I am happy to announce that the lecture will take place on Friday, August 12th, at 7:00 PM, at Phinney Center (I know... I know... not our usual location, but very convenient, and centrally located).

We are also putting together a private, limited workshop, location to be determined, for Thursday evening, on August 11th.

Both the lecture and the workshop will run about 2 hours each, and cover everything from cards to mentalism. If you have never had the opportunity to see Michael Weber perform, or lecture, you should know that this is a fairly exclusive opportunity, and I encourage you to attend at least one, if not both events. You should also know that most of his published material is only available at his lectures and workshops.

So...

Who is Michael Weber?

Michael Weber is an IP lawyer, magician and creator of illusions.

In the early 1990s, He and partner Ricky Jay created a firm, "Deceptive Practices," providing "Arcane Knowledge on a Need-to-Know Basis" to film, television and stage productions. By offering both vast historical expertise and creative invention, they have been able to provide surprisingly practical solutions to real production challenges. Among many accomplishments, they designed the wheelchair that "magically" hid [Gary Sinise's](#) legs in [Forrest Gump](#), as well as the glass that "drinks itself" used by the gorilla in [Congo](#). For the Broadway production of ["Angels in America, part 2: Perestroika"](#), they designed an illusion "in which a man climbs to the top of a ladder of light and vanishes in midair."

He has been a technical adviser and consultant on The Illusionist, The Prestige and Ocean's Thirteen, and on David Blaine's TV specials.

His critically acclaimed, now out-of-print book, Life Savers, commands top shelf prices if you are able to find a copy. The cost is more about the quality of the material than the scarcity of the book.

I have attended his lecture three times, and have attended his private workshop twice. I give both events my highest recommendation, and encourage you to attend. I believe that he will impact the way that you think about your magic.

The Can-Am Conjuring Lecture Series
presents...



Michael Weber

Friday, August 12th at 7:00 PM
Phinney Center at 6532 Phinney Ave. N., Seattle 98103

