



Volume 5, Issue 4

10 May 2016

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## Words from the Secretary

**Craig Colombel**

May 2016 – [accolombel@zipcon.com](mailto:accolombel@zipcon.com)

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

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

Craig Colombel

509 So 165<sup>th</sup> St

Burien, WA 98148

Make the check out to NWRF

### Ring of Smoke Report

On May 1, the young magi met on a beautiful day at Shawn O'Donnell's, hosted by Zinger. Ralph discussed rope magic and demonstrated a number of rope routines. He also discussed how to incorporate storytelling with the magic in the development of magic routines. Theo, Otto, Paul and Cai all worked on routines and had a great time jamming together.

Marty, Ben and Theo

**President's Message**  
**Ralph Huntzinger**

No message this month

## April 2016 MEETING

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

Zinger(Ralph Huntzinger) did the opening performance. He had three volunteers pick a notecard. On each notecard was information of the characters the volunteers were to play in the performance (two adults and a child). Using a penny, Zinger then performed an opening effect he does at Ren fairs.

The Cooks challenge performance was split this time. The first performance was at the beginning of the meeting and the second was the closing performance for the meeting. The first performance was by Jeff Dial had the spectator name a card. When the spectator named the card was told that they gave the value of the card, Jeff then showed that the cards all had names on the backs. Jeff had the spectator say a name. He found the card with the name and it was the card value that the spectator chose.

Brian Melicher showed his Babcock card box. He placed a deck of cards into the box, closed the box and when reopen poured out a bunch of M&Ms and the deck had vanished.

Pedram performed a card trick from a Iranian magic book ("Book of Patterns"). Had the spectator riffle shuffle the deck. Pedram then placed a prediction on the table. The spectator was to pull the cards from the deck by twos and look at the faces. If both were red to be place on the right, if both black on the left and if mixed in the center. When done the prediction matched how many cards were in each pile. He then repeated two more times with the prediction matching the number of cards in each pile.

Andrew Olmstead started with a conversation on sending money through the internet using Bitcoins. He then demonstrated by placing an American coin into a volunteer's hand and told him to hold the coin tight. He performed some magic and when the spectator opens their hand the coin had changed to another country's coin. Jeff Dial performed a rope trick. He tied a rope into a circle. He and the volunteer held right hands and the volunteer closed their eyes. He dropped the rope over the spectators arm and raised it up and when he dropped the rope it penetrated the volunteer's arm. The volunteer had their eyes closed but the audience could see how it was done. A routine in the vein of "Balls over the spectators Head".

Craig Colombel closed the meeting with the second Cooks Challenge. He performed a Harry Lorayne's routine from the book "Personal Secones" Ten cards were place face up on the table in two rows. Following a set of instructions, the cards were counted and turned over one at a time until only one cards was left face up. Cards were handed out to the club and everyone tried and found it was harder than it looked. It was called 10 card puzzler.

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

Richmond Beach Library

19601 21st. Ave. NW.

Shoreline, WA 98177

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

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

That's Impossible Presents April 9, 2016

The April show had Andrew Jensen, Eric Runquist, Joshua Lamb and D'Orr performing table-side close-up magic in addition to the main performers. A group from Events & Adventures was in the audience. Tim Flynn was the Master of Ceremonies when the rumor began that MC Trickey was in the house. We managed to get him to perform a couple of his famous Rap Magic routines to start things off. First was a color changing silk cylinder and then a brightly colored Chinese Stick routine.

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

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

The next That's Impossible Presents will feature the mysterious Raymond and Jeff Evans on Saturday, May 14<sup>th</sup>. Doors open at 7:45, close-up tableside until 9:00 and then the two stage performances. Tickets are \$15 each and can be purchased in advance by phone or online. Phone 206-900-6354, email [tom@thatsimpossiblepresents.com](mailto:tom@thatsimpossiblepresents.com). Facebook: "thats impossible presents" and website [www.thatsimpossiblepresents.com](http://www.thatsimpossiblepresents.com). Links on Facebook and website will take you the online store to purchase tickets, or take your chances and buy them at the door of Delancey's on Third at 810 N 3<sup>rd</sup> St., Renton Washington 98057. Food and drink available during the show.

## IMAGE by Evan Reynolds

I have to preface this by saying that the more I do marketing the more I realize I am not that great at it. But I have learned a few things, so this is more to impart the few lessons I found that work than it is trying to teach you how to market yourself. Learn the actual skill from the folks that know it. I just have a few tricks, and whether it's my birthday party business or the variety show, they seem to work. These are the things I used to build my private business as well as the variety show, and it boiled down to pretty much two things.

The Variety Show, by the way, is on hiatus until I retool it. Kid time was getting more important and more demanding at home, so was my job, and running a monthly show was getting harder. So I'm moving it to be about three times a year, and working to make it free again. More on that as it happens, I suppose!

The very first and the most important lesson about marketing is the easiest but I've found that people just don't do it. Ask folks how they heard about you. If you do a theater show, as EVERYONE that enters how they heard about the show. That's CRUCIAL. If you don't do that, then nothing else will really work that well. If you get ONE thing from me, it's THIS. So why is this so key? Well - I once paid \$400 for an ad that ran over three months and was convinced it was going to be effective. I was ready to renew it and keep paying \$400 every few months. But by asking, I came to realize that I sold a grand total of three tickets from that \$400 ad. If I hadn't asked? I'd never have known, I'd have neglected the effective forms of advertising and kept pouring money into the ineffective ones.

I used to run an ad in a local Parent magazine. For years that really paid for itself. Then about six years ago the returns started slacking off, five years ago I got almost no returns from it and I stopped. But again - I'd have NO idea that it had changed if I hadn't asked. By asking I could see it changed, and I knew to switch my methods.

And that was for my private parties - but again, I just casually ask everyone how they heard about me. Because I ask, I know what works - and I can tell which efforts are paying off and which aren't.

I did a theater show and we tried multiple things - posters, Facebook, a different emailing tack, etc. And the door person forgot to ask people how they heard about the show! We had a great turnout - but which method did it? We don't know because we didn't get to ask. Now I know at least ONE of those methods worked, and I THINK I know which one it was - but I don't know for sure. And the real problem there is that each method took time and money. So I want to know if the time and money paid off, or if it was just a distraction from the methods that DID work. And I don't know. For THAT show. Fortunately I've asked at every other show, so that gives me a lot of data to work with, which is what I'm using to form my opinion. But otherwise? The methods that people keep originally thinking will work fine just don't. Facebook events, for example, have been a complete waste of effort for me - until the Jeff McBride show, when it helped. So that taught me that different audiences need different approaches, too.

So the first, key lesson is just that. Ask how folks heard about you. Then drop the methods that don't get a return, double down on the methods that do, and try something else and see what happens.

The second one is word of mouth. That's the best. And that's the one that I rely on. Honestly, most of the time my sales pitch for my birthday party show these days is "yes, I'm free that day" because they are already sold on me by the time they call me up. But you can totally encourage word of mouth. The first is to, of course, have a good show. That helps. Be easy to work with, but most of you are so that's no problem. Then I have seen people do all sorts of tacky things that make me wince. I've seen magicians getting the kids to chant their website address, etc. It's just too far for me. My name is on my set, but in art so it's not tacky (I hope) meaning every picture has my name in it. That helps - and the reason is that I've done WAY too many shows where they've told me they had a magician last year that they LOVED. I ask who, and they don't know the name. So I assume that's true for me (and from asking, it proved to me that all the tricks about chanting names and websites didn't work.)

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I have great art. After the show I give all the kids a postcard or two. They love the art, and that means they all go home with what's essentially a glorified business card, but one that most of them keep.

If I tie balloons, when I'm done I tie three extra swords and give them to the parents. DO THAT. Tell the parent that these are so that if a kid pops a balloon after you leave they have something, and get them out of sight so that they will be there when needed - and watch the parent's face when they realize what you're doing for them. It's a small thing, but the payoff in how you appear is HUGE.

And finally ... I'm there to give the kids fun and wonder. Don't forget that. Enjoy playing with them. Watch them laugh, that's where I get MY wonder from. Loving the kids and what you're doing gets noticed.

Focus on the birthday child. I hired a magician for my son one year, and I realized I was suddenly on the other side of the equation so I watched what mattered to ME. I figured what I wanted, what I thought was important - that is probably what my clients want and thought was important. And you know what it was all about? MY KID. The other kids? Yeah, I want them to have a good time, but that was VERY secondary. So my marketing pitch shifted from talking about how many volunteers I use to talking about their kid. He does something at the beginning, the middle, and the end. When I tie balloons, every kid gets one except the birthday kid. When other kids ask, I say it's his birthday so he gets different rules - everyone is fine with that, it turns out. And the other kids ask me about doing THEIR party when I say that!

That's the sort of thing that just gets people on my side. The kids go home with the postcard and tell their parents they want me. The parents see the show and request me, and the family that books me tell people about me. At this point that's the only marketing I do anymore.

Oh, and go find a free mail server (I use mail chimp) and keep the email addresses to make a mailing list if you want to do public shows. If you want to sell tickets, that's your best and easiest market. Because after a show, when everyone likes you? I ask before the birthday party if I can mention the variety show. And after the show, I'm looking at thirty people all of whom are potential ticket buyers - so I tell them about the show and give them a postcard for that too. Just be gentle marketing at birthday parties and don't go overboard - if they like you and your show, something to hand out is all you need. They'll find you.

OK. So next month - more on running a show, mainly venues!

Evan Reynolds

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

## Notes To Self

### By Phil Reda

#### SCRIBD – Funny Name You Should Know About

One day I was doing an internet search on long out of print Al Mann manuscripts. For those who do not know or heard of Al Mann he was a mentalist and prolific inventor during the mid 70's into the late 90s. He was very close friends Richard Himber and Dunninger and was at Dunninger's bed side when he passed away.

As I have been pursuing my studies in mentalism I kept seeing Mr. Mann's name appear in print especially his work on the center tear, billets and sealed message reading. Trying to find copies of his work has been tough and hopefully one day all his work will be cataloged and a bio written on the fascinating individual.

So what does this have to do with SCRIBD and just what is SCRIBD? As the title states it is a funny name and I stumbled upon it by accident. SCRIBD began as a site to host and share documents and today it claims to have a library of over 600 million on varying topics! It has been coined the "You Tube of Documents" and Fortune Magazine has called it "one of the fastest growing internet companies" Through their extensive data base you can read and download unlimited documents. During my search for Al Mann publications SCRIBD popped up and claimed to have access to Al Mann manuscripts but I had to buy a subscription. Luckily it was only \$9.95/mo. and you could cancel at any time. Well I took the gamble and I was blown away. Not only did they have almost all of the Mann manuscripts but hundreds of other out of print hard to find items as well and the best part they are available for unlimited download.

The site is laid out well and members can publish their favorite reading lists with links to the documents. Eugene Berger has a list as well as other luminaries. It takes a little tinkering to learn how to search their data base. One hint is to enter an author's name or use a subject category like "Close Up Magic".

Currently they are offering a 14 day free trial. If you are interested here is their web site:

<https://www.scribd.com/subscribe?source=google&medium=cpc&campaign=Scribd+-+US&adgroup=Scribd&keyword=Scribd>

## **Daryl on The Can-Am Conjuring Lecture Series in June, 2016**

### **By Evan Shuster and Daryl**

In June we will be welcoming Daryl to Seattle as he joins the 2016 season of The Can-Am Conjuring Lecture Series. In addition to his lecture at Shawn O'Donnell's on Saturday, June 4<sup>th</sup>, at 2:00 PM, he will also be offering his 2-hour workshop that same day, at 11:00 AM. There are only 15 spaces available for the workshop and it is already over half full, so if you are interested in attending please email me at [evanjunko@comcast.net](mailto:evanjunko@comcast.net).

World Champion magician, Daryl, is known by his peers around the globe as "The Magician's Magician" because he represents the best of the best in the highly specialized world of close-up magic. Daryl was voted by readers of MAGIC Magazine as one of the top ten most influential magicians of the twentieth century!

Daryl's sleight of hand technique is flawless, his magic is original and astonishing and his presentations are hilariously entertaining! Daryl has earned just about every major magic award imaginable including a gold medal at the F.I.S.M. World Congress of Magic (which is equivalent to the "Olympics" of magic) and SIX Academy Awards from the world famous Academy of Magical Arts (The Magic Castle) in Hollywood, California!

In 1999 and 2000 Daryl's New Millennium World Tour saw him performing and teaching his original creations in more than 250 cities, in 25 different countries. But Daryl says "One of the greatest honors of my career was to be selected to perform for the President's Inaugural Candlelight Dinner in Washington D.C." Daryl was also a resident headlining act at Caesars Magical Empire at Caesars Palace in Las Vegas for seven years, before settling in the Sierra Foothills of Northern California.

Daryl now concentrates on performing for select private and corporate functions, producing and marketing his original magical creations and instructional DVDs and providing personalized tuition to magicians and magic enthusiasts around the world.

To whet your appetite for his upcoming visit, Daryl has graciously contributed a trick to this month's newsletter. I hope you enjoy it, and I look forward to seeing all of you at the lecture. Thanks, as always, for supporting live magic!

### **Untouched**

#### **By Daryl – The Magician's Magician**

In this effect, a SPECTATOR determines the playing card the magician THOUGHT of in a dream he had the night before! It is important to note that the magician NEVER TOUCHES ANYTHING! The spectator performs the entire procedure and yet has ABSOLUTELY NO IDEA how the mystery was accomplished.

METHOD: The magician does not really name a card that he thought of in a dream he had the night before, he determines the card he will name depending on the situation after the spectator shuffles the deck.

I like to introduce this effect by stating, *"People often ask me if I can perform magic without having to touch anything. This is a great question and I'm happy to say that the answer is YES! Not only will I perform the magic without touching anything, but I will create the illusion that the entire mystery is performed by YOU! In other words, we will switch roles. You will play the part of the magician, while I play the role of the spectator."*

Hand the volunteer the deck and ask him to shuffle them thoroughly.

Tell the volunteer *"Once the deck is shuffled, ask me to pick a card."* However, realizing that you would need to actually touch a card in order to select it, change your mind and say, *"Wait a minute, I promised that I would not touch anything, so instead of having me physically pick a card, ask me to THINK of a card instead."* The spectator asks you to think of a card. *"Any card?"* you ask. The spectator confirms,

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*"Yes, any card." A funny bit here is to compliment the spectator by saying "Really, any card? WOW, you're good!"*

*Pretend to be deciding upon which card to choose then say, "I've got it, I'm thinking of a card. In fact, I'm thinking of the very card that came to me in a dream I had last night. Your job, as the magician, is to tell everyone the name of the card I have in my mind. Pause here for a couple of beats as you realize that this might pose a problem. "But there's a small problem here. If you name the right card, I could LIE and say that you're wrong. On the other hand, you could name the wrong card and I could LIE and say that you're right. Either way, it would be impossible for you or I to prove it. To prevent this, I will commit myself to the card I have in mind so that I cannot change it later."*

At this point, ask the spectator-magician to hold the cards up in front of him, with the backs towards him so that he cannot see the faces. Then ask him to spread the cards, one at a time, between his hands so that you can clearly see their faces. Explain that when you see the card you have in mind, you will ask the spectator to stop spreading and remove that particular card. The psychology here is excellent. It is important to convince your audience that you ALREADY have a specific card in your mind and that you will remove it only so that you cannot change your mind later. Actually, you do not know which card you will remove until after the spectator begins to spread the cards.

Here's where the trick takes place. To determine which card you will remove - as if it was the card you already have in your mind - simply look at the VALUE of the top (the first) card and add to it the SUIT of the next (the second) card. In other words, if the top card was the TWO of Clubs and the second card was the King of DIAMONDS, the card you would remove from the deck would be the Two of Diamonds. On the other hand, if the first card was the KING of Diamonds and the second card was the Two of CLUBS, you would remove the King of Clubs as your selection. For this particular explanation, let's say the top card is the Two of Clubs and the second card is the King of Diamonds.

Without touching anything, have the spectator continue to spread the cards between his hands until you see the card you're looking for (in this case, the Two of Diamonds). At this point, direct the spectator to push this card upwards in the spread (up-jogging it) and then close the deck. Ask the spectator to remove the up-jogged card and without looking at it, place it face down onto the table.

\* The reason for having the card removed from the deck in this manner is to prevent the spectator from accidentally cutting the pack at the spot where the card is located. If the deck is cut, the top two key cards will be lost in the middle and the trick will not work. Be careful here to prevent this from happening.

Have the spectator hold the deck face down in a dealing position as you continue. *"In order to name the card I thought of, you need to determine two things about it, the suit – Diamonds, Clubs, Hearts or Spades - and the value – Ace through King- and you must be correct on BOTH of these. This is not as difficult as it sounds but only if you know the secret."*

Ask the spectator to begin dealing the cards, one at a time, into a single face down pile on the table. After a few cards have been dealt, continue with your instructions (the idea here is to take enough time with your instructions to allow the spectator to deal a good number of cards). *"Continue to deal the cards one at a time from the top, NOT from the bottom, that would be cheating! You can deal as many or as few as you wish; it is entirely up to you. Whenever you want to stop dealing, simply stop. The time and position in the deck where you stop is 100% your choice."* After the spectator stops dealing, ask him to place the rest of the deck aside because you won't need them.

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*"Remember, you need to determine both the suit and the value and you need to be correct on both parts. That's where these cards come in. Pick up the pile of cards that you dealt and alternate dealing them one at a time back and forth into two, face down, piles until you run out of cards."* While the spectator is doing this, I like to recap the impossibility and the extreme fairness of the proceedings. *"Remember, I have TOUCHED NOTHING! I simply thought of a card in my mind – the card that came to me in a dream last night – and YOU did everything else. You shuffled the deck, you decided how many cards would be used, and you dealt out the two piles of cards."* At this point, the spectator should be finished dealing the two alternate facedown piles. Notice which card the spectator dealt LAST. This will be on top of the cards you will call the "Value" pile. The other group of cards will be referred to as the "Suit" pile.

*"This is the value pile..."* Point to the pile on which the spectator dealt the final card. *"...and this is the suit pile."* Indicate the second (remaining) packet of cards.

*"The top card of the value pile should indicate the value of my mentally selected card. Please turn it face up"* It will be the TWO of Clubs. *"This tells us that the card I thought of must be a two of something. To determine the exact suit, simply turn the top card of the suit pile face up."* It will be the King of DIAMONDS. *"This tells us that my card must be a diamond. If you put these two pieces of information together, what do you get?"* The spectator will say "The Two of Diamonds." For the big finish, have the spectator turn your "mentally selected" card face up to prove he was successful!

The result will be absolute amazement. Please do not underestimate the power of this effect. Even though there is absolutely no sleight of hand involved, the effect is incredible and it will leave a very strong and lasting impression on your spectators.

In closing, I would like to explain what you will need to do if one of two things happens.

If the spectator begins to spread the deck for you to remove your selection and you see that the top two cards are the same suit or the same value, you need to ask the spectator to cut the deck. This will bring two different key cards to the top and you can continue as explained.

If, after the spectator cuts the deck, the two new top cards are still the same suit or value, you need to do something a little different. Personally, I would NOT ask the spectator to cut a second time because you have already used the "out" once. In this unlikely event, simply ignore the first card and use the second and third cards of the deck as the key cards to determine the selection. If this is the case, remember that you are using the second and third cards (instead of the first and second cards) so that you can make a small adjustment later. After your selection has been removed from the deck, and BEFORE the spectator begins to deal the first single pile, ask the spectator to "burn" the top card by removing it and placing it into the middle of the deck. Explain *"This is standard casino procedure, and a very good habit to get into."* You can then continue to amaze your audience exactly as described above!

## Review by Payne

Made by todd plaster taught by joe Russell CMHK Arthur sedington  
Souvenir linking rubber bands

Shuften's Magic the portal David Regal 5 routines

So here we have name 1 teaching us a version of a Dan Harlan effect using a set of rubber bands made by name 2. Where exactly Paul Harris fits into all this I am not exactly sure. All I know is that through the collaboration of all the aforesaid mentioned people that one of the Holy Grails of magic has finally been realized.

Ever since Stephen Perry first patented the rubber band back in 1845 magicians have been looking for a way to construct an thoroughly examinable set of linked loops. A plethora of various methods have been tried to no avail. Most involved cutting a band and then attempting to imperceptivity rejoin the severed ends. Glues, heat and various solvents have all been employed in the vain attempt to imperceptibly restore the severed band. Needless to say none of these techniques has had a satisfactory results. There was always a bump or a tell of some sort and the join was always the weak link in the whole affair, tending to break at the most inopportune moment.

But those sad days are all behind us now as these new Paul Harris bands are nearly perfect. There were no perceptible joins in the bands 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 bands. 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 failure. The DVD also warns that these bands are susceptible to heat and to cool them down in one's refrigerator before using them, especially if they've been left out in the sun or been in the back of a hot vehicle. Living as I do in the ever temperate Pacific Northwest I have not been able to put this particular aspect to the test. Just be fore warned that you might suffer band failure if you happen to live in a more toasty clime like Phoenix or Las Vegas.

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 has questioned the provenance of the bands

# Calendar of Events

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## 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](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)

#### 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](mailto: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 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.

May 9, 2015

Mark Paulson

Otto Miller

Josh Cizek

Master Payne

June 13, 2015

Mark Paulson

Jim Earnshaw

Hugh Castell

Master Payne

If you wish to perform contact Mark at:

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

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

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

Delancey's on 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

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

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

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

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

Register early for the price of \$185 for an adult (+19) price increases on June 1<sup>st</sup>, 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](http://pcam2016.com) for further information and PayPal registration.

Please feel free to contact Raul Fernandez, PCAM 2016 President at [rfern91501@gmail.com](mailto:rfern91501@gmail.com)

## Tacoma MECCA of Magic 2016

It's that time of the year fellow magi.....The 2016 Mecca of Magic is all set for May 22nd at Delancey's on 3rd. The Mecca of Magic consist of a swap meet, magic contest, round robin close up show, lecture and an evening show. .UPDATE, UPDATE, UPDATE, UPDATE!!!!!!

With the help of Brian Cook, we have booked none other than Hannibal.

Hannibal has been in and around theater since he was six, when he appeared on stage in 'The Music Man'. Throughout high school and college he worked onstage while pursuing a more 'stable' career involving accounting, sales and marketing. In 1992, he worked with the Children's Video Network, writing scripts, music and motivational programs for youth groups. This job evaporated at the close of '92, and left Hannibal looking at his prospects. In working with CVM, Hannibal had created a street magician character. While he was looking for work, he took this character to the streets of Charlotte, NC and performed for tips in order to pay the rent and keep food on the table. The 'Magic Man' became a popular fixture in the uptown area, and Hannibal evolved the character into a genuine source of income, working nightclubs and comedy clubs throughout the Southeast.

## Sunday, May 22nd at Delancey's on 3rd.

11am: Dealer set up

Noon: Doors open to all.

2:30-4pm Hannibal Lecture.

4:15-5pm Close Up Show

5pm-6pm Magic contest (6 contestants, please. 7-8 minute time limit.)

6pm-7:30 Break for dinner.

8pm All Star Magic Show

Also, there is some awesome food that can be ordered while you enjoy the Mecca.

Prices are as follows. Active club members, all day including the evening show, 30.00. Non club members, all day including the show, 40.00.

If you wish to buy tickets for your family to attend the evening show or if you wish to attend the evening show ONLY. Adults 20.00,

Children 15.00. Tables will be available to sell your gently used magic. Paid admission PLUS 5.00 per table.

Please contact John at

[johnthemagicguy@hotmail.com](mailto:johnthemagicguy@hotmail.com)

