



Words from the Secretary

Craig Colombel

October 2015 – accolombel@zipcon.com

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

Meeting Place

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

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

The link to Mapquest map is below
<http://mapq.st/1DVUe4V>

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Craig Colombel

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September 2015 MEETING

Impromptu Magic

The meeting started off with the business of the club. There was a discussion of the future of the club and officers for next year. Ralph Huntzinger as vice president was asked if he would be president of the club next year. He said maybe with conditions. You can read his thoughts on taking the position in another part of this newsletter. There was discussion about the fate of magic clubs where they and our club in particular will be in the future. Discussion on how to get more members and active members, come to a meeting and give your input to what you would like out of the club. Run for officer and run the club. There will be a lecture on Oct 31st with Gregory Wilson.

Payne performed a piece of magic with two dollar bills and after folding them had one penetrate the other. He then proceeded to show the club how the trick was done.

Jeff Dial talked about Dave Regal's 3 types of impromptu magic. 1. Nothing is set up use what is available what happens- happens i.e. work with what is available in the venue. 2. There is pre-set up but is framed to look like nothing was set up. I.e. having a loop or thumb-tip available, swapping in a gimmick then swapping it out. 3. Pulling out a trick out of your pocket ie in cards a packet trick.

Evan showed a trick that was a set-up to get into the "crazy man's handcuffs". He then proceeded to teach the handling to the club.

Tom Payne performed an impromptu with sugar packets, a variation of the Karate Finger through the sugar packet. Tom then proceeded to show the handling.

Payne again showed an impromptu trick using a drinking straw and a dollar bill and having the straw penetrate the napkin. This can be performed with a straw, pen or pencil. There followed a discussion on different versions of the trick and a discussion on Martin Lewis Tear and Restore cigarette paper.

Devin performed a trick using his smart phone.

Ralph Huntzinger took a napkin and draped it over his hand and asked about the difference between a well or a hole in the ground. The answer is that a well has a bottom and a hole in the ground has no bottom. He then demonstrated by having a knife penetrate the napkin through the well he made in it.

Jeff Dial then borrowed the napkin and made a rabbit puppet out of it.

Andrew took a dollar bill folded it up and performed an impossible balancing act with the folded bill. In following the mood of the meeting he then showed how to perform the trick.

Jeff Dial and Payne talked about loading items ahead and proper use of a thumb tip to perform "impromptu magic". To finish the evening Payne brought out a mechanism with rollers that he called a "Steampunk ATM". By rolling money through the machine he converted the money into different values and different currency of the world. (EU, dollars, yen, etc).

A good evening of showing magic and teaching magic.

We then had the drawing for some prizes.

Come to a meeting and show off your magic

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

Ring of Smoke Report

The Ring of Smoke meeting took place on a beautiful sunny day on October 4 at Shawn O'Donnell's. Ralph Huntzinger hosted the awesome event with a half dozen young magi. Zinger taught them how to create a rose from aluminum foil and the magicians discussed other creative uses for the foil as well. The group talked about perception and misdirection. While doing coin magic, the kids worked on using their deceptive hand in an arc to draw attention to that hand and away from the other hand. Using this method was more effective than just using a straight line approach which has less likelihood of misdirecting the spectator's attention. The ROS youth had a great time discussing and working on these approaches and much more with Ralph.

Ben and Marty

CALENDAR OF EVENTS

NWRF – 2015 Meeting Themes

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

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

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

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

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

FACEBOOK :

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

Spellbound, The Wonder Filled Life of Doug Henning

By John Harrison

\$45.00

BoxOffice Books

<http://www.doughenningbook.com/>

Hardbound 6 1/4" X 9 1/4" 424 pages

ISBN: 978-0982463901

Reviewed by Payne

John Harrison writes in his introduction to, *Spellbound, The Wonder Filled Life of Doug Henning* "This is the first book about illusionist Doug Henning, I say it's the first book because I have no doubt that, like Houdini, Doug Henning will be the subject of many books". Let us hope this sentiment comes to pass as Doug Henning deserves a far better tribute to his life than a single book can offer. Not that this is a bad book. It's quite readable and for those who know little about the man who, many believe, single handedly revived the popularity of magic in the last half of the twentieth century there is much information to be gleaned.

As magic biographies go it's not as adventure filled as David Bamberg's, *Illusion Show – A life in Magic*, as endearing as Arthur Brandon's *Milo and Roger*, nor as in depth as William Kalush's *The Secret Life of Harry Houdini*. But then perhaps this is because Mr. Harrison didn't have as much to work with. Compared to the magicians featured in the aforementioned biographies Mr. Henning's career in magic, while stellar in scope was quite brief in comparison.

Thrust, seemingly instantly, into the spotlight of public awareness in 1974 with his appearance in the hit Broadway Musical "The Magic Show" he would vanish just as suddenly from the world of magic a scant thirteen years later. It is because of this brief but brilliant career that twenty years after his disappearance from the magic scene few magicians under the age of thirty seem to know how instrumental Doug Henning was in helping to create the world of magic in which they now reside. It is sad to say that even though he left us with a legacy of eight groundbreaking network television specials, three successful runs on Broadway and the revival of the touring grand illusion show his status as the first superstar of magic since Houdini is fading all too quickly. Hopefully this book will help to slow down the inevitable and final descent of that falling star. Even though Doug Henning's career was so brief a single book is insufficient to fully chronicle it. While Mr. Harrison gives us his best, providing us with an overview of Doug Henning's life and times. At the end of the book we are left with the hope that there was more to the man than what was described to us in the text. At the conclusion of the book we find ourselves looking at a two dimension portrait, a picture of a man who seemed to only have two interests in life, magic and transcendental meditation. One hopes that it is the author's inability to fully flesh out the complex individual that we hope Doug Henning was. But in the end we fear that perhaps Mr. Harrison has left us with an all too accurate portrayal. It appears that Henning's interests, according to the book, bordered on obsession. So they would have left little room for any others. After all spending several hours of each day focused exclusively on meditating would leave most of us with no time for other pastimes.

The book chronicles his life from his birth in 1947 to his untimely death from liver cancer in 2000. Though it focuses primarily on his interest and career in magic it does briefly touch on his unfortunate descent into the TM movement. His unsuccessful attempts to bring Vedaland, the ill conceived TM theme park to fruition and his embarrassingly failed runs for political office in Canada and England.

The author was a professional illusionist in the early eighties and, after running an entertainment production company for fifteen years is now a senior attorney at large international law firm. This has influenced both his writing style and the way he looks at magicians and their presentations. His writing from time to time seems to be a little too, well, technical for lack of a better word. Some of the chapters, especially those pertaining to the television specials, read more like checklists of the various tricks and props used in the production than a biographical sketch. However this minor infraction is more than made up for by the chapter on the various problems and challenges that were faced in the production of the Broadway musical *Merlin*. Anyone seriously considering mounting a true theatrical production combining both stage illusions and traditional theater would do well to carefully read and study this portion of the book.

It's hard to look at the old video's of Doug Henning's performances and see what the big deal was. Unfortunately they have not aged well in the past two decades and it's hard to see him as the breath of fresh air magic needed so desperately thirty years ago. The infectious sense of wonderment and amazement he exuded that sucked us all into his world of delight and enchantment now seems corn ball and hackneyed. Kind of like looking at old High School Pictures of your parents and trying to imagine that they once were cool. This book helps to give one insight into the world that Doug Henning sprung and why his approach to magic propelled him so suddenly to such heights and guaranteed his eventual descent. He was a child of his time. A time that has come and gone.

In the end the book is a cautionary tale. A modern fable playing upon the theme of "be careful what you wish for". Doug set out to elevate magic. He sought for it to be recognized as a serious art form. To raise it from its perceived place as a simple diversion seen only at children's parties to an enticing entertainment that could be presented for adults in legitimate theatres. He successfully secured a coveted Art grant from the Canadian Government to help him pursue this dream. He knew what he wanted to accomplish but unfortunately not only didn't he know what to do once he got there he found he really didn't like doing what needed to be done in order to stay there. It is sadly ironic that someone who wanted (and in the end helped) magic to be seen as a valid theatrical art found themselves the star of a Broadway show yet unable to act, sing or dance. Broadway shows that the reviewers nearly unanimously agreed would be great for the kids.

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 were 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

Seattle Juggling and Magic Shop

9460 Rainier Ave South,
Seattle, WA 98118

206-859-8363

<http://SeattleJuggling.com>

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

Magical happenings

Magic Monday! Magic Monday is an hour of magic, conjuring, & prestidigitation which stars magicians from the Northwest region on the second Monday of each month. Location: Ravenna Third Place Books in the Ravenna neighborhood of Seattle. 6504 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.

SEPTEMBER 14

Jim Earnshaw-MC

Hugh Castell

Michael Jacobs

Steve Tyler

Master Payne

OCTOBER 12

Mark Paulson-MC

Jim Earnshaw

Philemon Vanderbeck

Xakary

Master Payne

If you wish to perform contact Mark at:

mark2061@yahoo.com or on Facebook at

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

Illusion Factory (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

Notes To Self "The Magic of Pendulum's"

By Phil Reda

As I am writing this I am somewhere over the Midwest cruising along at 36,000 feet. We are flying home from a week long vacation in Vermont. The ride is smooth and night has fallen. Right after takeoff I Settled back in my seat And re-read a great little(29 page) pamphlet called "The Magic Pendulum" by George B. Anderson (Available from Library.com). It starts with a short introduction on Pendulum's (also known and sold as a sex detector back in the late 1920-1930's to farmers) followed by 15 great effects strung together and presented as a full show. Personally I would not perform all of them in one sitting but routining maybe 3 or 4 together would make an excellent intimate performance peice. The effects use cards , bills , business cards and personal items. One effect in particular is perfect for learning to use a nail writer. What is amazing there is no filler and every effect is worthy of performing - so you can pick and choose your favorites. Most are very simple and a few are down right devious - I smiled after reading several of the methods. He also includes sample presentations for some of the effects.

I first became interested in pendulums after watching Docc Hillford Perform his "Dead or Alive" routine found on one of his "Monster Mentalism" DVD's - this is a great three part routine that involves an audience member and teaches them the use of a pendulum and ends with a living or dead test were the spectator finds the dead name with the pendulum. This is a more advanced routine and requires good audience management as well as learning how to plant suggestions. I would recommend learning some simpler pendulum effects first to build experience.

Another introductory work on pendulums is Richard Webster's "Pendulums for Psychic Entertainers" This is difficult to find but if you come across a copy it is worth obtaining. He also wrote a book for the general public on Pendulums and is a good source of reference material but no tricks. (available on Amazon). Pendulums have an already built in belief factor and can create powerful moments with an audience. The interest level is high and they allow for strong audience participation routines. In Mr. Anderson's book he has several effects in which an audience member unleashes their psychic ability thru the use of a pendulum. Also Mr Webster's book exploits this area.

You don't have a pendulum? No problem any weight on an end of a string works. Something as simple as a key tied to an end of a string and you can amaze your audience. Some performers make pendulum's from a length of fish line and fishing weights. These are given to the spectators to follow along with the different experiments and they can keep them after you are finished. You can even have instructions on the back of your business card or a simple "Yes / No / Maybe" pendulum grid on the back of your business card. These grids are shown in any book on pendulums or can be found online. This will increase the odds of someone keeping your card. Nicely made pendulums can be purchased on Amazon, EBay or other New Age web sites. The price ranges from a few dollars to over a hundred for a custom made pendulum. I have two one made from wood,looks old and the other from a Quartz stone. Both were about \$5 each. I keep them in an nice black velvet pouch to add a little more atmosphere.

Now for a caveat: Pendulum work is fun but it is also a serious performance piece and should not be trivialized. Also it would not be appropriate to include with other magic tricks thou it would be appropriate to include other mentalism effects. As I mentioned above a large number of people believe there is a special power at work and it is not a trick - tread carefully.

If you are interested in creating a strong intimate psychic connection with your audience you should checkout the above references. I would start with "The Magic Pendulum" it is an excellent resource that will defiantly get you going in the right direction and for the price (\$6.95) it is a bargain. Also go online and read up on the subject so you can discuss intelligently this fascinating field.

"The Magic Pendulum"

<http://www.lybrary.com/the-magic-pendulum-p-685795.html>

Do I want to take on this task? 2016 through 2017 Fire President thoughts By Ralph Huntzinger

Jim Rogers, Ring of Fire President, asked at the last meeting if I was continuing the tradition which results in a Vice President becoming President. Perfectly proper question since election planning is due, Jim has had this 2 year run, and at present I'm the only VP. (*There is no requirement that the President was a Vice President.*) I had deliberated about it but was not prepared to give polite words — I gave blunt thoughts. I've had time to couch those thoughts in a more polite order and to choose words, so — Would I consider being the President of the Ring of Fire for 2016 and probably 2017?

I've had leadership responsibilities in varied local, state, regional, and national organizations; I held every position several times in the "old Seattle Magic Ring" including sitting hospice when it faded away and the dissolving board decided to fund lectures and a library for the infant Lynnwood Magic Ring; I declined positions in LMR but finally sat as "only needed in absences" VP for both Ring of Fire and Emerald City Wizards; I've learned from the best in business, government, and social circles including slugging through two UW Graduate minors in Public Administration and Business Administration; I know leadership is about moving an organization toward its mission and achieving goals; I know leadership is about building bonds of trust and unity; I know teams lead, teams achieve, and individuals burn out; I know from experience that organizations have to continue to grow their own leadership culture. However, I've been around the block too many times to always be polite — I listen but have firm convictions — "hale fellow, well met" is not my wheelhouse.

I'm willing to dedicate time to "guide" the Ring of Fire only if we move forward achieving some definite goals and if there is a working group (officers, board, and dedicated members) who pull us toward those goals. Not "pushing a string" but moving ahead and requiring members to catch up or be left behind — "pulling by influence and example". One of those obvious goals is to build continuing leadership skills in our members. I look forward to knowing there are members who want to continue to lead the club.

Our mission is to be a "teaching and learning" organization allied to magic. The Ring exists quite well as a monthly meeting place for a small group of people, publishes a newsletter, holds one installation party, has selected a good library, and is doing an excellent job sponsoring lectures. We actually seem quite comfortable as we are — but I'm not comfortable dedicating time to limiting ourselves to only those activities. In my role as a member I'll support staying where we are BUT in the President (CEO) role I will not facilitate the group staying comfortable.

I received the 1st Pomeroy Memorial Award in 2001 and again in 2007; I'm extremely proud of that distinction and honor. Although many aspects of our craft are vitally important and of high interest to our members (I'm vocally interested in the creative, structural, and theatrical aspects of performance) I sincerely believe Magic does not exist until it is performed. *"Magic happens when someone retells what they remember happening."* The Pomeroy is founded in dedication "... to the pursuit of the highest quality in performance magic." The Ring of Fire has moved its emphasis away from performing and I want to refocus a major portion of our energy, drive, vision, and activities toward supporting performing and encouraging (gently forcing) members to actually perform or participate in creating performances for the public.

If you elect me you are committing to a package of goals and agreeing to help achieve those goals. You'll need to populate five other leadership positions with people who will actively work toward those goals. You also need to consider how you yourself can help make the Ring more vigorous. I'll resign from the office if I don't get the assistance — I actually enjoy functioning as a involved member. If you don't want to assist in moving where I want to take the club, actively vote for someone else (outside of Jim and youth members) and get other members to do likewise.

What are the general goals and expectations for the club that I see? We currently do many of these, I'd like to see us actively expand and involve more members. Through teamwork we may have to learn and relearn how to do somethings — the goals are doable, we are an experienced and talented group. Some of the goals are measurable but most are not. Hopefully, we implement them within a modern approach, moving with our eyes on the road ahead instead of focused on the rear-view mirror. Members expect the club to be fun, friendly, and informative. We expect to see magic performed; learn about magic effects, techniques, approaches, experiences, and philosophies; share our experiences and expertise; hang out with people who share our interests; and let people who are important to us share our joy of magic. As a club we need to provide a structure that supports those important aspects.

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▪ **Performance**

- Two public performances in 2016.
- A charity performance and three other public performances in 2017.
- Two or three social events each year.
- A “Day of Magic” in 2017.
- Recognition and notification of local and regional magic performances, especially by our members.

▪ **Communication and sharing**

- Every board member (officers and at large) contributing to the newsletter.
- More members contributing to the newsletter.
- Expectation that members will share their expertise through both short and longer teach-ins.
- Expectation that members will perform.

▪ **Lectures**

- Continued financial support of the lecture series.
- Increase in lecture admission for non-members (incentive for membership).
- Explore adding free to member lectures.
- Long range visioning for lecture and other educational offerings.

▪ **Behind the scenes stuff**

- Work in teams to build members’ experience.
- Establish teams related to instruction, performances, communication, and public functions.
- Find a team for each member.
- Re-look at our financial expectations, assumptions, and situation.
- Slight increase in member fees — (possible scaling dues).
- Regular meetings of the board and working “committees”.
- Re-look at our “publications”, correspondence, and notification channels.
- Regular reporting of plans and progress.
- (Marketing of our library resources).
- Background look at our operating practices to align mission, practices, and documents — revise if needed.
- Create alliances, coalitions, and connections with outside “allied arts” groups.
- Do more with Ring of Smoke.
- (Explore creation of an allied group of those not yet willing to be an IBM member).
- Explore sponsoring intensive workshops focused on specific routines, techniques, or events

I know this is a brief overview of a complicated vision but I hope it gives you a basis to ask questions and make a decision on giving me the responsibility and authority of guiding the club.

Thoughts from Zinger

Once again Ralph is sharing with the clubs some thoughts from his blog. As usual I am only extracting parts of the blog post. If you want to read the whole post goto <http://magickhappens.com/wp/>

Family Reunion

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

I had also committed to perform a 30 minute stand-up show for my large family reunion; this show gave me another chance to explore putting effects together with transitional connections. I'm constantly reminded that all rules, approaches, guidelines, and methods are made to be adapted or outright broken — that's how new approaches come out of old procedures *Shows are built for audiences and we as magicians make specific assumptions about how each audience thinks, what they know, and how they'll react.* I really had only vague guesses as to the makeup of the reunion audience — kids, adults, and old folks. We all are connected to the same ancestors so had that aspect in common (cousins and such). The audience already had a feeling of being a part of a larger group so building cohesiveness was not a priority. I had to cut the climax effect because the beach environment was disastrously windy; the effect was built on the family's historical connection to the Salem Witches hung in 1692. *I believe a show's structure should open with an idea of what and who the audience will be involved with over the time the audience invest with the performance. I also advocate letting the audience "get a piece of the performer" since this is where live and almost touchable entertainment has power over recorded and controlled ones.* The pre-show started seemingly totally unprepared and impromptu, just sitting down close to the audience and talking with a rope in hands. A short and casual cut-and-restored rope effect focuses the attention on "magic will happen." *A general part of your performing persona is presented at a show and knowing who you will portray and highlight makes it easier to be consistent throughout the show. For texture and variety, several aspects of that character should be presented but usually those aspects don't bounce all over the personality map.* I emphasized the personality of an uncle they did not know who reportedly does magic. *There is a structure or backbone to each show which is often easier to discern in retrospect but useful to outline at the beginning and build on that foundation.* A time length of 30 minutes including a "pre-show to get their interest" may have been stretching it for a non-formal show but I decided to do six effects of 3 to 6 minutes each. The show structure involved a running Lota Bowl gag, the pre-show, a simple but puzzling opener, a solid and fun linking rings and rope effect, coins thru hands plus hi-way sign effects substituted for the cut participation effect, and the solid Multiplying Bottles as the closer. Running bits provide transitions and continuity of sorts. This type of effect between effects releases tension, provides relaxation, and allows the audience to settle in to pay attention to the next piece. Good running bits build wonder while being predictable, they sustain interest by having the audience wonder "what will happen next?"

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