



Volume 5, Issue 9

12 October 2016

## Words from the Secretary

**Craig Colombel**

*accolombel@zipcon.com*

To everyone reading this. The newsletter needs you. I need articles and news events written by you. See your name in print and make this newsletter better. Also send me emails on what you would like to see in the newsletter and how you like it or not. Let the magic community find out where you are performing. Tell us about other magicians shows. Visit our Facebook page and post. Come to the meetings and lectures. See you at the next meeting.

1. **Table of Contents**
1. **Words from the Secretary**
2. [Presidents Message](#)
3. [September's Meeting Notes/ Ring of Smoke](#)
4. [Reviews by Payne](#)
5. [Club Calendar](#)
6. [Magic Happenings and Magic shops](#)
7. [Handsome Jack Lecture in November](#) 12th

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

Ralph is traveling this month

## September 2016 MEETING

Our President Ralph Huntzinger was not able to make the meeting and will not be there in October. Our vice president, Jim Rodgers ran the meeting.

Tavakoli Pedram with an interesting single phase oil and water routine.

Jeff Dial followed up with another oil and water routine that was 3 phased. Jeff then did another card routine using 2 spectators. He gave each half the deck and had them shuffle their packet. They turned and card face up and shuffle the two halves together one half face up the other face down. He then had predictions, how many face up and how many face up cards red and how many face up red card were hearts.

Evan Shuster gave two spectators his business card and had them write their birthday on the cards. The cards were then given to a third spectator, face down. The cards were then mixed and the 3 spectator picked one of the cards. The first two sat down on two chairs with the magician standing behind them. The 3 volunteer looked and the card and mentally tried to transmit the date to the magician. Evan was able to determine which of the two seated belong to the birthdate written on the card. Evan then taught the club how to do the trick.

Payne had a early 1600 late 1500's book reproduction, with pages of pictures of saints. He had the volunteer pick a picture from one of the pages, then look to see if the picture was on other pages. After looking at a few pages Payne was able to determine what Saints picture the volunteer picked. It was the 21 card trick in book form. Payne then showed us some swag from Magic Live. His hotel key card had his picture on it. He then had the volunteer take the key card and place it into a deck of cards. The volunteer then had a choice of the upper or lower cards. Payne then showed that his picture on the key card was holding a playing card showing only the back. He turned the key card around and the back showed the back of his head and the front of the card which was the chosen card.

At Magic Live Payne gave a lecture. He graciously showed the club his presentation from Magic Live. Very good Payne.

Members then spent time sharing magic and answering question from our guest.

\*\*\*\*\*

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 October 2, upstairs at Shawn O'Donnell's. Hosted by Ralph and JR, the kids focused on making sure that their efforts during performances had a purpose. Otto, Theo, John and Ben worked on close up magic and were joined by some of the newer magic members as well. The youth discussed their upcoming performances for Mystic Pasta, which will be held on November 20 at Shawn O'Donnell's. Otto brought a number of magic books, tricks and DVDs to share with the group which all of the kids greatly appreciated. Mark your calendars for Mystic Pasta on November 20, when youth magicians from ROS will have a chance to share some great magic!

Ben and Marty

The Ring of Smoke meets the first Sunday of the Month at Shawn O'Donnell's in Everett.

## Review by Payne

### Vortex Tom Stone

In the two years that I have been reviewing various and sundry magical products and publications for MUM I have discovered that, oddly enough, the more lacking in thought and practicality an item is the longer the review. Thus, if this generality holds true, it would stand to reason that the better a certain item might be the shorter the review. Needless to say this will be a very short review.

Vortex by Tom Stone is an excellent book. No serious library of magical texts should be without it. I have no doubt that it will be declared one of the Top Ten "Books of the Decade" and that it will become regarded as one of the seminal texts on the performance of magic -- Finding its rightful place next to Tommy Wonders "Books of Wonder" and Juan Tamariz's "Five Points of Magic". You will regret not owning a copy of this book.

So that in Eighty-three words is my "official" review of the book -- The one that will find itself in adverts or quoted on the back cover of future editions.

However since this review is a component of a larger, all encompassing view of this text Mr. Duncan, my editor, has requested that I expand on my over effusive yet somehow tenebrous declarations. I was given the task of commenting on the chapters pertaining to stand up and stage magic. Since these are the two aspects of our performing art that I am the most familiar with, being somewhat of a stand up performer myself. Thus my commentary begins on page seventy-seven in the section of the book called "Up the Funnel (and on to the platform)" which oddly starts out with an essay on Larry Jennings close up effect the "Ambidextrous Travelers". Mr. Stone tells us how he came across this trick nearly a quarter century ago and immediately fell in love with it. He explains how it overcame what he felt were theatrical shortcomings in the original Vernon routine on which it was based even though it too had failings that needed to be overcome. He then proceeds to explain to us what he felt those failings were and how he set about to overcome them. If it has yet to be pointed out by now this book is heavy on the philosophical, psychological and theatrical aspects of the art of magic. Mr. Stone is definitely a thinker and we are given very valuable insights into the processes he employs to perfect and hone an effect. This alone is well worth the price of the book. But we are also presented with the fruits of his labors, which in this case is a close up effect which originally appeared in the 1992 publication "The Warpsmith's Toolbox" which he calls "Ambivalent Travelers". Now many might be wondering why the section on Platform (or Standup) Magic begins with a close up effect. It is all made quite clear when you begin to delve into what I feel is one of the most important and informative portion in the book, Mr. Fogg. Here Mr. Stone takes the intrepid Travelers on a journey from a close up effect to a presentation suitable for stage or platform. Mr. Stone details the differences between a close up and a platform effect. He then takes us step by step on how he diagnosed the various aspects in his routine that needed to be adjusted to move it from a tabletop presentation to a platform routine.

This chapter will prove invaluable to those frustrated close up artists who find themselves continually losing so-called close up contests to contestants presenting parlor or platform material. It will also be of interest to those who wonder why a particular routine "kills" at tableside but fails to garner much more than a yawn or two when presented before a larger group. Frankly the book could have ended here and I would have been more than happy with the amount and quality of information provided. But lucky for all of us it continues on.

The next chapter “Concerto for Cutlery” is a routine using flatware that is based on the old “Piano Trick”. Here a single spoon among seven sets of knives and forks jumps inexplicably from one cup to another. I am hard pressed to think of a place where you could justify performing this trick. It has a nice impromptu feel to it that would make it the perfect routine to present at a picnic or a buffet. Anyplace that had the necessary accoutrement just lying about. However, since it requires the use of a gimmicked piece of flatware it makes such venues unfeasible. I suppose you could carry a selection of gimmicked cutlery around with you to such events in the hopes that one set might match the host’s flatware pattern. Or you could chance the wrath of your host by secretly destroying a piece of their tableware in order to make the requisite gimmick. Either way, for me, this was the weakest effect in the volume and I would have much rather seen it replaced by his treatise on the multiplying bottles “Moonshine Monologues” in which “Concerto for Cutlery” originally appeared **under** the moniker of “The Pianist’s Cutlery”. From this we move on to “Nullified”. Another chapter devoted to transitioning an effect from a close-up venue to the platform or stage. This time Mr. Stone uses Paul Harris’ “Re-Set” for the focal point of the study. For the next sixteen pages not only are we taken step by step through a routine in which four Aces transpose themselves one by one with four Kings but we are also shown how a flawed premise can be overcome by utilizing character development and told how to make a very serviceable table out of a speaker stand and six old vinyl phonograph records. Be warned, this is one of the more difficult routines in the book (at least in the platform and stage sections). At one point it utilizes Guy Hollingsworth’s GWR Alignment Move and we all know what that means. Still those ham handed stumblebums like me who will never be able to master the ever elusive GWR Alignment

Move will still find much of value in this chapter as it again, in much detail, outlines the necessary alterations one must make in ones presentations to move it from the close-up gallery to the stage.

Rope aficionados will be pleased with Mr. Stone’s chapter on rope tricks. Here we find a very fun little cut and restored rope routine in which a volunteer cleanly cuts a rope in two. The magician clearly shows that the cord has been severed in two. Yet with a flick of his wrists the rope is visibly restored. Well, restored only if your definition of that word means that the two ends of the rope are now held together with a very large safety pin. The magician, after the safety pin has been removed, restores the cord for a second time. This restoration too is far from amazing as it appears that the magus has simply tied the two pieces of rope together to form a single piece. Sensing disappointment and a rising tide of incredulity from the audience the magician sets things aright by sliding the knot off the rope leaving him with a restored length of cord. The Max Maven’s among us will no doubt remember that this trick appeared fifteen years ago in Genii (Vol 58, No. 9). The rest of us will find the trick new, novel and quite serviceable and will be wondering which effect to drop from our current repertoire in order to replace it with this gem. This portion of the book also contains a nice “Finger Scissor” subtlety and a lightening restoration that mimics the look of rope magnets but utilizes an ungimmicked length of cord.

Ball and Cone is an oft heard about but rarely seen “Classic” of magic. This however I believe is about to change. In fact the glue on my newly constructed leather cone is drying even as I write this. As with everything in this book Mr. Stone goes into excruciating detail on how to construct the leather cone and what size and type of balls to employ in the routine. This same attention to detail is then focused on the routine, which, like every other chapter in the book is extensively and clearly illustrated with exquisite line drawings penned by the author himself. Again he takes you step by step through his routine -- But this time also encouraging you to find your own voice in it. He also emphasizes the importance of an “inner dialogue”. Explaining the need to know how the ball is vanishing. Does it do so in an instant? Or does it slowly become insubstantial? Does it generate heat as it vanishes? Or does it dissolve away into millions of crystalline fragments? Are you in control of the balls travels? Or are you constantly surprised by its seemingly magical antics? Mr. Stone shows us how all these internally asked questions help to provide ones routine with meaning -- Moving it from a series of meaningless moves and feints to a true piece of theatre. At least that’s the motive according to my inner dialogue.

We now move “Into the Sky”. The portion of “Vortex devoted to Stage Magic. Stage magic here is a bit of a misnomer as nearly all the material in this next to last section of the book could be done in a Stand Up Parlor situation as well. Like the previous portion of the book this section too starts with an essay. This one devoted to attempting to overcome a series of perceived problems with some classic coin effects. The first, how to perform Dr. Sawa’s “Slot Machine” routine on the stage. He delves headlong into the problem and relates to us how he set about solving the problem. Eventually coming up with what might be a very workable solution. Next he tackles the “Misers Dream

”. Wanting to mint money from the air but not be saddled with a cumbersome and incongruous ice bucket. We then read how every attempt and devising a workable solution to his “Misers Dream” problem leads to more obstacles to overcome. Eventually the entire process comes to a halt when he realizes that he’s seemingly painted himself into a hypothetical corner. Needless to say neither the “Slot Machine” nor the “Misers Dream” routines ever see the light of day as performable routines.

It’s unusual for an author to include material that has never been performed in front of a living breathing audience or worse yet, never reached a state of completion. Many reviewers would look upon such an inclusion as an egregious sin and treat it as a black mark against the whole of the text. However in this case all can be forgiven as the author redeems himself by showing us how he took many of the ideas he had contemplated using in the two failed routines and reworked them a very viable and commercial routine. But more importantly we are once again given valuable insight into Mr. Stone’s creative process and also see not only the value of learning from ones failures but also discover that it’s not the case that there isn’t always an answer to ones question. It’s simply that we haven’t asked the right question.

“Toast for Charon” turned out to be the question he was looking for. In this chapter we get to see how some of the aforesaid mentioned failed attempts at a “Misers Dream” routine are incorporated into an outstanding stand up coin routine. A routine which Mr. Stone describes as a “streamlined handling of Dai Vernon’s “Silk and Silver” combined with Bob Read’s excellent bottle production”.

“Salt X-Change” seems oddly out of place in the stage section. It is simple and straightforward. A small white silk handkerchief is pushed into a closed fist with the aid of a pencil. A stream of salt is then poured from the hand and the silk revealed to have transported itself to a salt shaker that has been in view on a table throughout the routine. This trick with it’s unconventional use of a thumb tip and a novel method for loading the salt could be performed just as effectively, if not more so, in a close up or parlor venue than it could on a typical stage.

The last two tricks in this excellent book are “Benson Burner” and “Gold Wielder”. “Benson Burner” as you may already have surmised is a Benson Bowl routine. This is one that I am dying to try out for myself and at the moment am working on assembling all the requisite materials required to construct it. Even if one never performs this in it’s entirety it’s a great routine to study and adopt many of it’s features and ruses into other routines. I’m especially fond of the method employed to vanish the sponge balls and the use of a sevante. The handling of the two final loads, the startling appearance of scores of sponge balls cascading from the “empty” bowl is especially clever. My only complaint about this chapter is Mr. Stone’s construction techniques leave a little to be desired. It is my hope that he takes some of the profits from this book and uses them to buy himself a Dremel and, If not welding or soldering lessons, at least some instruction into the use of epoxy putty.

The final effect in the book “Gold Wielder” is a linking finger ring routine that offers a very viable solution to the age old flaw in the routine of effectively and easily showing each spectator their ring inexorably linked to the other two. Mr. Stone’s solution is simple, elegant and clean. It avoids the need to awkwardly fumble with the rings as you link and unlink them to swap in the proper spectators ring. You will no doubt kick yourself for not coming up with this all so easy and seemingly obvious solution yourself. But then again it only looks easy once you know the secret. So that in a nutshell is Vortex. In addition to these effects there are also a number of thoughts and tricks that appear as side bars and addendums in the chapters. I gave thought to detailing them here as well but decided that they were better left as surprises to delight the reader as they perused the book for themselves. After all I wouldn’t want to give everything away in this review now would I?

# 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](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.

<b>August 8, 2016</b> Mark Paulson Jeff Christensen Craig Friedman Ruben Barron Master Payne	<b>September 12, 2016</b> Brian Cook Brian Melicher Hugh Castell Master Payne
<b>October 10, 2016</b> Mark Paulson Fred Turner Jeff Dial Jim Earnshaw 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?fref=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 2016 Season of The Can-Am Conjuring Lecture Series Comes to a Close

By Evan Shuster

### Handsome Jack

magician\*male model\*megastar

The 2016 season of The Can-Am Conjuring Lecture Series concludes in high style, with a lecture by the incomparable John "Handsome Jack" Lovick.

John's recently published book, "Handsome Jack, etc..." has been universally praised in every major magic magazine, and on every major magic forum for its uncommonly original material and quirky sense of humor.

Handsome Jack's successful television appearance on Penn and Teller's Fool Us, offered a mere glimpse into the style of magic that has solidified his reputation in the magic community, and promoted his success in the corporate and commercial fields of magic.

His performance can be viewed here:

<https://www.youtube.com/watch?v=yCn4ZHSHkw>

So... how did Handsome Jack make the transition from mere mortal, to male model to magical megastar? A talent scout serendipitously spotted a teen-aged Jack Handsome skipping school at Schwab's Drug Store, and asked his name. "Jack Handsome," came the reply. The talent scout said, "Jack Handsome? Handsome Jack is more like it!" and a modeling career was born. In mid-career Jack took up magic when a photographer informed him that "magicians get all the groupies." It wasn't until years later that Jack learned he had said musicians, not magicians. But by then it was too late to pick up a guitar.

Handsome Jack holds a Master of Fine Arts in Theatre from the University of Washington in Seattle, and currently lives in Los Angeles. He is a regular performer at the world-famous Magic Castle in Hollywood, where he has been nominated each of the last eleven years as Parlor Magician of the Year (which, of course, means he's lost... eleven years in a row).

As a popular entertainer at social events and corporate functions, he has wowed such celebrities as Michael Jackson, Morgan Freeman, Bill Pullman, Lucy Liu, Holly Hunter, Nicolas Cage, and Angelina Jolie.

The Can-Am Conjuring Lecture Series is pleased to afford you the opportunity to live the lifestyle of the rich and famous by way of attending Handsome Jack's lecture, as we close out our 2016 season.

Handsome is as handsome does.

Lecture is November 12<sup>th</sup> at 2pm

Shawn O'Donnell's (lower level)

122 128th St. SE

Everett, WA

NW Ring of Fire Members: \$25

General Admission: \$30.00