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MagiCurrents

 HONEST
SID
GERHART

THE HISTORY OF RING 76

What's In a Name? *by Jack White*

I knew Sid Gerhart well. Along with Jim Riley, I am responsible for naming Ring 76 the "Honest Sid Gerhart Ring."

His real name was Cecil C. Gerhart and was born in Indiana. Sid, as he preferred to be called, was a tall thin man over six feet tall and I can't ever remember seeing him when he wasn't smiling. He loved magic from the time a cousin showed him how to perform "Tears of Buddha" Sid was 10 at the time. During his high school days he did a 10-minute close-up act. That act became so professional that Sid was paid to work parties and other functions in the Kokomo, Indiana area.

He first joined the Society of American Magicians in the 1930's while learning the Neon business in Indiana. After World War Two, about 1947, he moved to San Diego. He set up his own business known as S.O.S. Neon. He was already a member of the SAM, I.G.P. (International Guild of Prestidigitators) and a member of the I.B.M. In San Diego Ring 76 was a newly established ring and Sid went to work to make it a success. During the Korean War

see SID GERHART page 5



RING REPORT

MAY

T.C. Tahoe. Wow! That just about says it all.

The May meeting saw one of the best comedic talents in magic today come to San Diego. T.C. brought his wit, charm and unique perspective to those twenty-five or so Ring 76 members lucky enough to attend. T.C. graciously allowed the lecture to be taped for our own ship-bounded Jim Jolly (thanks TC!).

see TC page 7

MAGIC IN SAN DIEGO

AN EVENING OF MAGIC!

This event caps a year of firsts for Ring 76. A goal for the Ring, set by Rick Waterhouse nearly a year ago, was "we are going to bring more magic to San Diego." To wit: *Magic Heritage* and *Magic In The Street*, and now *An Evening of Magic, in San Diego*.

The usual installation of officers for the 1997 year has been supplanted by an evening event featuring top magical talent and the great people of San Diego.

July 8th, we will be presenting: Chuck Fayne, Joyce Beck, Gregory Wilson and Michael Veinbergs at Tid Bits, 3838 5th

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PRESIDENTIAL PONDERINGS

Dear Magi,

Well, it's here. The end of another year of magic has finally come. In June, you will vote in a new slate of officers who will guide Ring 76 into the next year and beyond. In a couple of years, the Ring will be facing its 50th anniversary. I can't wait to see what you do with your club to get it ready for such a prestigious milestone.

As our last official act, your current officers and members at large have prepared a dynamite party to welcome your new officers into their posts. In my mind, this is probably the strongest magic revue to come to San Diego in years. But I'm getting a bit ahead of myself...

For years, Ring 76 has held an installation banquet featuring a performer who would usually lecture the following night. Although the entertainment was usually fairly easy to book, it has been getting harder for us to find a "banquet facility" which could be had for a reasonable cost. Greg Wauson called many hotels around town trying to find the right deal for us. Last year Greg and I negotiated hard for the deal we got at Villani's. This year, nobody was able to get near a price that we thought was acceptable.

We began to consider alternatives to members paying \$40.00 per couple for dinner and a 25 minute show. I think, I hope, that you'll be pleased with our creative decision. This year's installation will feature not one, but four top acts brought in from Orange County, Los Angeles, Riverside, and San Diego. We've elected to present a cabaret style show at TidBits, a Hillcrest nightclub. This

see PRES page 7

Scott's Thoughts

by Scott Wells,
A.I.M.C.



Dying From Exposure?

For many years I have intentionally avoided joining the fray of those discussing the problems of exposure in magic. My main reason for taking the silent road is that everyone else has said about all that needs to be said yet it still continues. Everyone is upset about those who "divulge age-old secrets" for whatever reason whether for money or for fleeting fame (infame). I have not yet read any plausible explanation from anyone defending their lack of sensitivity to keeping secrets. After a brief rallying cry and an appeal to the legal counseis and grievance committees of the magic fraternal organizations, things settle down for awhile until there is another infraction of the magical code. In the meantime, nothing is really done to resolve the problem. Oh, occasionally there is enough "heat" applied to an individual or dealer to make them mend their ways . . . publicly . . . for awhile. But as long as there are secrets, there will be exposure. And it's more likely now in or "enlightened" age.

There seems to be a need for knowing the "inside scoop" or the "dirty details" of the rich and famous. Sure, sleazy tabloids have existed probably since Hollywood started making "talkies." And "yellow journalism" has been around since before the turn of the century. We want to "pull back the curtain" and see the seamy underside of everything. The advent of the TV medium has only heightened our appetite as the airwaves eat up time, searching

for whatever it is that will sell more soap . . . and they found it in Oprah, in Rikki Lake, in Montel Williams, in Jerry Springer, and a host of other ridiculous shows. Shows like Inside Edition have spawned others like Hard Copy and others that show the "hard core" news. Randolph Hurst said that he would publish all the news that was fit to print. I often wonder if the TV moguls are pushing those limits to say that they will broadcast all the rest of the news. The media rushes to be first with information for the insatiable appetite of the idylly curious public.

I say "idylly curious" because I don't believe that the public knows what they want until the "media shepherds" take us down the path of their own design and show us a glimpse of the true grit. They shape our opinions and desires. The Nielsen ratings supposedly indicate what the public wants. If a show gets a high "share", then others rush to duplicate their success so they can sell more soap. I guess that my point here is that if there is a TV show that exposes magic methods, then the best way to show our displeasure is to not watch it. As has been suggested in other articles, another method is to write the advertisers and indicate your disgust. Tell them that you really didn't want to know what they showed you. In fact, by exposing the trick, they have robbed you of the pleasure of enjoying magic in the future. You get more of their attention from this approach than if you state that you are a disgruntled magician.

On a recent television special, the goose neck used in some levitations was exposed. This damaged magic in more than the obvious way. Knowing one method, any method, or any part of a method used in levitations, diminishes the spectator's suspension of disbelief for all time.



Even if a magician uses another method to levitate someone, the spectator who saw the exposure on TV will assume that he "knows" how to do it and so, a little of his sense of wonder is forever erased. I would liken it to the rapping of a child. The innocence is gone forever.

What right does one have to give away (read: expose) secrets which have been handed down over the generations? They are not his to give away, least of all to the idly curious, channel surfing, couch potato. Even with proper crediting, I believe that there is a line that, once crossed, you cannot go back. Words said, deeds done, cannot be retracted. You have to think before you act. Magicians put much time and great thought into their routines (or at least they should), so why not give equal brain time to determining whether or not to intentionally expose a magical secret? The answer should be a "no brainer." There are also those who unintentionally expose magic through their careless handling, lack of practice, lack of attention to detail, and/or improper audience management. Their audiences don't have to guess how the magician did his tricks, they can see how it's done. So their performance becomes more enlightening than entertaining.

On the other hand, if one has devised truly different and radically innovative magic ideas, then it's their choice whether or not to publicly expose the method. Penn and Teller are perfect examples of this school of thought. They have exposed magical methods on several occasions, some of them being their own creations and others having been developed by others. Much controversy has surrounded their humorous performance of the cups and balls using clear plastic cups. In this case, they were exposing a long held secret for the express purpose of

getting a laugh. In most cases, they treat their audiences with respect, recognizing that they are aware of general methods commonly known and taught in books found in public bookstores and libraries. Audiences are "method-wise" but "effect-ignorant." They may know about the tools utilized by magicians, but they don't know how they are employed. Even if a spectator owned a cigarette-through-quarter gimmick, a professional magician employing skilled handling could entertain and properly fool that same spectator. So in this case, could a little bit of exposure be deemed appropriate? Can one be just a little bit pregnant?

A little bit of knowledge is a dangerous thing because laymen think that by knowing about the move/gimmick/tool, then they can apply that knowledge to all similar effects that they subsequently witness. As for Penn and Teller exposing their own creations, it is their prerogative to choose whether or not to expose their secret as no infringement rights are violated; however, I must go back to the fact that exposure is exposure in any form. Each time an effect is exposed to the general public, another piece of the mystery and innocence is eroded causing the audience to lose another piece of their feeling of enchantment.

You can do something about inadvertent exposure . . . practice, practice, practice; however, seriously think about the next time you are considering any type of intentional exposure. Ask yourself if you are willing to "take the heat" from those in the magic fraternity once they learn of your "traitorous" act. And more importantly, are you willing to live with your own conscious knowing what you have done to the "child" in the psyche of your audience?



ASK THE PRO



Curtis R. Clark

QUESTION: How do I let the table know I work for tips without begging or being rude?

CURTIS CLARK: First off I have to start by suggesting that you not work for tips only. However, if you do or are going to I can tell you what I suggest you not do, followed by some good strategies. These things I suggest you not do is my own opinion, things I would not feel comfortable doing and I think is kind of tacky. I don't think you should wear a badge that says "I work for tips" or "I accept tips", "Tipping is OK" etc.

I also don't think you should bring a glass or tip jar to the tables with you or have one at the cash register. I don't mean to offend anyone who does use these tactics, I am only answering the question that was asked with my view/opinion.

Now, for some of what I consider to be clever tactics and subtleties that you can use:

1. Anybody will tell you that any tricks involving money that you borrow from the spectator are good. I do not believe in the old line at the end of the trick where the magician says "is this the



money you gave me" which is basically asking in a round-about way if it's "OK to keep the money I borrowed from you to do the trick?". I don't like that line or tactic.

2. If you do balloon animals for kids or women at the end of your routine, have the balloon bag "peppered" with a couple bills. Have them barely visible in the middle of the bag mixed in with the balloons, not right on top of the balloons right up against the plastic bag - that's a little too obvious,

3. If you do card to wallet, in among the business cards and credit cards (which you should have in there to make the wallet look more realistic) you should have a bill with a signature or initial on it. The thinking here is that if you previously did a signed borrowed bill routine earlier in the act, now as you open the wallet for the envelope etc., people will see the bill and probably think that "gee, the last person he did the bill trick for gave him the bill

4. Use give-aways for kids/teenagers. If you have some simple give-away tricks or puzzles which you give the kids when you are done at their table, this will help TIP the scales in your favor, if you'll pardon the pun.

** Suggestion: if you do use give-aways, don't carry the give-away on you. Leave them in your bag- here's why: when you leave to go get them the give-away, they have time to think about and talk about "maybe we should give the magician a tip/something they won't do with you standing there.

It doesn't always work, but giving them those few extra moments to think about it is better than having the give-away right away so quickly that they don't have time to even dig in their pocket etc. Call it a time misdirection if you will.

If you have not worked restau-

rants before, when you are wrapping up a table their is sometimes an awkward moment for the customer which you can feel and sense. You will sense that one of them is looking in their pocket/purse under the table, etc., trying to discreetly get out a tip for you. By giving them this couple of seconds while you go get a give-away, you are taking that pressure and awkwardness from them creating a smooth ending for everyone all the way around.

Lastly I will say this: If you hustle you may make some money. If you work 10 tables a night, you only have a chance to make a tip at 10 tables, if you work 20-30 tables a night you stand to have a better chance at making some money (in other words, don't take a break - money never sleeps).

I don't suggest working for tips only - I feel that you are telling the restaurant that you are not worth any money, so if you are not worth the money in his/her eyes, no magician will be worth the money which is not good for anyone.

DO YOU HAVE A QUESTION FOR THE PRO? Send your questions to MagiCurrents.

Curtis Clark has been performing at restaurants, clubs and conventions for over thirteen years. Curtis performs at R.J.'s Riptide (5th and K) Sunday, Monday and Tuesday and at the Gathering Thursday and Friday evenings.

SAN DIEGO MAGIC from page 1

Avenue, 543-0300, in Hillcrest from 7 p.m. until 9 p.m. These are world class performers who should give us a show we will long remember. The focus is on the Magic and our performers but there will be a very brief installation of Ring 76 officers during the evening's revelry.

We expect to sell out this show and tickets are on sale at the Ring meeting June 10th and directly from Tid Bits June 12th. Tickets are \$10.00 each. Get yours early!



I.B.M. Ring 76

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(Thanks Herb)

From The Hat

Are you our next contributor?

PERFORMANCES AROUND TOWN

(The following is the best information available at press time, please call ahead to verify performers, times and days. These restaurants are not looking for magicians to perform. Please stop by to support the magicians working there.)

94 Aero Squadron (560-6771) for Sunday Brunch, **Keith Boudreau**, Memorable Magic

Corvette's Diner (542-1476) 3946 5th Ave, features **Magic Mike** since 1987 Tuesdays and Wednesdays from 6:30 to 9:30. Magic Mike was taken ill recently - our thoughts and best wishes are with him for a speedy recovery!

The Gathering - Curtis Clark performs Thursdays and Fridays from 7 to 10:30; **Terry Lunceford** performs Saturdays from 7 to 10:30 (they sometimes change days)

Rip Tides Brewery Sundays, Mondays and Tuesdays, 5 to 8 p.m., **Curtis Clark**

Tid Bits (543-0300) 3838 5th Ave., various performers call for information

(Professional Courtesy: let the working magician perform at their restaurant, leave your tricks at home. Come and enjoy.)

SUPPORT MAGIC IN SAN DIEGO
PATRONIZE ESTABLISHMENTS WITH MAGICIANS

SID GERHART from page 1

of the early 1950's Sid headed up a group of ring members who would perform twice a month for sailors and marines at the Naval

Hospital in Balboa Park. That was a practice that Sid and members of *Ring 76* kept up well into the 1970's.

In addition to being a performer Sid was a collector of magical equipment and books on magic. When he wasn't working at his neon business he was practicing his magic or helping other magicians with their act. He was very involved in the business of *Ring 76*. Sid along with his wife Helen, George and Olive Edwards and Will Staar established the Junior Magicians branch of *Ring 76*. Sid believed that the future of magic was in giving young magicians a place to perform and a solid foundation for the fundamentals of the art. A couple of those young magicians Sid helped out included John "J.C." Wagner, Bob Sheets and Roy Shank who have all gone on to make *Ring 76* very proud. Sid and George Edwards produced the first Junior Magician Contest/Shows at the Puppet Theater in Balboa Park. I remember those contests well because I was the M.C., and Sid would say "Give each one of these kids a good build-up when you introduce them, but don't show-favoritism to any one of them." With Sid everyone was on equal ground. Jim Riley was in charge of the judging on those contests and Sid was very strict in setting up the rules for Jim and his panel to follow.

As for Sid's own act it was filled with comedy. I remember joining the Gerhart's on one of our Ring's first exchange programs with the Long Beach Ring. Sid did his "Taming Wild Flea's" act. He had a variety of props on a little table and a big whip. His patter was so funny and convincing that you after a while actually thought you were seeing the flea's. Of course they were only imaginary. He also on occasion would do his "Sidewalk Pitch" act. It was origi-

nally inspired by Tommy *Windsor's Street Faker Act*. Over the years Sid added a little of this and that and by the time I saw it the act was "pure" Sid Gerhart. His performing costume was a white shirt with one red and one blue arm garter and an old straw hat, the skimmer type. As he would finish his routine in his Indiana drawl he would say..... I wouldn't cheat ya for nothin'... Honest I wouldn't!" Thus he became known to all as "Honest Sid Gerhart".

Sid's best critic, constant companion and best friend was his wife Helen who *alone with Sid came to every ring meeting, magic function and show*. Helen was quick to tell you she didn't know much about magic but it was a good way to get Sid's mind off his work.

In the 1950's and early 60's magic was not as popular as it is today and the membership of *Ring 76* was comparatively small to today's roster. One year for an installation banquet the treasury was so empty we could not afford a hall or a restaurant. So we had the dinner and ceremony in my backyard. Sid and George Edwards cooked the hamburgers on my barbecue. In those days there was never enough money to go around and quietly Sid would reach into his own pocket and pay the bill what ever it was.

After a brief illness Sid died on a warm July evening in 1972. His passing left a great void in the running of *Ring 76*. He had been there from almost the beginning and had been the stable guiding force behind its survival. In light of that Jim Riley, Danny Martin, George Edwards and myself decided that *Ring 76* should always bear his name. In September 1972 it officially became *Ring 76* the "Honest Sid Gerhart" Ring.

John Carney Lecture

Doug Clark

April 16, I had the privilege of attending a lecture given by John Carney in Springfield, Missouri (thanks to David Towe for telling us on EG!). It was the first magic lecture that I had ever gotten the chance to attend. All I can say is, "It was great!" I thought that I'd take some time to review and describe the lecture.

John opened the lecture by telling us that not only was he going to demonstrate some magic, but that he wanted to discuss the philosophy and psychology behind magic. He wanted us to think more about how and why we do magic.

John's first routine made use of a coffee cup and a knife. He borrowed a dollar bill, tore it, gave the torn corner to the person from whom he borrowed the bill, and crumpled it up. He had it appear (magically!) under the coffee cup a couple of times using the knife as a wand and saying the magic word. Then he misstated the magic word, and a lemon appeared under the cup.

He cut the lemon open with the knife revealing the dollar bill. He unwadded it to show that it was the same bill and that the corner matched up with the bill. Since it was wet, he wrung it out, wadded it up again, and dropped it in the cup to dry. Then he removed the bill, showing it was now dry and unwadded it to show it had also been restored. It was quite a nice routine. In the course of explaining the routine, he mentioned several important points that we should consider in performing. First, that impromptu effects generally work better than prepared effects. This routine can be done with very little advanced preparation. He then talked about misdirection. He mentioned John Ramsay's two maxims:

1. If you want someone to look at something, look at it yourself.
2. If you want someone to look at you, look at them first.

He also discussed the usefulness of using accidents as misdirection and using time misdirection along with acting. He based these concepts

on what he learned from Slydini. John said when he was young he used Slydini's gestures (and accent) in doing some of his routines. Along these same lines, he mentioned that Dai Vernon said, "All magic should have punctuation." These pauses allow the audience to relax and while they're relaxed, the magician can misdirect them.

John's second routine was a variation of coins across, which I'll call Bullets Across. In essence, one hand acts as a gun. Three bullets are loaded into it and shot into the other hand (sort of a take off of Senor Wences). He then removed the bullets. He made his hand then eat one (which the hand protested). The bullet got caught in the hand's "throat." In the process of coughing up the bullet, it goes off, and winds up between John's teeth. The routine was very funny and quite entertaining. He used this routine to talk about creativity. He discussed where the ideas came from for the routine. Besides the previously mentioned "Coins Across," he mentioned "Billygoat" by Dr. Sawa. His point about creativity is that it's a muscle. Just like muscles, we need to exercise it. Most magicians can't just sit down and write a new idea or routine. It takes a lot of thought and work. Sometimes, a complete effect can be created in days, sometimes it takes years of fiddlin' about. If a person has trouble thinking up new good ideas, then write down the bad ideas. Maybe after they're written down, some might not be as bad as originally thought.

By writing down the bad ideas, you relax and that helps free up the creative process. He also, in response to a question, talked about the usefulness for collaboration and/or group discussions.

The next routine was a coin through a glass routine. First John dropped a coin through a turned over glass, then he did it again as the coin traveled through the glass to the table. He then wrapped the glass in a napkin to do trick. Of course, the glass went through the table. He used this routine to talk about sleights in magic, specifically vanishes, double lifts, and palms. He mentioned that the most important advice was the

advice Dr. Elliot gave to Dai Vernon decades ago:

1. Be natural
2. Use your head

Again, misdirection plays a role. He talked about how a finger palm is more natural (in terms of how one's hand looks), then a classic palm. However, there are times when a classic palm is necessary. Use a natural way to do it. Provide a reason for the motions, for example, hold something else in your hand while doing the classic palm. Make another motion to disguise the classic palm motion. Also, use the retention of vision to vanish something. Here, John discussed the coin toss used by Al Goshman (I think).

After a short break, John made a prediction of a card, writing the name of the card on a napkin. He then dribbled the deck, having a spectator stop him while dribbling. The next card was the spectator's card. He then revealed that he had written this card on the napkin. He then riffled the cards, and the person's card reappeared under the napkin. He then wrapped the deck in the napkin and by tapping the deck a card fell through the napkin. However, it wasn't the person's card. So he tried it again, again with no success. Finally, the whole deck penetrated through the napkin, except a single card. Upon unwrapping the napkin, it was revealed to be the spectator's card. John then wrapped the whole deck again in the napkin, and the whole deck vanished. In discussing the routine, he emphasized all the earlier comments he had made.

The next to last routine was two versions of the torn and restored card. John's most recent manuscript is John Carney's Torn and Restored. In the manuscript, he examines 9 different ways of doing the torn and restored effect.

John's last routine was to borrow a \$100 bill (He started by asking for a \$100, then a \$50, then a \$20, and then he asked, "What kind of crowd is this?" Anyway, a man did let him borrow a \$100 bill.). John wadded this up and placed it in a clear plastic container. He then wadded up several napkins and placed them in the



container with the bill. He said that he was going to toss the contents of the container to the audience. His mission was to be the advocate for the man whose bill he'd borrowed. He was going to catch that bill. But to make it harder, he was going to cover his head with a mask. That wasn't hard enough? Okay, then he'd cover his head and stand on one leg. Still not hard enough? Alrighty, then he'd cover his head, stand on one leg, and try to catch the bill with chopsticks. This he proceeded to do. The routine was pretty amusing and effective.

My overall feeling for the lecture was that I learned quite a bit and had a blast. John was very good although he made a few mistakes at the end. They didn't bother me, but I think John was a little aggravated. My only gripe, and it's a minor one, is that John didn't have any copies of his book, *Carneycopia*. Many of these routines are in that book. I really wanted to get a copy of that, but I wasn't able to find one in a week's time. He did have for sale the manuscript, John Carney's Torn and Restored, his two videos, *Classic Carney and Chicarnery*, and two devices, a card suspender and the chopsticks. I thoroughly enjoyed the lecture. I'd recommend it for anyone interested in magic psychology especially.

Lastly, I like to again thank David Towe and Ring 132 for their kindness, friendliness, and hospitality to me.

(Our thanks to Doug for letting us reprint his review from an EG post. You can reach Doug at LCDOUG@MIZZOU1.missouri.edu)

PRES from page 2

show will be open to the public as well as members of the Ring. Read the details later in this newsletter. Ring members will be given the first opportunity to purchase tickets (in any quantity) at the June meeting. Tickets will go on sale to the general public June 10th. Seating will be assigned in the order purchased.

Ring 76 will benefit from tickets sold. A portion of the door charge will pay for the entertainers, but an additional portion will go straight into the

ring treasury. We hope that this legacy will help the club and its new officers as they contemplate future lectures, shows, and special events. Please note: Appetizers and drinks will be available, but there is no "2 item minimum". Order if you like, or just sit back and enjoy the show.

I hope to see all of you at this show. I plan to promote the heck out of it, and I hope you will too. This is not just a chance to enjoy a great show, but to share the magic we love with our friends, neighbors, and co-workers.

Regards, Rick W.

P.S. We (honestly) expect this show to be sold out. To avoid disappointment, I urge you and yours to purchase your tickets well in advance.

Board Report

May 27, 1996 Location: Jim Fry's House
Attendees: Rick Waterhouse, Greg Wauson, Sherry Luft, Bill Monroe, Jim Fry
Agenda:

1. Membership List
2. Election and Slate of Officers
3. Next Meeting
4. Miscellaneous Items

1. Membership Jeff Smith's application for International membership needed to be endorsed (Jim Fry and Rick Waterhouse endorsed). Jim Riley may have overpaid for 1996, issued deferred until Jim Jolly returns. 3-4 new members signed up at the T.C. Tahoe lecture.

The issue of a non-IBM member belonging to the Ring was raised. Mary Coley has become a Ring member and may not belong to International. Jim Fry was tasked with contacting International to resolve the issue. Rick was asked to contact Kelly Jolly to see if any additional members had renewed.

2. Officers and the proposed Slate At present the slate consists of Greg Wauson, Rick Waterhouse, Ralph Mauzy, Sherry Luft, Bill Monroe and possibly Jim Fry. Names were reviewed by Board members present and various Board members were going to make personal calls.

3. Next meeting In addition to balloting for Officers and Board members, the Member of the Year is voted on at the meeting. Greg, last year's Member of the Year, is the person who tallies Member of the Year votes since he is ineligible this year. Greg will coordinate the plaques for the 1996 Officers. Next meeting is Close-Up Night. Ring members are encouraged to bring close up effects and perform for small groups of the Ring. Premeeting is dedicated to discussing and promoting *An Evening of Magic In San Diego*. (Jim Fry to send letter to Joyce Beck and request any special requirements of the out of town magicians.)

Jim Fry is to contact Jack White and see if he can and is willing to MC the July 8 event. Jack is being asked to volunteer his time to the Ring, if he can. Jack will be given a year's honorary membership in Ring 76, free attendance for himself and a guest and dinner with Ring 76 Officers after the event.

4. Miscellaneous Jim Fry was asked to send a get well card to "Magic Mike" Stilwell and a wedding card to Tom and Karen Kasner. Rick volunteered, with his wife Marcia, to handle the production of this month's newsletter.

Next Board Meeting: June 24, 7 p.m., at Jim Fry's house.

TC from page 1

T.C. explained the evening was not intended to be a "trick lecture" but his *"Random Ramblings"* lecture. T.C. proceeded to amaze, enlighten, educate and charm us all.

He explained how MC'ing was not the glamorous part of entertainment but one where you could improve and hone people skills. In spite of his opening remarks, he shared some of his most liked effects including "Unbending Uri Geller Spoons," the *X Deck*, the *1¢ Selected Card*, and his *Silk Production Gimmick*.



TC explained that to really be a good MC, you need to study the pro's, like Steve Allen. He shared his story of meeting Steve Allen and, two days later, receiving seven autographed books from him. TC swears he shown those books to everyone, including the mailman.

Among the many stories, anecdotes and experiences, TC explained you have to watch your audience. Be yourself and follow their lead and you can be not only a great MC but the glue that binds a show together and makes an evening (or day) memorable.

The stories and the evening help us all know one of the shining stars of the Castle and of Magic: TC Tahoe.

TC Tahoe is appearing for the opening 8 weeks of **Caesar's Magical Empire** in Las Vegas. Congratulations and good luck TC!

At The Castle

(All shows subject to change. Information based on best available at press time. Call the Magic Castle for up to date information.)

JUNE 3 - JUNE 9

E. CLOSE-UP: Monte Smith
L. CLOSE-UP: Martin Nash
E. PARLOUR: Arthur Benjamin
L. PARLOUR: Dana Daniels
PALACE: Bob Jardine
Glenn Falkenstein
Frances Willard

JUNE 10 - JUNE 16

E. CLOSE-UP: Michael Hack
L. CLOSE-UP: George Millward
E. PARLOUR: Ron London
L. PARLOUR: Woody Pittman
PALACE: Larry Clark
Sean & Dave
Victor & Diamond

JUNE 17 - JUNE 23

E. CLOSE-UP: Richard Diamond
L. CLOSE-UP: Alfonso
E. PARLOUR: Chris Broughton
L. PARLOUR: Dick Barry
PALACE: Jim Bentley
Satori
Jason Byrne

ELECTION 96!

With our deepest appreciation to the nominating committee and the members who have agreed to seek office, the following is the slate of officers for Ring76 year 1997:

President: Greg Wauson
Vice-President: Sherry Luft
Treasurer: Bill Monroe
Secretary: Gary Schwartzwald
Sergeant-At-Arms: Ralph Mauzy
Board Member: Rick Waterhouse

In addition to the above, you will be asked to vote for *Member of the Year* at this month's meeting. We are also accepting write-ins for a second Board Member at Large. Here's your chance to make a difference to Magic in San Diego. Make sure you come and cast your votes.

You make the difference!

NEXT MEETING

76 Election! Close-Up Nite

• • •
June 10, 1996
6:30 PM

• • •
Francis Parker School
6501 Linda Vista Rd
San Diego, CA

MagiCurrents
4046 Caminito Terviso
San Diego, CA 92122-1993

**VOTE 96
Begins Here!**

Roy & Betty Armstrong
2548 Littleton Road
El Cajon, CA 92020

