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MagiCurrents

Adventure in the Western Pacific

Fleet

Magic News

By Jim Jolly

USS KITTY HAWK - Greetings again from somewhere in the South China Sea. We left San Diego on October 11th and we're currently tracking across the Pacific Ocean en route to our first port visit. I'm looking forward to checking out the magic in the world's largest shopping mall known as Hong Kong.

Once I arrive I'll be visiting the Magic Shop of Albert Tam, President of both IBM Ring 277 and SAM Assembly 264. He and I have traded e-mails and he's been very helpful identifying some of the "magic" places for me to see. Unfortunately, the timing of my visit prevents me from attending their monthly meeting but he did tell me of a nice hotel bar in Kowloon where some of the local magicians meet on Wednesday nights. Mr. Tam performs there and I hear there's always a special deal for IBM members. I'll let you know how it goes.

Back here on the ship I continue to do "impromptu" magic during dinner hours or at the end of staff meetings. I call it impromptu magic but as everyone knows that's only how it appears to the spectator. I practice a couple of hours each evening after my Navy work is done and I usually have about 3 effects at the ready as I go about my daily business. Then if someone says, "Show us a trick" I have something ready. Of course, my response is more like, "Hmm, let's see...what can I do? Oh, how about THIS trick?" Then I go

see KITTY HAWK on page 4



RING REPORT

By Gary Schwatzwald

Our Veterans Day meeting was called to order by President Greg Wauson. Three guests and 25 members were in attendance. Wauson made several announcements highlighted by the fact that Rick Bruce will be starting a Jr. Magicians Club and should be contacted for details. Wauson then introduced our lecturer for the evening, Dean Dill.

Dill opened the lecture by explaining that he did close-up magic and that his hands are his stage. He then lightened things up by using a penlight to put a spotlight on his hand. He produced a sponge ball out of nowhere and then proceeded to

see RING REPORT page 6

SQUARE/CIRCLE

THE WINNING

TWIST

By "Magic Michael" Tulkoff

If you're a professional kid show performer I want to share an idea with you which has been terrific for me.

This idea was formulated over a relatively short period of time but with much input from many compeers in my SAM Assembly such as Eddie Robinette. A professional illusionist and magic shop owner, Denny Haney, was also instrumental. Why is it important I tell you this? For the very reason this new publication was formulated. If you are dedicated to being a quality performer then we all can gain from sharing with others and partaking in healthy dialogue. Too frequently we do not turn to those in our field who have plowed ahead of us and have diamonds to offer for the asking. Eddie and Denny probably have between them close to a century of performing experience.

see WINNING TWIST Page 6

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Greg's Gramarye

(The President's Column)

Well, Magic Day at the Villa (this year's version of Magic Heritage Day) has come and gone. An estimated 200 people visited the historic Villa Montezuma museum/house at this event on October 27 and took in magic shows presented by some of San Diego's best. Members of Ring 76 have every right to be proud of our club and the success of Magic Day at the Villa. The art of magic was presented well to those who spent some of their day with us. From talking to many people at the event and afterwards, I get the impression it was equally fulfilling this year as last year for both performers and guests. And to top it off, although the attendance did not meet that of a year ago we still were able to generate more income this year for both our club and the San Diego Historical Society, our partner in presenting the event. Everyone involved with Magic Day donated their time and efforts; sincere thanks to the many people who made this celebration of magic possible.

Where do we go from here? I think we've tasted the fruits of venturing outside the closed doors of a magic organization as we've shared our art with the community. We've now had three public events in roughly the past 12 months: two Magic Heritage Days and one installation show. And several of us have also donated performances to a number of worthwhile charities around town, again representing Ring 76. We are on a roll! I'd like to see that continue as we build on these public traditions for Ring 76 and possibly consider some others in the future. We don't want to bite off more than we can chew and wind up getting spread too thin but do let the other club officers and me know if you have some ideas for additional public involvement.

I've done some thinking about how our club can continue to meet the needs of its members. On first

see WAUSON page 4

Scott's Thoughts

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



The Techno-Savvy Spectator

"Any technology sufficiently advanced is indistinguishable from magic."

Arthur C. Clarke

The age of technology has taken off and, as magicians, we are always on the leading edge . . . or at least we should be. Magicians have historically led the way with the latest in scientific achievement by presenting it as magic. As theatres made way for moving pictures, magicians presented "magic lantern" shows. Even the filmmakers themselves were not above taking creative license to create impossibilities (i.e. vanishes, productions, levitations, etc.) on celluloid. Robert Houdin took advantage of electro-magnetic technology when he proved that his magic was greater than that of the Marabouts and quelled a potentially violent revolution.

Today we see technology advancing at such a rapid pace that it's hard to keep up with each new step. Our home computers are outdated almost as soon as we take them out of the box. Our automobiles lose value when we drive them off of the showroom floor. And just because we don't understand how something works doesn't mean that it won't work (my microwave heats food but I don't know how it does it.) We only have to dream it and it's as good as reality. For example, I thought that an improvement for cellular telephones would be to include a built-in pager. Two days later I read that a manufacturer was developing such a phone.

Technology is advancing at an exponential rate. A friend predicted in 1969 that Video Cassette Recorders (VCRs) would be in as many households by 1985 as there were color TVs in the typical 1965 household. Good vision, but he should have been more optimistic. Another friend in the

computer field told me that if automobile technology advanced as rapidly as that of computers, then we would all be driving the equivalent of a Rolls Royce and getting 150 miles per gallon and paying less than \$10,000 for the vehicle!

So what does all of this have to do with magic? Put yourself in the seats of your audience. When they watch a magic show, they have chosen to watch you over all of the other types of competing forms of entertainment, both live and recorded. They have taken time from something else to let you entertain them. They could be watching the latest action thriller at the movie theatre where special effects abound are made to look normal, but they are watching you. They could be visiting a theme park where thrill rides raise their pulse rate or live shows create color and form and challenge their imagination. They could be merely enjoying their night out at a nice restaurant where they can enjoy the fine food and present company of a spouse, family and/or a few friends in a relaxed atmosphere.

What are you giving them to compete in their modern world . . . a linking ring routine, zombie, four ace routine, pick-and-find a card? What have you done to make your presentation modern? Have you merely added a new coat of paint to an old illusion or changed your patter in hopes of making it look and sound "technologically correct"? Does your routine instill enchantment and wonder in your audience or does it make your audience wish that they were home washing their socks?

Audiences today are much more sophisticated than those of even a decade ago. They are also "techno-savvy" which means that they have some idea of how things work. Even though the non-magician may not know how something works in magic, audiences can devise a solution regardless of how impractical it may be. After visiting Disney World and seeing animatronics and apparitions appear and disappear ala Pepper's Ghost, they learn to ex-



pect the unexpected. Furthermore, some of this theatrical magic is explained on TV and audiences apply that little knowledge to everything that they see. They may see a card rise and for an instant be fooled, until they apply that "techno-savvy" and devise their own solution (i.e. "There must be some sort of computer chip in that deck.")

In pre-vaudeville days, audiences were not aware of electromagnetics nor even electricity, but now that nearly every home has a computer (or two) and more televisions than occupants, we are more skeptical. We expect more and we suspect more. Television is a ravenous medium. Once the zig-zag is performed on TV for the masses, they are ready for something else. It used to be that one could make a career out of performing an illusion as it was taken from town to town and charging everyone who came to see it. Now, for the price of national exposure and temporary fame, an illusion is performed once on network TV and then warehoused as another illusion is prepared for the virtual chopping block. Sure, the illusion(s) can still be performed in live shows because audiences still want to see it done live, but it can't be shown on TV again for fear of falling ratings. The typical channel surfer will say "Oh, he's doing that one again," or "I think I saw someone else do that trick last year," or worse still "Are they playing a re-run?" then flip the channel. In some ways, perhaps television is helping us to be more creative by forcing us to innovate or else disintegrate.

If magic's methods and effects are limited, then perhaps our job is to disguise the old and make it appear new. That does not mean a new coat of paint nor even new music. I mean that we should develop radically new effects. The zig-zag was radical for its time but the effect was ancient . . . it was and is still a penetration and restoration. In my opinion, there has been little advancement since then until the invention of the Origami Box, although that effect boils down to nothing more than a vanish and a

production. I believe that what makes this puzzle unique is its design and

" . . . perhaps television is helping us to be more creative by forcing us to innovate or else disintegrate."

inherent ability to make people wonder. Today's audiences certainly don't believe that one dematerializes as in Houdini's day. We are more "techno-savvy" and educated in institutes of higher learning where we know that everything can be scientifically explained. It is hard to instill awe and enchantment, but who ever promised you that magic would be easy?

ASK THE PRO



Curtis R. Clark

QUESTION: Do you incorporate current issues or themes in your act?

CURTIS CLARK: I sometimes do work in a theme or current event into the act for various events or shows. With a little imagination it's not hard to do. You do need to do a little planning and maybe shopping around to find the thing or prop you are looking for to make it happen but anything worthwhile is usually going to involve some planning. I read somewhere that it takes a lot of preparation to look spontaneous — this is especially true in Magic.

During the months leading up to the elections I did a routine as a standard part of my close-up act where the selected card is found reversed in the deck lace up, placed on the palm of the spectator, when they turn it over tile back of the card is now an American Flag. They are then given the card to keep as a souvenir. The flag cards are available at most Target. Longs Drugs or Thrifty's along with other cards with various back designs just begging to be used in a Magic trick. The flag cards, if you

think about it, can be used on Flag day, 4th of July and I'm certain a few other holidays during the year.

In October I did a show in Medford Oregon for a Phantom of The Opera themed dinnerball. The company that hired me wanted me dressed in the part, which I did complete with mask and cape. It was tough performing some of my favorite effects with the mask and cape. So I developed some slightly different handlings. For me this is what makes it fun, coming up with new ways to accomplish something or forcing yourself to be flexible to suit the occasion.

Some of the routines I did were themed including a mask card appearing as the reversed card in the deck in place of a flag card for this occasion. I had to make the mask cards up by hand with help from my computer and copier. The effort was worth it seeing the satisfaction on the face of the person who hired me.

Another themed routine I did was with the mask itself where by placing it on the face of a volunteer, they suddenly had powers they hadn't have before and could instantly tell the name of a card chosen by another spectator! (A miniature card glued inside the mask was their cue, it of course was a duplicate of the card forced on the other spectator.) This is a great trick because it makes the spectator look like the hero, works well with the theme by utilizing the mask and at the same time impresses the onlookers as it appears the spectators did the trick themselves.

If you have a themed event or a particular holiday, etc., at which working the theme into the Magic is requested or required, write out some of the particulars on a piece of paper and you'll start to see for yourself some things you can do, items you can work with and routines you can put together that will fit the situation well.

If you have an event, or theme you would like more suggestions on, call me and I would be happy to

see CURTIS on Page 7

KITTY HAWK from page 1

into my well-rehearsed impromptu effect and leave them stunned. I've also discovered; or more accurately verified; a trick of the trade that Tommy Wonder talks about in Vol 1 of his "Book of Wonders". He said, and I've noted as well, that there is an awkward moment immediately after you've finished your trick. That's when the audience reacts (or doesn't react). Most people don't really know what to do when the trick is over. Do they clap? Should they acknowledge your brilliance in some way? If you look up at them after the effect, it may appear as if you are saying, "Aren't I impressive?" But if you do that then you don't get to see their real reaction to what they've just experienced.

So I don't look up after the effect. I either continue to stare at the props as if I myself was surprised at the trick or I begin to collect up the cards or whatever and that gives my audience the "privacy" to be stunned. Now... their jaws can drop, their eyes can blink rapidly and they can swallow hard at the impossibility they have just witnessed without worrying that I may think less of them because they've just been fooled very badly. It makes my tricks play better and I get more pleasure from the reactions that I can still hear and take note of out of the corner of my eye. Michael Close is another great magician who takes advantage of this phenomenon with his "Incredibly Useful Magic Prop" that provides him some killer misdirection that enables him to work close-up miracles.

That's all for now. I sure do miss San Diego and all my friends from Ring 76. You can email me at IM2DO@hawkmil.kitty-hawk.navy.mil. Please be sure to put LT Jolly in the Subject line.

Thanksgiving Magic

The *World's Greatest Magic III* will be on NBC the night before Thanksgiving (11/27) from 9 PM until 11 PM. Set those VCRs!

Where Are All My Shows?

(Part III)

By Joe Mystic



I recently mailed out 122 letters to previous customers from the month of December in all of the years past of which I have record. My records are not as good from years B.C. (before computers not before Christ). Most months these letters will yield a ten percent return but it is actually better in the month of December.

Whenever you perform, keep records of the performance. You especially need the reason for the function (birthday, grand opening, wedding, etc.) as well as the date, name, address and/or phone number. Children's birthday parties are often done over year to year until age 9 or so. A fortieth birthday will not usually repeat until the fiftieth. After a grand opening, you may stimulate a 1 year anniversary celebration after reminding them with your timely letter. Company picnics and holiday parties are often an annual event. Don't miss the opportunity to bring them back your way since you know that they are about to have another party.

Not doing the above is normally just laziness. I have been guilty of it. Experience has taught me that it is easier to rebook a previous event than to find and sell a new one. So in actuality if you want to stay busy doing magic, it is less work to keep track of your shows and use that information for your advantage.

If you are computerized this task is fairly easy. If not, before computers I kept my records of previous shows in chronological order. It is easy when a mother calls and wants a return appearance for her son's August birthday. However, it makes it difficult when you get a call from John Smith who tells you that you did a show for him sometime last year. I have little input here except that computers are great tools in the entertainment business. Again, I hope these ideas

stimulate your thinking and you book all of the shows you want.

JARGON WATCH

(Part I)

Beat - n. The state, usually temporary, of being fooled by a trick. v. To defeat retrograde analysis. "He beat me with his version of Oil & Water."

Biddled - v. Refers to the action of the Biddle Move where a card is secretly re-taken under the same packet from which it was peeled off the top. Elmer Biddle invented the sleight. Also, his catchy surname is attached to a Grip and False Count. Now it is a verb.

Blitz - v. To overload another person's brain with excessive stimuli and information. Some magicians do this to other magicians during one-on-one sessions to muddle the memory of the passive participant. After a particularly long session, one frequently hears, "He showed me a hundred things and I don't remember anything!"

Blow-off - v. This term is derived from carnal jargon where they refer to getting rid of a mark after he's been duped as a "blow-off." Magicians, especially on the east coast, use "blow-off" interchangeably with "climax." Because it's figuratively vivid, "blow-off" refers to a particularly strong climax that "knocks back" spectators, "blows" their minds, and throws them "off." You don't get rid of marks. You neutralize and render them harmless.

Boys - n. Close associates, cohorts, and fellow magicians who meet on a regular basis to celebrate their elitism and mutual obsessions. They usually consist of a few males, united by esoteric interests and mutual respect for each other. Wives and girl-friends quickly learn the special meaning attached to the phrase, "I'm going out with the boys tonight!" Other males drink, carouse, and womanize. Magicians, especially cardmen, stay out to three-in-the-morning

watching and performing moves and tricks.

Burn - v. To intensely watch the action-procedure of a magic effect. It's characterized by the watcher's unblinking stare, immobile head, and general resistance to conventional misdirection and misleading patter. Example: "There are very few shifts that can withstand a burn."

Busted - v. When you are physically caught in flagrante delicto - in the act of performing a sleight, move, or subtlety - literally "while the crime is blazing." You are busted when a spectator grabs your thumb tip and runs away with the folded \$100 bill tucked inside.

Busy - adj. Refers to obvious, if not strained and frenetic, movements of hands or fingers when such activity should be unseen. For example, the "finger flutter" that often accompanies Bottom Deals is "busy" activity. Magician to tyro: "It looks a little busy under your right hand when you're doing the Side Steal."

Clean - n. The blissful state when a magician's hands, person, and props can be scrutinized and examined because they're natural, normal, and unfettered by anything unseemly, improper, or weird. "...and you end clean," are sweet words. adj. or adv. Refers to scrupulously executed sleights and to certain moves that are intrinsically deceptive and intelligently conceived. eg. "His Diagonal Palm Shift looks clean!"

Copacetic - n. This infectious term has been attributed to entertainer Bill "Bojangles" Robinson, who helped popularize it. When a boy in the forties, I heard the word all the time. It's slang meaning "fine; completely satisfactory." In magic parlance it refers to the audience's perception of the matter at hand. It's a naive mental state. They don't suspect anything tricky has happened. Everything looks and seems normal. It also refers to any unfettered, relaxed stage in the execution of a trick's modus operandi, usually after "dirty work" has occurred.

Cull - v. To openly or secretly sort and arrange particular cards to the top or bottom of the deck. This is done under the ruse of checking the

completeness of the deck or for the purpose of removing the Jokers or other requisite cards.

Discrepancy - n. In real life this refers to anything "inconsistent, discordant, or differing." Magicians have given it new meaning. In magic it refers to actions or states that are illogical, incongruent, and dissonant. It is the physical equivalent of a non sequitur. It is a state or result that could not follow the actions preceding it. For example, suppose you're holding a deck in a dealing position and the top card is face up. If you turn your hand palm down and thumb off the top card, it should land on the table face down. If it lands face up, it's a discrepancy. Doc Daley is credited with the famous saying, "Every good trick has a discrepancy." Larry Jennings and Dai Vernon once tried to invent several tricks based on discrepancies.

- Jon Racherbaumer
(Joncards@aol.com)

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MEMBERSHIP QUESTIONS should be sent to the club Treasurer, Bill Monroe. All Ring 76 Members must be a member in good standing with the International Brotherhood of Magicians.

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WINNING TWIST from page 1

OK, here's the set up. Make your own square circle if you prefer. I use a cardboard box which has a photo quality label of waffles on the outside. The measurements are about 10"W x 8"H x 9"L. You can imagine my great story line created with a waffle box performing for kids. A great box is easily found at your grocer or try a surplus paper box company which reside in most cities. Look in the yellow pages. Use your imagination for a box which suits you, your personality, your routine the best. Cut your slits or windows as you prefer in your box. Of course, depending upon your load the size of your necessary box will change. One note here, I am not against buying a square circle, but for my needs I prefer to utilize something which appears not out of the ordinary as opposed to apparatus painted with flashy red fire breathing dragons. Just a bit too suspicious for my style.

Next. My inner circle is from some aluminum flashing I bought at the hardware store for \$2.50 I cut it to size and covered the sharp edges with blue plastic tape. Very easily explained as "a spare piece left over when my car was last worked on at the garage."

Now for the idea you have been waiting for... In searching for a load chamber which would be as big as possible but as easily maneuverable as possible my eyes settled upon felt. Yes, that's right. Heavier felt than usual but none the less still only pennies and easily available at the fabric store on bolts. I created a flexible tube and folded a hem in both top and bottom. Using an adhesive called liquid nails I could play with the configuration until I got it right and not have any sewing headaches. After dozens of shows it holds like a tank and folds flat for easy packing.

Did you realize the true beauty of this yet?! After my climax load, you may use a rabbit or something live like me, I can simultaneously lift up both square and circle off of my thin table top on my table base. Fantastic! I assure you, even if you have had kids throughout the show screaming, "I know how he does it!!", those kids are speechless when they see your

smash ending. No inner load chamber! How do I get out the tube you ask? Easy, during my initial production of various items, I slip it up and off the remaining load and simply flap it in the air with some of the darker silks I am in the midst of producing. No one is the wiser and for all intents and purposes it is simply another dark silk.

Thanks for reading my column. If they let me out of my cage, I'll be back next issue with more ideas from the stage front. Write me with your feedback at P.O. Box 21465, Baltimore, MD 21208. In the meantime, bring children joy, enjoy what you do and keep growing!

(Ed Note: Our thanks to Michael for sharing this terrific idea. Michael is President of SAM Assembly #6 in Baltimore and a member of EG on the Internet. Michael has written for M-U-M and GENII.)

RING REPORT from page 1

put the light from the penlight into the sponge ball. During this **Spot Light** routine he even had the light transfer to his fingertips. This outstanding bit of work led into his **Real Magic Sponges** routine. This snappy routine used sponge balls named Sport and Spot. Dill did an unusually smooth and refreshing routine that renewed our interest in using sponge balls. His sponge ball productions and vanishes were spectacular.

Using his **Production Pad Routine**, Dill mystified us with his cutting to each of the four aces from a shuffled deck. The four aces were openly placed on the pad and then were shown to each have a half dollar under them. He then did a remarkable four coin matrix that ended with a jumbo coin production. He used this production pad for a powerful routine. This led into what he called, **Deans Favorite and Beyond**. Dill explained that coin magic was his passion and that in this trick he used no cards, two hands and four coins. He then did a strong matrix using only his fine coin working abilities.

Dill then did a packet trick showing several three of hearts and one

ten of spades. The trick appears to be a **Wild Card** routine, but turns out to be Dill's **Wild Thought**. This trick takes Wild Card and enhances it, as all the cards can be handled at the end. This is a very entertaining and puzzling packet trick.

One of the evenings strongest tricks was Dill's **Blizzard**. A card is thought of by a spectator and this card is the only card in the deck that is printed as it should be. The rest of the deck is snow-white faced cards. This is an powerful routine. Dill closed by humorously joining two ropes together behind his head.

Dean Dill was friendly, open, talented and provided an entertaining evening of magic and learning for our ring members.

Ring 76 Junior Magi's

Rick Bruce is establishing the Junior Magicians of Ring 76. Rick asks for your help in finding and attracting qualified candidates for this group. Copy and clip the following and hand it out to anyone you know who may be interested.

Ring 76 of the International Brotherhood of Magicians (IBM) is looking for young magicians interested in forming a club operated by and for young magicians in San Diego. If you are interested in joining this organization, please call:

Rick Bruce 299-1875

GRAMARYE from page 2

thought this is no easy task; we have a wide variety of magical tastes, from kid shows to the bizarre. We also have a full range of ages and experiences. Some Ring 76'ers are working pros while others are semi-pro or strictly hobbyists or collectors. But... there is one thing that ties us all together! Any guesses? Yep, it's an appreciation of really GOOD magic. What does this look like? I think we'd agree it must be well-rehearsed with smooth moves and most importantly, a high degree of entertainment value. These characteristics are true whether we're doing close-up or stage magic.

We can utilize each other to improve as performers. Why not meet another member or two and ask them to join you at your next show so they can share their input? Kinda scary, isn't it? It may be painful but I'm convinced others' opinions of our performances can be invaluable in helping us grow. As Proverbs says: as iron sharpens iron, so one man sharpens another. And remember, if they're tempted to dump on you too many ideas for improvement, threaten to show up at their next show!

I suggest another way to stay fresh is to fully take advantage of our meetings. Everyone I talked to thoroughly enjoyed the Dean Dill lecture in November. This was not only filled with excellent tricks but Dean shared his thinking behind the effects which helps make them so baffling and entertaining. If we can implement into our performances just one idea from this lecture we will have just improved!

Until next time...

GREG

(Ed Note: For those who wondered: gram.a.rye \gram-'re-l n [ME, fr. MF *gramaire* grammar, grammar book, book of sorcery]: **MAGIC**

For those who did not wonder: Never mind...)

CURTIS from page 3

share with you any ideas or routines I have used in the past or would sug-

gest looking into etc. You can reach me at 635-7010. I hope this gives you some ideas.

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

Curtis Clark has been performing at restaurants, clubs and conventions for over thirteen years. Curtis performs at the Gathering Thursdays 6:30 - 9:00 and at Moose McGillycuddy's Fridays 6:00 - 9:00.

Letters to the Editor

From Michael Tulkoff (Baltimore, Md):

Here's my 2 cents. First, Greg Bart wrote a humorous and enjoyable piece. He should be careful, though. If he does too many tricks over there the locals might start a new religion and call it "**Bartianity** or **Bartism**"

Secondly, the piece by Joe Mystic is right on the money!! I myself weigh the same scales in making a decision he wrote about. Doing charity shows is no small time decision making event. Some people will take you for all they can get and then you discover they are paying big money for some other guy to spin CDs.

Watch out and, as the beer ads say, "KNOW WHEN TO SAY NO!!!!!!!" I did a recent charity event for a well to do charitable cause, invitation only, and I, like Mr. Mystic, feel very good about the event. I gave out several hundred of my cards and the animal balloons I create to get attention and I suspect I will book many, many shows. Hopefully your readership appreciates such school of hard knocks advice.

Editor's Note: We understand the "Art of Bart" has been founded in the Middle-East. "Miracles while you wait."

From Ring 92

If you haven't already you may visit us at:

www.angelfire.com/ca/Ring92
Angelfire is a free home page board but we are limited to 35k so we are "borrowing" graphics so that doesn't take out of our allowable space.

I have two sites of my own:
www.geocities.com/Hollywood/4439
www.angelfire.com/biz/toothpick

- Graeme Kingston

Keeper of the Page
IBM Ring 92
Vancouver, BC Canada

Ring 76 Board Meeting

November 19, 1996
Home of Rick Bruce

Attendees: Rick Bruce, Dick Dale, Tom Kasner, Jeff Marcus, Bill Monroe, Don Soul, Greg Wauson, Gary Schwartzwald.

Concerns: Dale expressed concern, as a Territorial vice-president and as a member, regarding the dwindling membership. Several ideas were presented to consider; make sure flyers and applications are always available at Brad Burt's Magic Shop, start the youth club, advertise in the yellow pages and on the Internet, and participate in more community events such as parades.

Installation: Dale suggested that the Board pursue Max Howard as a possible installation banquet performer. Howard does a "War Wizard" magical play that Dale reports to be outstanding. Bruce will contact Howard and report back to the board.

Next Meetings:

December Potluck, bring a dish to serve six people. Entertainment will be your 'A' quality magic or thematic to the holiday season magic.

January 1997

Pre-meeting - Prep. for Feb.'s out-of-character magic

Meeting: Magic by the Book

February

Pre-meeting - Panel on Card Control

Meeting - Out of Character Magic

March

Pre-meeting - Panel Discussion

Meeting - Your Magical Treasures

Presidential items:

Please provide questions for Curtis Clark. We'll look at the Ring Quality Recognition Program and would like two or three members to preview this.

The Board will do a membership survey/needs assessment and a Ring Directory. Bruce and Schwartzwald will work on these items.

Board Meetings (tentative):

December	Take a break!
January /February	Tom Kasner's
March/April	Don Soul's



All shows subject to change. Information-based on best available at press time. Call the Magic Castle for up to date information (213) 851-3313

NOVEMBER 18 - 24

E.CLOSE-UP: Monte Smith
L.CLOSE-UP: Mark Elsdon
E.PARLOUR: Marvin Roy
L.PARLOUR: Michael Chaut
PALACE: Danny Cole
Glenn Falkenstein
Frances Willard

NOV 25 - DEC 1

E.CLOSE-UP: David Yee
L.CLOSE-UP: Jim Starr
E.PARLOUR: Joyce Basch
L.PARLOUR: Alfonso
PALACE: Dana Daniels
Randy Pryor
Mayseo

DECEMBER 2 - 8

E.CLOSE-UP: Billy McComb
L.CLOSE-UP: Steve Dafocri
E.PARLOUR: Bob Dorian
L.PARLOUR: Ken Smith
PALACE: Fred Becker
Ron Lucas
Ed Alonzo

DECEMBER 9 - 15

E.CLOSE-UP: Fred Catiller
L.CLOSE-UP: Mark Jenest
E.PARLOUR: Dale Hindman
L.PARLOUR: Fitzgerald
PALACE: Rich Bloch
Dale Salwak
Ed Alonzo

DECEMBER 16 - 22

E.CLOSE-UP: Chris Gongora
L.CLOSE-UP: Steven Youell
E.PARLOUR: Arthur Benjamin
L.PARLOUR: Eric Evans
PALACE: Larry Wilson
Amos Levkovitch
Goldfinger & Dove

DECEMBER 23 - 29

E.CLOSE-UP: T.C. Tahoe
L.CLOSE-UP: David Malek
E.PARLOUR: Gary Frank
L.PARLOUR: David Avadon
PALACE: Billy McComb
Enrico de la Vega
Mystina

DEC 30 - JAN 5

E.CLOSE-UP: T.C. Tahoe
L.CLOSE-UP: David Malek
E.PARLOUR: Ross Johnson
L.PARLOUR: Earl Nelson
PALACE: The Pendragons

JANUARY 6 - 12

E.CLOSE-UP: Celeste
L.CLOSE-UP: Tom Boz
E.PARLOUR: George Tovar
L.PARLOUR: Cheri Soleil
PALACE: Scotty McLean
"Ice" McDonald
Loren C. Michaels

MAGIC CASTLE LECTURERS

Nov 24 - Mark Elsdon
Dec 1 - John Fedko
Dec 15 - Dale Salwak
Jan 12 - Gary Norsigian
Jan 19 - Aldo Colombini

<http://www.magiccastle.org>

MASSIVE Pot Luck

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Monday
December 9, 1996
6:30 PM

...
Francis Parker
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San Diego

MagiCurrents
4046 Caminito Terviso
San Diego, CA 92122-1993



Roy & Betty Armmstrong
2548 Littleton Road
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