



NOW YOU SEE IT...

The Monthly Newsletter for the Carl Moore Ring
Ring 60 of the International Brotherhood of Magicians
Austin, TX



Issue 4

April 2008

From The President

Bertil Fredstrom, Ring 60 President

Dear members of IBM Ring 60,

I am writing this at the library of my old home town Karlstad, in Sweden. Yesterday I returned from the Nordic Championship in Magic in Oslo, Norway, and am planning to drive onwards to Stockholm later today. We had a mixed field of contestants in Oslo and it was not easy to judge the competition but I can tell you all that a young man from Finland named Kristian Nivala is the new Nordic Champion in Magic and as part of his price he will be performing at the Magic Castle in Hollywood in the Close-Up room later this year.

As I have been away from Austin for most of April I am not sure what has happened there lately but I am sure that the Clinic was a hit as usual and that you are all looking forward to our next regular membership meeting on Monday May 5th. I did spend the first week of April in Las Vegas and in Hollywood and managed to squeeze in two shows in Vegas as well as the Magic Castle Awards Ceremony at the Beverly Hilton and one evening at the Magic Castle just watching the regular shows. It was a great week.

Here In Sweden I have celebrated my birthday with my family and in addition to the event in Oslo also conducted a magic show myself for my 11 year old nephew and his friends at his birthday party. We are truly blessed to have a hobby like Magic that give us so much and at the same time makes it possible to give back so much with ease. The more you give - the more you get...

I will unfortunately miss the may meeting of IBM Ring 60 but I will be back shortly after that and will be part of the big event in June - the Fathers day picnic on Sunday June 15th. Please mark your calendar already as time flies when you have fun and June will be here before you know it.

Regards,

Bertil Fredstrom
President of IBM Ring 60

From The Editor

Emiline Cantore

Hello again everyone,

Welcome to the April issue of “**Now You See It...**” Strange as it seems May is now upon us and for me it's a very busy month. Along with Mother's Day, my birthday and my sister-in-law's are both coming up pretty soon. To make things a bit less hectic, I'm trying to prepare this year a bit ahead of time. My apologies if I seem to have been a little quieter than usual. I'm sure many of you understand

In This Issue...

From The President	1
From The Editor	1
Secretary's Report	2
Don't Miss This Clinic	
Featuring Michael Kaufman at	
Texas Magic Supply!	3
Bonus: The Dramatic Art of	
Magic	4
Bonus Photo	5

why a dose of great weather combined with quite a gift list means that someone like me is unlikely to be tied to the computer much unless it involves shopping in some form or other. 😊

Alright, alright. I suppose that's enough out of me for now. I'd really rather hear what's been on your minds. So let me roll up my sleeves, do a bit of digging and get the show on the road. As always, if I miss something leave something out, or just plain make a mistake, feel free to let me know. Also, new material is always welcome. We all know a newsletter is no good if it's boring to read so if you've got a story, show review, critique or just an interesting bit of information to share, toss it my way. Okay? That's what I'm here for.

Secretary's Report

Mark Wilson, Secretary

The April meeting of the International Brotherhood of Magicians started with an interesting presentation of "Coin in Bottle" by club Vice President J.D. Stewart. This was done to set up the topic of the evening, which was coin magic.

The topic was covered in detail by our guest performer Arsene Dupin who treated us to an expert demonstration in coin magic and related presentation techniques by covering everything from floor magic and street table magic, to Sleaving, Pocketing, and the Muscle Pass. Arsene also stressed the importance of "Dancing", the movements the performer makes to aid with misdirection and cover.

After some brief club announcements Arsene was back up to teach the group a trick and after a short break the stage was opened up for those who wished to perform for the group during the Open Mic portion of the evening.

First up was Rodger Gorss who dazzled the audience with his presentation of Two in Hand, One in Pocket. Next was our trusty IHOP Waiter and Server sometimes spectator turned performer Juan. For the first time ever he took the stage as the performer while he demonstrated a quite respectable card effect. After that Kent Cummins entertained the audience with his stories of his childhood and then confounded those not in the know with his Chain Escape and Houdini Picture Frame.

Next up was club Secretary Mark Wilson who serenaded the audience with an impromptu performance of Lullaby (by Trout Fishing in America for those who asked) and after tuning his guitar (your welcome!) The Leader of the Band by Dan Fogelberg.

After that Carl did a very nice Coin Through Silk effect and was followed by former Austinite Johnny. Having recently returned to Austin, Johnny demonstrated a truly amazing ability with card and coin flourishes ending with the appearance of a jumbo coin.

Brad Henderson demonstrated a very nice coin force having a spectator imagine four coins under a napkin, then removing them one by one and of course ending up with only one freely selected by the spectator which matched the one coin actually under the napkin.

The evening ended with great Door Prizes from Texas Magic Supply. Fun, Magic and Food was had by all who attended!

IBM Ring 60 holds it's monthly meetings on the first Monday of the month at the IHOP on 183 North, just south of Duval, on the 183 southbound access road. For more information contact club Secretary Mark C. Wilson at: mark@entertainingsolutions.us

Don't Miss This Clinic Featuring Michael Kaufman at Texas Magic Supply!

Lou Hornung, Magician at Large

Dear Fellow Practitioners of Hocus Pocus,

A true classic in magic will be featured in the Clinic on May 17. Magical Mystical Michael Kaufman has been a long time practitioner of the "Card in the Orange" and will sharing the nuances that he has learned and developed over the years that make this a mainstay of his working repertoire.

The Card in the Orange dates back to the 19th Century and has been a featured piece for many noted magicians over the years. It is conducive to comedy as well as high mystery. Rich Marotta, who had lectured in Austin in the mid '90s, plays it for all that it is worth in his stand-up comedy routine.

Michael Kaufman had cut his teeth in Magic in the high Rockies of Colorado where he has rubbed elbows with Doc Eason and the others who have built the resorts into a mecca for highly spirited magic. It is likely that my first meeting with Michael was at the Wizard's Magic Shop in Boulder. Michael now resides in Austin where he continues to hone his broad and rich repertoire of magical delights. Come out and meet Michael and learn about a wonderful piece of classical magic.

The details of the Clinic are as follows:

- Clinic on the Card in the Orange
- With Magical Mystical Michael
- Saturday, May 17, 2008, 10:00 to 1:00
- Texas Magic Supply, Cedar Park

This clinic is free to members on Ring 60. There is a small charge of \$5 for non-members. Space is limited, so please reserve a seat by return e-mail to this address. If you don't have e-mail access, call Lou at 345-1320. Your cooperation is greatly appreciated.



*A random picture of Houdini.
He would have wanted you to
see this here.*

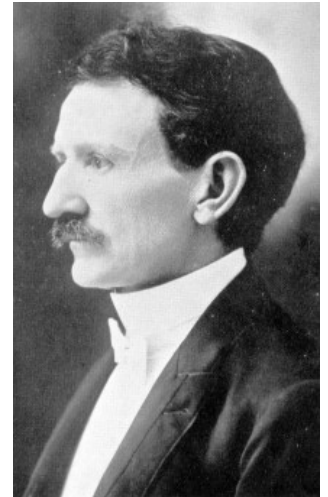
[Ed: As a special feature this month here is one of several essays upon the Actor Magician. They originally appeared, in serial form, in Edwards Monthly, a magician's magazine of tricks, magic and illusions, published at Buffalo, N. Y., in the interest of American Magicians. It is reproduced here from Haley's book "The Dramatic Art of Magic" which is out of print and available on the Learned Pig site (<http://thelearnedpig.com/pa>). The language is from the past, but the information is as new as tomorrow. See what you think. cMw]

Bonus: The Dramatic Art of Magic

Louis C. Haley

First

As Aristos says: "Magic is an art that sometimes instructs, often amuses, and always entertains." But magic, like every art, should have its ideal, and to uphold and develop that ideal will call for sacrifices on the part of its disciples. By that, I mean that if the ideal demands that he refuse to instruct, to amuse or even to entertain his audience, the magician should be true to his art. How many times have I seen the "modern magician" filling up his time with bald tricks and "gag-patter" sacrificing his art for the purpose of creating a laugh and getting his share of "hand" to be a top-liner, as the box office wants him to be. No doubt the manager is a hard proposition, for the wonder-worker must eat, and he gets his hand-out at the managerial lunch counter.



I am sorry for the magician in vaudeville, who would be the artist, where his act is hurried, curtailed in time, space and verbiage, and no proper setting is given to the scene of that mysterious land where he appears for a little time to the amazement of his audience. Vaudeville is not the field for the exploitation of any fine art. People attend the vaudeville show first, to be amused, secondly, to be entertained according to their own ideas of entertainment. The up-to-date manager, astute and crafty, has sensed their desires and tastes, and we have the vaudeville show, that which includes any and all in the same performance, where we see the black-faced monologist, the "artist" violinist, the buck and wing dancer, Jenny Lind, the knock-about acrobat, the musical act, costing \$4,000 or less, trained dogs, monkeys and ponies, the actor-magician, and the sketch. Shades of Immortal Shakespeare! Think of it! All at one time on the same stage! Is this the place for the violin virtuoso, the artistic singer, the magician or the actor with his art? No. Whoever performs there in these lines is sacrificing his art and doing it irreparable damage. If the magician cannot possess a complete show of his own but must of necessity go on before or after the dogs and ponies, let him at least try to be the actor-magician as I shall try to suggest that he should be in his caricatured position.

If I had a road show of my own, I would have special scenery suggestive of the land of wonders, not the style of Albin's, but dramatically suggestive of that strange land. My Purpose in the experiments that I should use, would be to show that they were natural events in the life of a magician, not tricks. My main purpose would be to amaze my audience, amaze them, amaze them. Now can anyone tell me what other purpose a magician could have? Any other purpose or thought is destructive to the very idea itself, of a magician, for he is the mysterious one, who does wonderful things, not tricks. I should cut out patter and gags, and the lines used, would be as sensible and serious as those in any drama, indeed it should be a drama and the performer, if he is sensible to the high requirements of his fine art, must play the part of the magician, a strange, unexplainable personage who has been seen and known of all lands.

Everything about my show would be worked toward the one purpose. If my appearance did not naturally fit the

part I should make up. An actor-magician must look like a magician. Who is there foolish enough to say he need not? And yet, how many are born, but not to the part! I have seen but one, Alexander Hermann, the beautiful-magician, and the actor magician. As Dr. Wilson says, in quotation, "Honor and fame from no condition rise; act well your part, there all the honor lies." Alexander Hermann amazed and excited his audiences not by what he did (we can do all that he did, and then some), but by the way in which he did it, because he presented his work as that of the serious, living, visible, real magician that he professed to be.

I would consider it an offense to my calling to state to the audience that "I am using no artifice and my hands are perfectly empty, as you see my head and pocket-book must necessarily be." If you want them to see that you take no advantage of them in any way, do so as a natural method of procedure in your movements, but never even suggest that such is your purpose. You are doing wonders because of your ability as a magician, and to suggest that artifice could be employed is absolutely destructive to your success as a magician, in the eyes of the audience.

Don't explain the proceedings in your experiments, rather let the audience understand its unfolding by seeing it as you act it out. If you suggest the absence of artifice, the audience assumes its probable use, and there you are a dead magician, a dead one; for no one supposes a magician ever heard of an artifice in his wonderful life.

Commercialism wants to sell us things, tricks, and apparatus, things we must have; but let them serve in the magic drama only as natural pieces of furniture in the magician's household.

Robert Mantell says there is no place for the old, fine actor of drama in the drama today, May we not have the magician-actor? I plead with my brothers for his appearance, development, and perpetuation.

Bonus Photo

Finally, a picture by David Pham, also known as "shapeshift" on the [flickr](#) web site.

The photo is the "Pyramid of the Magician" in Uxmal, Mexico.

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