



# ***The Silent Messenger***

Silent Mora-Ray Goulet Ring 122

[www.Ring122.com](http://www.Ring122.com)

June 2019

## **The Average Joe Meeting**

I (Pat Farenga) could not make our last meeting and I'm grateful to the members who did make it for providing me with a report of it. No one took photos of the meeting, but it sounds like the members made lemonade out of the lemons they found at the church. Thanks to Bob Filene, Alan Wassilak, and Mike Lee for sending me their reports. I've blended them together for this final report.

Several of us got to the church but there were no cars in the lot. Ryan had a class, so we had no key to enter the hall. So we went to Not Your Average Joes. By the time Ryan returned a phone call with a plan to get a key to us we had ordered food and decided to stay. Rather than an official club meeting due to low attendance and church entrance issues, the eight of us met for drinks and chat, generally on topics that would have been brought up if it had been a regular meeting: discussing the fundraiser show, what worked and what didn't, and whether or not we should seek a different charity to support. (One that would help us with publicity and not just show up and take the money.) There were also a few examples of taking a close-up effect and converting it to a presentation for larger audiences, as planned for the evening.

Attendees were Bob Filene, Daryl Vanderburgh, Mike Lee, Fred and Susan Sears, Jim Loscutoff, David Penn, and Alan Wassilak. To perform close-up tricks for Parlor/Stage, the theme for our May meeting, Mike Lee demonstrated his Good Luck effect where the spectators all tear up and discard a pile of cards but end up with 2 halves that match. He uses this often as my closer in shows and it really plays large as a card effect for a large audience as the whole audience participates. He has done with 100 folks. Jim Loscutoff did and taught a card trick (Sobriety Test) using 4 card packets as a Do-As-I-Do theme where he is the only one to get all cards facing the same way after a series of turning over cards a number of times. Jim did it when he was a bartender. Bob Filene demonstrated a new routine he is working on based on roulette. Using a jumbo card stand he built for this trick, his volunteer Daryl Van played four rounds of betting on the color of facedown cards, complete with cash rewards and sound effects. Then Bob Filene magically predicted the color and order of four facedown cards. Bob then segued into Out of This Work using the shuffled jumbo deck. Crazy Davey demonstrated the color jumping spot trick using two cards. He enlivened the trick for stage and his volunteers by giving Fred Sears and Susan outrageous glasses and giant rings to wear while Davey put on his crazy glasses. After considerable slapstick the colored spot indeed moved.

The conversation, as would be expected, went in a number of different magic-related directions, so it was much like the get-togethers we used to have at the late, lamented Magic Art Studio and Diamond's Magic. Jim's offering was also an interactive card trick but of a multi-phase, you-do-as-I-do nature with some sneaky stuff perpetrated by the magician. This routine has been part of Jim's repertoire for years. It works in any venue, from close-up bar and party performances to platform and stage presentation. David showed how he makes the venerable "Stoplight" trick into a bigger deal, a routine with two volunteer helpers, adding both theatrical and comical elements with supplementary props and gags. Bob was trying out a stage version of a card effect he is working on, using jumbo cards and a display stand. It had a gambling theme and a Paul Curry Out of This World kind of conclusion. It was presented by Bob as a work-in-progress and he accepted some thoughtful feedback from the group

## **Next Meeting: Tuesday, June 25, 2019**

Agenda: Elections of officers; do we hold another magic competition in Fall; do we do another public show in Fall (Halloween?); bring a closeup trick that has been adapted for stage to share with members.

## **The President's Letter**

Hello all!

I'm currently coming to the end of my years in college. This summer is my last semester of graduate school, and I couldn't be more thankful to get to the end! Over the years I've spent far too long reading about business, marketing, and economics. Some of these books were assigned in school, and some I picked up on my own.

In this time, I've read relatively few novels. There just wasn't enough time to read both novels and business books! I have since made it a priority to put down the marketing books and read novels in my spare time. I'm glad I've done this, because a good novel can be one of the best teachers in the world. As an artist, I'm drawn to Ayn Rand's novel *The Fountainhead*. Her philosophy is highly debated, but what I loved most about this novel are the two main characters: Howard Roark and Peter Keating. Both characters are architects, and both start their careers with the same education, at the same time. Yet it's how they go about their work that interests me so much.

Roark is an independent soul, who gets expelled from his university for not recognizing the genius of past architects. He believes that we shouldn't look to past artists but should make something truly original. He goes against the grain of society and designs buildings that nobody wants to pay for.

Keating is a dependent soul. His mind is completely influenced by the opinions of those around him. He adores the great architects of the past and believes modern ones shouldn't stray from their teachings. He graduated from university at the top of his class and has won the praise of his colleagues.

I believe that, as artists, we all have a Roark and Keating inside of us. Roark wants us to completely go against the grain and be independent artists, while Keating wants us to please others and win praise. Roark would tell you to ignore Vernon and Marlo, while Keating would tell you to never change what Vernon and Marlo taught. It's the artist's

job to find a balance between these two; we shouldn't copy Vernon's Triumph, but we should put an original twist on it.

This has changed the way I view magic. Before, I believed that the classics were the best. Now, after meditating on this message and paying attention to what I actually enjoy, I believe that the principles of the classics are the best. These principles are what are timeless. Applying original twists to these principles are what allows magic to keep up with the times. After all, every classic trick was at one point a new invention.

So that's been my takeaway from reading novels. This is just one lesson I've learned. But the bigger lesson is to expose myself to many different art forms, and realized that they are all connected. Lessons from novels and albums are very relevant to magic.

I just wish they taught this in school!

See you this Tuesday,

—Ryan Lally

## 3rd Annual Spring Magic Show Video

<https://www.youtube.com/watch?v=nu0guBeVHus>



## IBM RING 122, Silent Mora–Ray Goulet

Website: <http://www.ring122.com>

Meetings take place the last Tuesday of every month at the Unitarian Universalist Church of Watertown, 35 Church Street.

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The deadline for submissions is the eighth of the month. Articles, inquiries, and letters can be emailed to the editor:

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