In preparation for our May fundraiser for the Cure Alzheimer’s Fund, we did a complete run-through of our acts as the main part of our meeting. Feedback was presented to the performers from the audience and it was a fruitful evening for everyone. Performers adjusted or changed their acts as a result of the good give and take from that evening, and the audience got to see some fun and amazing effects.

Mike Lee, who did a great job keeping the show’s marketing and performance organized, opened the show with a variety of polished effects. Pat Farenga (left) followed with four tricks, including his versions of The Bewilderling Blocks and the McCombical Deck.

Felice Ling impressed us all with her tightly scripted and well-performed act about drawing with crayons that change color, vanish, and reappear and then become the basis for her picture prediction that she reveals at the end.

Bob Filene did a nice ring on chain effect, followed with a really clever psychometry effect. Four bags have light bulbs in them: a spectator removes one bulb from any bag and places Bob’s sunglasses in it while Bob can’t see. Two bags named by Bob are dramatically stomped on by the spectator, then Bob names the bag with his sunglasses in it.
Ryan Lally (left) closed the show with his original postcard/travel prediction and his elegant sympathetic silks.

**Next Meeting:**
**Tuesday, May 28, 2019**

Here’s a challenge: Take a trick that’s usually done closeup—sponge balls, copper/silver/brass, card tricks, and so on— and show us a way to make it play for a larger, theater-size audience. The meeting will be at the First Parish of Watertown, 35 Church St., starting at 7:30.

**The President’s Letter**

Hello all!

By the time you read this, our 3rd annual Family Magic Show will have come to an end. I wish I could write more about it, but mentalism isn’t my specialty! So you’ll just have to come to our meeting on May 28th to find out how it went.

The subject for this meeting is a challenge: Take a closeup trick that you currently perform and rework it to play to a room of 50 or so people (about the size of our meeting space). This is an exercise in reworking small tricks to play large.
Why is this important?

Unless you are a full-time performer, you probably don’t perform many shows for audiences larger than 10 or 20 people. Naturally, the tricks you learn will be for a crowd of that size. So when it comes time to perform on a platform in front of an audience, the tricks you have prepared may only be meant to play to the front row.

I had this problem for a while. I was performing primarily birthday party shows in people’s living rooms. My whole show was meant to be seen in a room that couldn’t hold more than 20 kids. When I started performing at senior centers, I quickly saw how small my tricks actually played.

As I reworked these tricks to play bigger, I had to add some original variations to them. This turned the trick into a whole routine that was uniquely mine! Trying to get small tricks to play on a big stage won’t just give you another tool in your kit; it will unlock your creativity and allow you to create something brand new!

So let’s see it! I will be bringing a card trick by Eddie Fields to our meeting. What can you bring? What do you currently perform close up that you think would make a good stage routine? Let’s get as much participation as we can at this meeting!

See you then,

—Ryan Lally