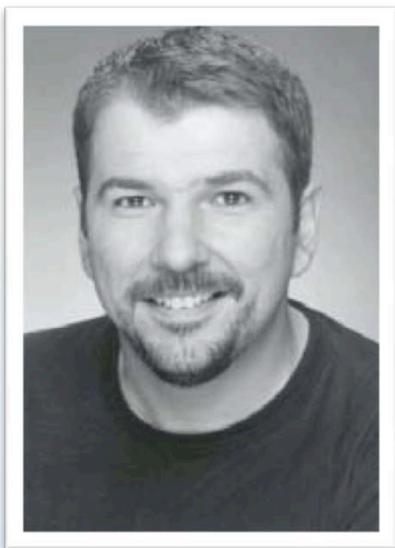




Silent Mora
Ring 122
March, 2010

THE SILENT MESSENGER

Doc Dixon



Doc Dixon will present his *Practical Close-Up and Platform Conjuring* lecture at Ray Goulet's Magic Art Studio, on Tuesday, March 30th (this is a closed meeting). Our business meeting begins at 7:30 PM and the lecture begins at 8:00 PM. The cost for this event is \$10.00 for ring members and \$25.00 for non-members.

Doc Dixon has been a professional magician for over two decades. He performs in the corporate market, headlines comedy clubs as well as a variety of family-oriented venues.

(Story continued on page 2)

Website News

Go to our Ring 122 Web site:

<http://ibmring122.000space.com/>

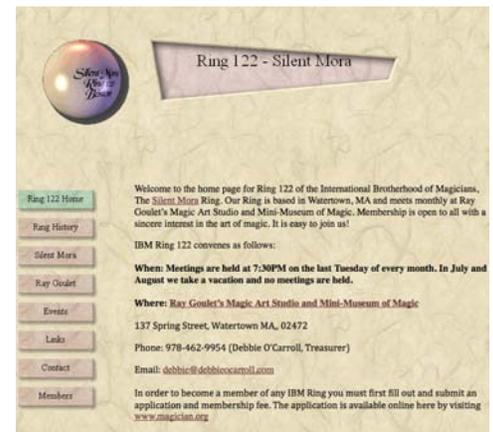
and click on "Members."
You'll see a listing that says "Roger Golde's Card Treks II." Click on that, and you'll

find the first uploaded installment of an unpublished manuscript that is a sequel to the book, "Card Treks" by Roger Golde. "Card Treks" was published by Ray Goulet's Magic Art Book Company.

"Card Treks II" is a book of ideas and effects that the author has donated to our Web site. This is an exclusive feature for us. An online preface by Jim Canaday and Alan Wasilak explains the background and nature of the material in more detail.

So far the Introduction and the first two effects (illustrated) are ready for viewing. As time goes on, more of the book will go up on the site (as it is prepared for upload) until the complete collection of 14 card "adventures" is available.

Jim and Alan welcome your feedback about this project. It is also an opportunity for members who have not yet checked out the site to see all the terrific work that Jim Canaday has done on our behalf.



(Story continued from page 1)

He is the author of the cult classic

Everything Is Funnier With Monkeys; MonkeyShines, Volumes One and Two; and, surprisingly, the upcoming MonkeyShines Volume Three. He has also created a number of marketed effects. His routines and essays have appeared in *Magic Magazine*, *Genii*, *Bill Meisel's Precursor* magazine and *Steve Beam's Trapdoor* magazine.

Doc's current lecture contains items from nearly all of his releases. Routines include platform, mentalism, and close-up effects, as well as standard and comedy magical effects. In addition, a new utility move, the Dixon Drop will be shared. The lecture will also include a collection of very helpful, but small in nature—"Bits O' Business & The Business O' Bits"

Other topics that are covered include: How to Properly Manage the Climax of an Effect, Making Your Magic More Personal, Being you is Better than Anybody Else.

Though Doc has a bottom dealing, second dealing, classic passing set of mitts, the material in this lecture is specifically chosen to be attainable by virtually everyone. The lecture runs over two hours, and works much like Doc's books—the emphasis is on the “why” not just the “how.”

From the President

March December SM President Message

What a great auction we had in February! Nearly 25 turned out despite the next threatening 'NO' Easter, And they came with money to support the Ring and take home new mysteries and books. Due to their contributions and those of our anonymous benefactor, we made nearly \$500.

The officers and board have attempted to bring performers not normally seen in New England to Boston for our lecture series. This month we will have Doc Dixon and comedy performer from Pittsburgh, where our ring namesake Louie McCord, Silent Mora, came from. Doc performs both magic and mentalism and has written several books filled with his effects and humor. Plan to turn out for a great lecture.

At our last meeting Daryl reported that we have added seven members during the last year. Make a point of introducing yourself and making them welcome. Also the Ring still has room for more so please encourage friends that you know have an interest in magic to attend a meeting. (An open one of course!)

How can someone who is retired and not doing anything get so busy? I have spent the last week cleaning up the yard in time for the deluge and the weekend at NEMCON which was as usual a great time. Tomorrow Rosemie and I leave for 2 weeks in Oaxaca, Mexico. I hope to make it back on Tuesday for a great lecture by Doc Dixon but to be safe am asking Jim Canaday to please chair the meeting. Hope to be in the audience on the 30th!

— Doc

Meeting Report

February Meeting Minutes

- The meeting was called to order at 7:30 by our president, Steve Rogers.
- The secretary's and treasurer's reports were accept by the members.
- We held first readings for John Royer and Andrew Tripp and welcomed them as provisional members of Ring 122.
- We will send "Get well" cards to Tom Mullica and Walter Childs.
- The meeting was adjourned at 8:00.

—Debbie O'Carroll

Events

What: 18th Annual Rhode Island Societies of Magicians Banquet and Show

When: Tuesday, April 6, 2010 6PM

Where: West Valley Inn, 4 Blossom St., West Warwick, RI

Contact: Russ DeSimone, 1 Netop Drive, Providence, RI 02907, 461-1751

IBM RING 122, Silent Mora

Meetings take place the last Tuesday of every month at Ray Goulet's Magic Art Studio, 137 Spring Street, Watertown, MA, 617-926-3949.

Ring 122 Officers, 2008-2009

President: Steve Rogers, 86 Lafayette Park, Lynn, MA 01902

781-842-3904

Vice President: Jim Canaday, P. O. Box 544, Bryantville, MA 02327

781-293-2183

2nd Vice President: Jared McNabb, 130 Lake St., Boston, MA 02135

508-737-3757

Treasurer: Daryl Vanderburgh, 31 Stonebridge Road, Wayland, MA 01778

508-655-8553

Secretary: Debbie O'Carroll, 51 Olive Street, Newburyport, MA 01950

978-462-9954

Sergeant-at-arms: David Tolstrup, 44 Noble Street, Malden, MA 02148

781-322-7789

Auction Night

Members brought in their tired, their poor, and their dispossessed magic paraphernalia to be auctioned on February 23. We were fortunate to have Ray Goulet act as appraiser and auctioneer for the huddled items, tasks he did expeditiously and expertly.

Before our eyes Ray conjured up the provenance of props, the history of tricks, and bibliographies of books. There were some true gems among the clutter, such as a second impression of Hilliard's *Greater Magic* in good condition. Pocket tricks, books, videos, grab bags of gimmicks, and some nice pieces of magic apparatus were often sold at prices so low Ray was practically giving them away.

The owners kept 80% of the proceeds, the club kept 20%, and everyone left very pleased. The bidding was fun, attendance was good (see Doc's letter on page 3) and spirits were high making it an exceptional way to pass a cold, rainy February night in Massachusetts.

— Pat Farenga



Ray Goulet auctioning, while Doc Rogers and Doug Bybell keep track of the money.

Tip of the Month



Patter ... the Script of the Effect

Patter can be as simple, complex, straightforward, or dramatic as the magician chooses. Patter does not only entertain, but also misdirects. Listening to a story about four crooks trying to evade capture will take the audience's mind off of the cards in your hand and what you are doing with them as they watch and listen for the finale of the story.

Instructional Patter

Simple, straightforward and effective, instructional patter is what most magicians start with: telling the spectator what to do and what's happening during a trick. "I'll spread the cards and you take one at random. Okay, pull it all the way out and take a good look."

Story Telling

When a magician weaves a story while performing magic, playing cards become cops and robbers, coins become ships and billiard balls become planets. The trick itself is a story of sorts and ultimately the point of a trick is to entertain. Adjust story patter to the particular performance and audience. My patter for producing and throwing 10 D'Lites into a Bag 'O Lites varies from lights that light Santa's sleigh, to lights for the witch's broom.

Music

Some of the best stage performances are done to music. Some magic routines, such as the linking rings, are often improved by using music and little or no words. If the routine you are planning is very visual, lasts more than a few minutes, or tells a story in itself, consider setting it to music.

Putting it Together

In the end, the kind of patter you choose will vary from effect to effect. You can also mix it up, either blending patter styles or alternating styles from effect to effect.

—Jerry Schiowitz

Patrick Page

Jerry sent us the following link about the death of this great yet little known magician from Scotland.

<http://news.scotsman.com/dundee/Final-Page-turns--as.6074311.jp>

Acting for Magicians/ Sight Lines

By Debbie O'Carroll

www.debbieocarroll.com

Acting for Magicians/ Sight Lines

I was hired to put the finishing touches on a junior high school play in Savannah. We had only a week of rehearsal before the big day and the kids made a great effort to do a good job. After each rehearsal, I would reward them for their hard work by doing a magic trick. One of the young actors was a budding magician named Michael. He had recently purchased John Bannon's Twisted Sisters at a local magic store. This trick involves an Elmsley count, a sleight that Michael liked to call "the secret move". He asked me to teach him how to do "the secret move" after the next rehearsal.

We spent the rest of the week perfecting his "secret move" and on the day of the play he took me aside. "Watch me," he said. "I can do the secret move!" Whereupon, he turned his back on me and performed the Elmsley count.

"Michael, " I said when he turned around to face me, "the secret move doesn't mean that you have to do it in secret!"

We magicians practice in front of mirrors to make sure that our audiences

don't see our "secret moves". We devise ways to block a spectator's view of a wayward feke or cumbersome gaffe. We watch our angles and wear special costumes to hide our secrets. We know why magicians wear capes!

In our zeal to cover our modus operandi, we often forget to show the audience what we want them to see. The audience view of the magician and his props is called "sight lines."

So, how do you avoid obscuring a spectator's line of sight? Careful positioning of your props is a good place to start. A table set too close to the front of the stage can block the view of some of the people in the first rows. If a volunteer stands in front of you, she will block you and your trick from the view of the spectators. On the other hand, if a volunteer stands slightly behind you, the audience won't be able to see you as you turn upstage to speak to her or to hand her a prop. Telling a volunteer where to sit or stand is a gracious way to make her feel comfortable about being part of your show.

Take the opportunity to check your sight lines before your show. Establish your stage

area, set up your props and then sit yourself in some of the empty audience chairs. Pay special attention to the seats on the far sides and in the back. If you are presenting a children's show, sit on the floor and view the stage from a kid's eye level.

If you see your people craning their necks during your show, adjust your props or move your volunteer, so all can see. Children will often stand up to get a better view of your show. Ask them to sit down, explaining that they are blocking the view of the kids behind them. You may have to do this many times during your show, but don't let it distress you. You are teaching the youngsters how to be better audiences!

Sight lines are also important to maintain during close-up performances, lectures, magic club shows and variety programs. The size of the stage, the type of audience seating and the positions of other performers' props can block sight lines.

My compeers find it amusing when I perform the Elmsley count backwards, with the cards held at chest level, rather than waist level. I learned it this way because I usually present this sleight for large audiences. A performance in a coffee shop for a couple of friends and a performance for two hundred spectators are different venues, so that means that you must handle the cards differently so all can see.

In the following acting exercise, I ask

magicians to imagine themselves presenting the Elmsley count in different performing situations. You can also do this exercise with the Frustration Count or any other favorite card sleight. (You can learn how to do an Elmsley count online.)

Imagine that you are on a raised stage, performing for a seated audience. Present your Elmsley count at waist level. Now present the Elmsley Count as if you are performing on the same level as your spectators. Picture your audience seated in folding chairs. Can they see what you are doing? Now practice holding the cards over your head like a street magician surrounded by a standing crowd. Can everyone see you and your card effect? This exercise will not only prepare you for a variety of venues, it will really help you perfect your "secret moves"!

Last month I wrote about performing with music. I've created a card effect to perform to music. Email me at debbie@debbieocarroll.com and I'll send you the directions for the effect.

The Silent Messenger is published every month except for July and August. Editorial duties rotate each month between Jerry Schiowitz (April editor) and Pat Farenga (May editor).

Articles, inquiries, and letters can be emailed to the editors:

Pat: pfarenga@comcast.net

Jerry: annjer@rcn.com

The deadline for submissions is the Eighth of the month.