

# SPECIAL PANDEMIC EDITION # 8

June 27, 2020 | Archived Famulus



**Ring Report Ring #170 "The Bev Bergeron Ring" SAM Assembly #99**

**-Orlando and nation on lockdown-**

**No Ring/ Assembly meetings until future notice**

**June 1, 2020**



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## Limited Re-Openings announced in Orlando

[MOVIES](#)[DISNEY CONSTRUCTION PROJECTS](#)[STAR WARS GALAXY'S EDGE](#)[BOOK YOUR DISNEY VACATION](#)

# Disney World Reopening – How Long and What Changes Will Happen?

April 8, 2020 by Ziggy — 53 Comments

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**“When will Disney World reopen?”** Right now Disney World is scheduled to be **closed indefinitely “until further notice.”** Technically that means the parks could open back up weeks or even months from now. Not only that we will likely see a lot of changes when Disney World eventually does reopen.



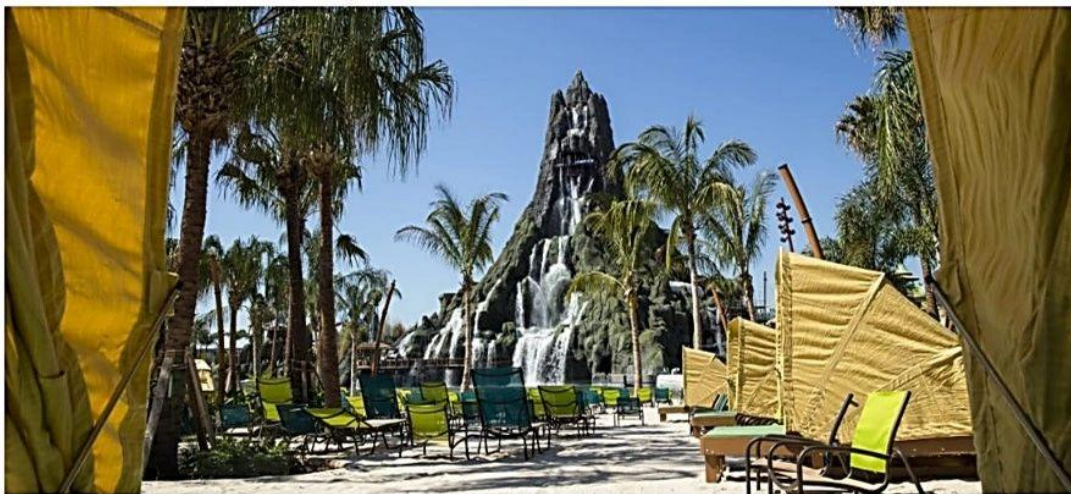
When Disney World does reopen, it won't be theme park fans have known and loved for nearly 50 years. There are many changes afoot based on [new guidelines](#) set by the Orange County Economic Recovery Task Force. For example, Disney World will run at half capacity in phase one of its reopening and at 75 percent capacity in phase two. All employees and visitors will have to wear masks, and there may be a [virtual "boarding group" queue system](#) instead of those long lines that snake around the park.

Even [if Walt Disney World does reopen this summer](#), don't expect any hugs or autographs from Goofy or Pluto anytime soon!

<https://www.msn.com/en-us/travel/news/this-is-when-disney-world-could-reopen/ar-BB13OnNA?ocid=msedgdhp>

## Universal Orlando announces reopening date

Natasha Chen and Kevin Conlon, CNN • Updated 22nd May 2020



(CNN) — Universal Orlando plans to reopen to the public on June 5.





Universal Studios Florida, Universal's Islands of Adventure and Universal's Volcano Bay will reopen with limited attendance on that date.

"This carefully managed reopening comes with stringent new health, safety and hygiene procedures in place. So, as we enjoy our parks together again, everyone will need to follow CDC guidelines and the recommendations of health officials, and Universal Orlando's policies," the resort said in a statement released on Friday.

"Note that any public location where people are present provides an inherent risk of exposure to COVID-19 and we cannot guarantee that you will not be exposed during your visit," Universal said.



Here is some of the thinking about risks: It seems to preclude close audience seating as we have known it. The profitability and dynamics of a live show demands a crowd and this seems to advise against such tightly packed audiences.

LOWEST RISK	MODERATE RISK	HIGHER RISK	HIGHEST RISK
			
<b>HOME ALONE OR WITH HOUSEMATES</b>	<b>OUTDOOR ACTIVITIES</b>	<b>OUTDOOR GATHERINGS</b>	<b>INDOOR GATHERINGS</b>
<ul style="list-style-type: none"> <li>• Stay home as much as possible.</li> <li>• Try to allow only people you live with into your home.</li> <li>• Wash your hands.</li> <li>• If you're sick, stay home and isolate from housemates.</li> </ul>	<ul style="list-style-type: none"> <li>• Wash your hands and don't touch your face.</li> <li>• Stay at least 6 feet from people you don't live with.</li> <li>• Wear a mask.</li> <li>• Avoid shared surfaces, like swings or benches.</li> </ul>	<ul style="list-style-type: none"> <li>• Wash your hands and don't touch your face.</li> <li>• Stay at least 6 feet from people you don't live with.</li> <li>• Wear a mask.</li> <li>• Don't share food, toys, and other items, and avoid shared surfaces.</li> <li>• Participate in events like these infrequently.</li> </ul>	<ul style="list-style-type: none"> <li>• Wash your hands and don't touch your face.</li> <li>• Stay at least 6 feet from people you don't live with.</li> <li>• Wear a mask.</li> <li>• Don't share food, toys, and other items, and avoid shared surfaces.</li> <li>• Open windows for better ventilation.</li> <li>• Try to avoid gathering indoors as much as possible.</li> </ul>

# Broadway theaters will be closed through at least Sept. 6

From CNN's Javi Morgado



Broadway theaters sit closed on April 8 in New York City. Jamie McCarthy/Getty Images

New York City's Broadway theaters will remain closed through at least Sept. 6, according to a statement from the Broadway League, the national trade association for the Broadway industry.

## The Coronavirus Means Curtains for Artists

*The loss of revenue from live events is only the start of this particular disaster.*





**FROM:** <https://www.thenation.com/article/society/coronavirus-artists-culture-impact/>

In attempting to understand the impact of the pandemic on artists and the arts, we need to start by recognizing that this new crisis has collided with an arts economy that was already severely weakened by 20 years of digital assault. The assault has taken the form, specifically, of demonetization. Any content that can be transmitted over the Internet—music, text, still images, video—has seen its price severely cut, often to zero. Across a wide range of fields, major revenue sources have crumbled: for musicians, recorded music sales; for writers, freelance fees and book advances; for publications, advertising revenue; for the movie business, ticket sales as well as DVD sales and rentals.

As a result, artists and cultural institutions have learned to seek their income from sources that cannot be digitized, meaning physical objects and live experiences—especially live experiences. Musicians tour, tour, tour. Writers give readings and talks, teach classes, do residencies. For visual artists like illustrators, animators, and cartoonists, classes and workshops have also been key. Publications monetize their brands with panoplies of live events. Festivals of all kinds (music, film, comedy, books) have proliferated, as have art

fairs (a major venue now for the sale of high-end visual art) and fan conventions like Comic-Con (which are huge for a range of creative fields).

None of that, of course, can happen now. The crisis has not just hit theaters, though their closure has been devastating for orchestras and ensembles; opera, dance, and theater companies; and the artists who create and perform for them. It has not just hit museums, galleries, art spaces, and the artists whose work they show. The major basis of much of the contemporary arts economy—live, in-person, face-to-face events—has been destroyed. And even the one art that was not weakened before the pandemic, the one creative arena that had been thriving financially in the 21st century, television, has suspended production, throwing tens of thousands out of work.

But the loss of revenue from live events is only the start of this particular disaster. Artists typically piece together their livings from a multiplicity of part-time income sources. As one writer put it to me, you stack up a bunch of small checks. Full-time jobs do not generally allow sufficient time to make one's art, nor do they permit the kinds of extended absences (touring, residencies, performance runs in other towns) that are necessary for pursuing one's career. So artists do a lot of one-offs and short-term gigs: commissions, client work, adjunct teaching. Much of this is likely to dry up as businesses and institutions, including universities, tighten their belts. (The fate of art schools and departments during a time of virtual instruction is not likely to be pretty.) Artists also drive for Uber and Lyft, pull shots, wait tables, tend bar, and engage in many other varieties of low-wage service work. A lot of that is now shut down or severely curtailed. And very little of it (the day jobs or the art-related work) comes with health insurance.

Artistic careers are also such that you cannot just put them on hold—for three, six, 12, 24 months—and expect to pick up where you left off. Artistic work is project-to-project. Your album or your play can make a splash, but then it is back to square one. Attention and momentum quickly fade and must be constantly regenerated. Many of us are hoping to go back, eventually, to some kind of normal, but for artists, with few exceptions, there is nothing there, no job or position, to “go back” to. You are the job. You are the small business. For actors, writers, and directors who have had their productions shut down, comedians and bands who've had to cancel tours, visual artists who were looking forward to a gallery show (all after years of preparation, deprivation, and uncertainty), the pandemic may be killing opportunities that won't come back. In the arts, far more than almost any other field, success requires luck. Even in the best of times, the extent to which you can simply get randomly screwed is heartbreaking. The pandemic is a random screwing on an epic scale.

For artists, the disease's effects on the larger economy, both now and whenever the crisis is over, are also likely to be grim. However much we value the arts, spending on them is discretionary. As we slide into our new depression, many people will have precious little left over for things like books or vinyl. With the rise of free content, spending on the arts has also largely come to be voluntary. The most hopeful financial development for independent artists over the past decade has undoubtedly been the emergence of crowdfunding platforms, especially Kickstarter and Patreon. Crowdfunding is the patronage model updated for the digital age, and it has become a lifeline for creators, a crucial part of many a financial picture. But like all patronage, crowdfunding depends on the existence of benefactors who feel they have the economic breathing room to give.

The truth is that digitization has not really demonetized the arts. Someone has been making money, but that someone isn't artists: For those who are counting the clicks and selling the resulting data, "free content" is a gold mine. Silicon Valley in general, and the tech giants in particular—above all, Google, Facebook, and Amazon—have engineered a vast and ongoing transfer of wealth, on the order of tens of billions of dollars a year, from creators to distributors, from artists to Big Tech. They have been able to do so because of their monopoly positions and the unparalleled power and wealth these have brought them. With the destruction that the current crisis is wreaking on brick-and-mortar retail, along with the way the pandemic is shifting even more of our existence onto screens, signs are strong that this upheaval will only serve to strengthen the hegemony of Big Tech in the post-pandemic world.

Things were already bad for artists. Even for those who are lucky enough to survive this with some semblance of their professional lives intact, they are likely to be worse.



**Dennis Deliberations ... Ring # 170, Assembly #99**

**"The Bev Bergeron Ring"**



JUNK DRAWER



"In the hat! In the hat!"

I found this photo of a young Donald Trump.

I do not think that he dabbled in conjuring or our type of stage entertainment.

Though he had a long career in show business



I made an  
appointment with  
a psychic. When I  
got there I  
knocked on the  
door and they  
said,  
"Who is it?"  
So I left...

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**So many magic tutorials on the Internet. This one exposes Charlie Justice's "Prohibition" ( coin in solid bottle)**

<https://www.youtube.com/watch?v=N9ir69ws4wQ>



6 Easy & Crazy Magic Tricks That You Can Do!

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**Take a look at this mentalism effect that you can do with your business cards....**

**A simple top palm... and a clever peak. If you can top palm a business card ( a lot easier to do than a larger playing card!) you can do this.**



[https://www.youtube.com/watch?v=AuwQSCn\\_N9Y&feature=youtu.be&fbclid=IwAR27Osz8ciNahX2VCnLQG9BXY4dX9h7m51M6\\_v3E1EPGxsyyXBAdS6TXP84](https://www.youtube.com/watch?v=AuwQSCn_N9Y&feature=youtu.be&fbclid=IwAR27Osz8ciNahX2VCnLQG9BXY4dX9h7m51M6_v3E1EPGxsyyXBAdS6TXP84)



More Absurdist modern comedy magic by the legend, Steven Spill ( also known for his needle swallowing trick)

<https://www.youtube.com/watch?v=rZDtzhPCry4&fbclid=IwAR2eMMDYJJNVohWyCPXognoMr29x3mYwWpIXub7-OxTJxoixudFAO8l85Xo>



Steve Spill's Mind Reading Goose

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### **SPOTLIGHT on the Classic UF Grant Prop, The Temple Screen.**

I bought one and have made several with different decorations ( I never liked the Buddha). I even worked out a way to do it almost surrounded. When folding up the screens, I would hold it between my legs around the knees with the load bag hanging in the back! My legs would shield the side view.

All I needed was to stand in front of my suitcase table. I did this effect, for many years on shows and kept it in the prop table when I found that I had an audience on my sides. It really is an overlooked prop from the great days of prop magic.

Watch: <https://www.youtube.com/watch?v=Kx1BrQbyIkU>



**Here are the original Instructions:**



# GRANT'S TEMPLE SCREEN

In this effect the audience is only aware of three panels. The extra panel has a cloth bag attached in which you place items to be produced. The handling is a little confusing, so follow the moves with the screen in hand. The sketches at the bottom of the page show the top view and the various moves.

1. Screen shown as in sketch 1. Inside of the screen facing the audience. This has chinese letters on panels. The extra fold is at the rear.

2. To fold screen flat and then show outside. Push left hand panel in first, then right hand panel over top of that, so screen is now flat with load bag still at the back as shown in sketch 2. Now take a fresh hold by grasping the outside edge of the outside panels, indicated by the 'X' marks in sketch 2. Pull screen open, and as you do, tip the top of the screen forward slightly so extra panel will not swing out. The audience now sees the three outside panels, each with a Buddha, so you have shown both sides of the screen in a slow clean cut manner.

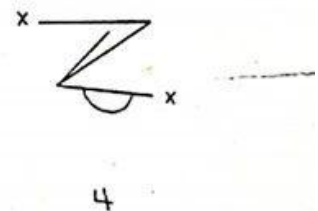
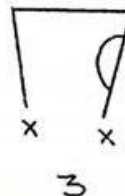
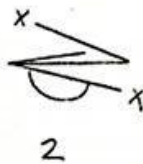
3. Now form the screen into a triangle as shown in sketch 3 and proceed to produce items from the top inside of screen. Any time during the production you may stop and fold screen up and show interior, etc. To show interior again, grasp panels at 'X' and swing panel with load bag to the rear and other panels to the front of it as shown in sketch 4, just at the stage before the screen is finally folded flat.

4. This is referred to in the above paragraph. After getting the screen flat and you want to show the outside again and form it into a triangle so you can continue the production, grasp at 'X' and swing it out straight, so they can see inside of screen or outside, form into a triangle and go on with the production.

5. A good idea for finale is to have the screen in the position shown in sketch 1. Then swing the side panels around to the rear and produce your last item from the outside of the screen. Then, at the finish, let one panel go over top of fake panel and bag and the other panel goes to the front. The screen is now flat and may be shown all around since the bag is covered.

This is a trick which takes a little handling and rehearsing, but once you get it down you have the best production screen method on the market and the most convincing.

Published By U. F. Grant



They design has changed over the years. The most common one is the orange and black Buddha in the You Tube clip. Mine is yellow instead of orange. I suspect that Grant subcontracted these to be made by James Swoger or maybe Clint Riedel.

Here was what the original looked like! It may have been made at Abbotts when Grant was working for them.







(Photos Chuck Caputo collection)

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I have seen this for years in the Abbotts Catalog and never saw it performed . Now you get a chance to see it.

The Australian Torture Yoke.



## 'Australian' TORTURE YOKE

Heavy chains are put on the performers' wrists, around his body and thru a thick sturdy wooden yoke. The chains are brought up and round his neck and these are padlocked. More chains are brought from the ends of the yoke up, under, and around his legs and these are padlocked, WITH NO SLACK. The yoke is now taut and can not be moved. The spectators who at this point pull on the chains will soon see that there is not an inch to spare.



The magician is partially covered with a cloth. He then INSTANTLY MAKES A 3 SECOND ESCAPE.

The locks and all remain intact. Had the locks been sealed, they would still be sealed.

Here is a challenge effect that could be a reputation maker.

We supply this complete with padlocks, yoke and simple directions.

Click and watch


[https://www.youtube.com/watch?v=sjP0lDx\\_jsA&fbclid=IwAR14lBkJrxQEmCNPizdEyco2EwNRp5mC8TOlFF6fhlluOKBmzA\\_9AtFzUY](https://www.youtube.com/watch?v=sjP0lDx_jsA&fbclid=IwAR14lBkJrxQEmCNPizdEyco2EwNRp5mC8TOlFF6fhlluOKBmzA_9AtFzUY)



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“ If you are quarantined and want to relive the Second Golden Age of Magic... All the David Copperfield Specials are posted on You Tube

[https://www.youtube.com/playlist?list=PLc7JVhjuOUSNUmi5fSb-Ss\\_avUmLbFT7K](https://www.youtube.com/playlist?list=PLc7JVhjuOUSNUmi5fSb-Ss_avUmLbFT7K)




**The Magic of David Copperfield TV Specials**

17 videos • 69,714 views • Last updated on Jun 16, 2014


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1




**The Magic of David Copperfield (1978)** (With special guests Orson Welles and Bernadette Peters)  
Master Your Master  
48:13

2




**The Magic of David Copperfield II (1979)** (With special guest Bill Bixby)  
Master Your Master  
47:37

3




**The Magic of David Copperfield III: Levitating Ferrari (1980)** (With special guest Jack Klugman)  
Master Your Master  
47:40

4




**The Magic of David Copperfield IV: The Vanishing Airplane (1981)** (With special guest Jason Robards)  
Master Your Master  
47:55

5




**The Magic of David Copperfield V: Vanishing the Statue of Liberty (1983)** (With Morgan Fairchild)  
Master Your Master  
49:56

6




**The Magic of David Copperfield VI: Floating Over the Grand Canyon (1984)**  
Master Your Master  
49:22

7




**The Magic of David Copperfield VII: Familiares (1985)** (With special guest Angie Dickinson)  
Master Your Master  
48:25

8



**The Magic of David Copperfield VIII: Walking Through the Great Wall of China (1986)**  
Master Your Master  
49:09

9



**The Magic of David Copperfield IX: Escape From Alcatraz (1987)** (With special guest Ann Jilian)  
Master Your Master  
49:09

**From back in the days when we had live audiences:**

**Here are some heckler comebacks that I heard back then : Use them today and you may have to be carried feet first off the stage.**

**From a different era and a less touchy time.**

**Hey! Who posted bail for you?**

**You. With the big mouth. Bring your parents around and I'll marry them!**

**Move closer to the wall. You are already plastered.**

**What are you doing in here? You are supposed to be parking cars.**

**Did your brains come with instructions?**

**Thank you for donating your blood. You saved my dog's life.**



**.When you were a baby, did they diaper your face?**

**They just called. A tornado hit your house and did 200 thousand dollars' worth of improvements.**

**I have hope for you. If they can make penicillin out of moldy bread, I am sure they can make something out of you.**

**There you go trying to make a joke. I know I can't top your parents.**

**What are you, a science project?**

**Stay Safe!**

**Dennis**