

Ring Report Ring #170 “The Bev and Alouise Bergeron Ring” SAM 99

January 26, 2023 | Archived Famulus



January 2023

Past President Michael Matson conducted the meeting tonight for President Ryan Stiner who took the night off for a family celebration. Matson reviewed the magic shows available at the attractions in the Orlando area and other local magic events.

He introduced club member, Dr. Ken Schreibman, MD, a radiologist. What followed was the doctor's enjoyable and informative university- quality Power Point lecture, with some physical examples, of how the human brain can be deceived, with vision, hearing, and tactile stimuli. As a PhD radiology professor, he noted that the human mind can be wrong when interpreting shades of gray and that doctors are careful when looking at a black and gray x-ray. Magicians know that black obscures depth perception. Almost every type of sensory illusion, and its history was in the lecture. He was generous to make the full lecture available free on-line with the other magic lectures that he has done. This can be seen at <https://www.schreibman.info/presentations>.

Dan Stapleton led off this month's show and did two of his classic card tricks from his popular DVD. One was Deck Tracy where a card acts as a detective and apprehends two cards that reveal the one card, between them, who is the criminal. The other was the classic Piano Card Trick. It is a seldom seen but baffling transposition, in the spectators' fingers, of a card from one hand to the other. Paul Thomey borrow a lady spectator's ring and it appeared in an empty card box.

Dennis showed a classic prop that he made based on Arturo's Buried Treasure (Bean Box). A borrowed quarter in signed in secret by a spectator and they also note the date on the coin. The coin is not shown to the magician but placed in a wooden rattle box and held by the spectator. The magician attempts to determine the date on the coin and fails several

times only to “go blank”. When the spectator opens the box the reason for the blankness is that the coin has disappeared.

As a consolation, the contents inside of an old box, a family heirloom from the magician’s grandmother, is offered. The box is opened, and a second box inside is found that is filled with beans. The beans in the second box have a large ball of colored ribbons buried in the beans. The ribbon ball is placed in a large brandy sniffer and the spectator unwinds yards of colored ribbons. In the middle is a small blue box and inside is the signed coin. Phillips explained that he engineered a way to add the ball of ribbons to the effect to add more color and mystery.

Greg Solomon closed out the show with a clever mental effect using antique travel tickets to exotic locations. They are removed from an envelope. A volunteer freely chooses one and then it is revealed that only one post card from that exact location is also in the same envelope. As a bonus, in the envelope is a Polaroid photo that is black. Another spectator takes out their cell phone and takes a flash photo of the volunteer holding up the photo and their phone photo shows the chosen city. It is a very entertaining and effective mental effect.

Dennis Phillips

See <https://www.schreibman.info/presentations>

Dr. Ken Schreibman, MD, PhD radiologist and professor of radiology

Photo by Dennis Phillips



Meeting policy:

Face masks, if you wear one, will not be ridiculed. We are respectful that some people may be immunocompromised.

Because of the low levels of Influenza these past two pandemic years, this Flu season is expected to be more severe this winter season.

Also in circulation is RSV, a respiratory infection, and new variants of COVID 19.

Stay prepared, healthy, and informed about current Public Health issues and contagious outbreaks.



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

“The Bev and Alouise Bergeron Ring”

"Magic is about the good magician, as a good guide, good communicator and thriller (The Five Magic Points) accompanies the spectator

so that they do not get lost, so that they go directly through La Vía Mágica (authentic, unique)

to the Arch Iris de la Magia: the place of the Party, the imagination, the Art. There we go. Will you join us? "

-Juan Tamariz-

Paul Romhany (of “Vanish Magazine”) and cruise ship entertainer once said:

“I worked the

Amsterdam

Eurodam

Koningsdam

Noordam

Oosterdam

Volendam

Westerdam

Zaandam

Zuiderdam,

Every damn ship they have in the fleet.

Coming up! Be there.

The Florida Collector’s Conference III in Orlando, Florida, February 3rd - 5th, 2023.

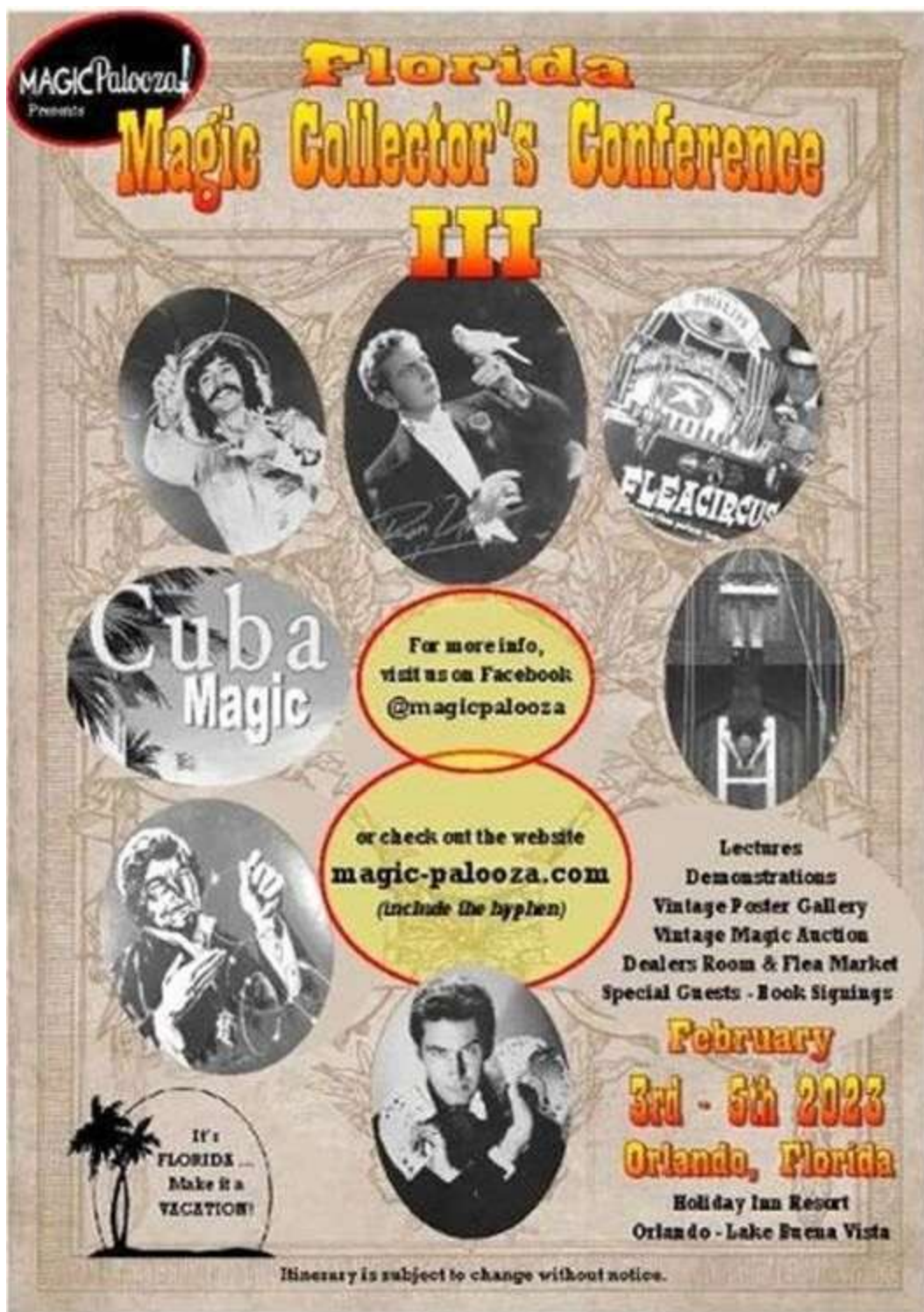
So, what can you expect to experience? How about ...

· Seven prolific speakers sharing their expertise on a multitude of magical topics!

- A gallery of original magic lithographs!
- Vintage Magic Sets Forum where some of the tricks are demonstrated!
- Hundreds of old magic magazines are given away to registered attendees!
- An amazing array of Dealers specializing in magic collectables!
- Dealer's Show highlighting their very best!
- An "Open Mic" magic show where an amazing trophy is awarded for the best performance!
- Road trip to "The Great Magic Hall" - FREE to each registered attendee!
- A Vintage Magic Auction and an "anything goes" Flea Market with over 20 tables!
- Free Conference Poster for each paid attendee!
- Free past Conference posters (while they last)
- Night before get-together at the poolside Tiki Bar!
- Beautiful hotel accommodations for only \$89.00 (mention the Conference when you call)!
- Guaranteed refund up to the day of the Conference if you can't make it!
- Benjamin Mason will be there!
- It's Florida ... make it a vacation!

Whew ...

Check the Magicpalooza Facebook page and website at www.magic-palooza.com (include the hyphen).



It was the mid-1950s (I was 8 or 9) and my parents took me to The Center Theater in Norfolk, Virginia. Blackstone was the last half of a full evening Review Show. The first part was vaudeville acts. I think it was a Christmas Show.

Built as a public works auditorium, by the WPA during The Great Depression , this theatre served as a popular venue for World War II USO shows for the military on the bases and forts in the Tidewater area.



Blackstone was unflappable and always had a bit of a “put on” where he did not take himself seriously. Watching him conveyed the feeling that you were going to have fun.

He had the little 6-year-old boy sitting on the stairs and he was doing the rabbit to box-of-chocolates. He asked the kid, “Young man? Do you know Santa Clause?” The kid nodding, “Yes” and Blackstone, in a slow, kindly, soft and Grandfatherly voice, with a hint of pride, responded. “Well, that is good. Santa Clause is my Great Grandpa.” The kids’ eyes got wide, and the audience went “ahhh”. That was Blackstone’s ability to weave warmth and connection with every member of the audience.

Blackstone was doing the cutting and restoring of a strip of newspaper ,“Clippo” (Yes, he did THAT as an apron trick), and he stopped and looked at the front row and there is a teenager with a pair of binoculars up to his eyes!

Blackstone abruptly put the paper and scissors on the side table and looked at kid and walked over and asked, “What are you looking for, young man?”. The kid shrugged his shoulders and Blackstone held out his hand , palm up, wiggled his fingers and said, “Give ‘em to me!” The kid walks up to the stage front and Blackstone bends town and takes them (by the wrong end!) and holds them up and gives them a careful overly exaggerated

examination. The audience was roaring with laughter. Blackstone holds them up to his eyes and looks into the bioculars from the wrong end and the audience laughs harder. He asked the kid, "Did you see anything?" The kid nods, "No" and Blackstone holds them out one final time and says, "Good!" and bends down and hands them back to the kid. The audience roared with laughter and loud applause! He went back to "Clippo".

So, he gets to the Cassadaga Cabinet-Dancing Hank and while the hank is wiggling in his hands a kid about halfway back yells, "I see the string!" Blackstone has them lower the music and leaves the handkerchief dancing in the open cabinet and he runs his fingers through his long white hair and snaps his head back, as if he was annoyed and ready to do battle, and he struts, with his head held high, down the steps and off the stage. The spotlight followed. He goes down the aisle to the kid who was yelling and stands next in him in the aisle seat. Both wrists were on his hips like a mother scolding a child. Blackstone bent down and cupped his ear and it looked like the kid was trying to explain what he saw, with lots of finger pointing and Blackstone turned to the stage and bent over and put his fingers in a shielding position over his eyebrows and overtly acting like he was squinting and both he and the kid were pointing and talking, like they were arguing with head shaking "no" and "yes". The audience was giggling and taking it all in. The kid got up and pointed and then sat back down, and Blackstone stood erect and looked at the kid and shook his head and said, in a loud voice, "You cannot!". He groomed his long white hair again with his fingers and thrust his chest out and the music can up full and, with his head held high, he strutted in victory, each step accented by a rimshot, and back on the stage. The audience roared with laughter and loud applause!

That was pure showmanship and the way to diffuse any interest in "knowing how it works". Blackstone showed the crowd that he did not care if they knew how anything worked. He just wanted them to have a good time. It worked!

Blackstone was known for his audience control. Occasionally he would get a wise guy up during the rope tie and pick pocket bit and he would say under his breath in a firm and annoyed voice, "My God man, it is just a show, Play along!" That never failed to work.

Watch the hilarious antics and sight gags, especially in the second part of the clip.

Speaking of Burlesque and show bands, in the late 1970s through mid-80s, I worked as a gag writer

and costumer for Fred Finn. He went by the name "Mickey Finn". He and his first wife, "Mickey"-(for Michelle) owned

a Vaudevillian-Victorian Pizza and Show Bar in San Diego. He ended up being noticed in Los Angeles and

was a frequent guest on all the old TV network variety shows. He even had a summer replacement series on NBC TV.

In the 70s he had a regular gig at Walt Disney World's "Top of the World" show lounge.

I met Fred when he hired David Poe. Dave had the band leader at Circus World and then later, downtown Orlando's "Rosie O'Grady's" at Church Street Station. It was

similar to Fred's San Diego Show Bar. Bob Snow, is an interesting character

<http://snowandassociates.us/snow.htm>

Dave Poe liked magic and comedy gags and, like Fred Finn, was influenced by the old Vaudeville comedy bands, musicians, maybe some circus gags and Victor Borge.

He hired Dave and that led to me working with Fred and the band. My costume shop redid his show costumes, and I created a lot of sight gags with rip-off kilts and rising ties.

One gag stands out. The saxophone player had a bass sax. It was huge, almost 4 feet high with a giant sound bell. He attracted attention during a song by hitting low notes and then apparently have problems getting the notes out. I gimmicked up a snake can gag to propel out a giant plastic frog! It was caught flying out in a fishing net held by Brian, the horn player. THEN the bass sax worked and Jim, the player said, "I hate frogs!". At the end of the next song, which had more BASS Sax notes, it ended with a giant frog (one of the musicians wearing a frog mascot costume coming out with a giant net and netting the sax player and dragging him off stage and a prerecorded deep husky voice said, "I hate saxophone players".

This was the kind of zaniness I created. Another funny bit was that we have a small statue of the RCA dog ("His master's Voice") and I rigged it with an insect sprayer to pee a stream on Dave's light blue pants while he was playing.

Fred took David all over the country and for a while had a regular gig at The Union Plaza in downtown Las Vegas .

Fun stuff from fun years!

It is very difficult to improve on this FISM winning act!

WHAT AMATUER ENTERTAINERS BELIEVE	WHAT PROFESSIONAL ENTERTAINERS UNDERSTAND
<ul style="list-style-type: none"> Cheap entertainers are ruining the industry. 	<ul style="list-style-type: none"> I differentiate myself so entirely from cheaper entertainers that they have no effect on me.
<ul style="list-style-type: none"> I am in it for the art not the money. 	<ul style="list-style-type: none"> I run my performance as a business.
<ul style="list-style-type: none"> I'm going to spend my money to buy the latest equipment. 	<ul style="list-style-type: none"> I carefully spend my money on marketing that brings in massive amounts of clients.
<ul style="list-style-type: none"> It's impossible to get rich in show business. 	<ul style="list-style-type: none"> Entertainers can make more money than lawyers if they are savvy.
<ul style="list-style-type: none"> People will never spend that amount of money. 	<ul style="list-style-type: none"> Spending a few thousand dollars on a performer who will provide a life-long memorable experience is a very reasonable expectation.
<ul style="list-style-type: none"> Clients don't see my worth. 	<ul style="list-style-type: none"> I carefully brand myself in a very calculated way which helps me command top dollar.
<ul style="list-style-type: none"> My clients insist on telling me when, where and how to perform my show. 	<ul style="list-style-type: none"> I never perform a show that isn't completely rehearsed in the most exquisite way and with full artistry. My clients understand and respect me more because of it.
<ul style="list-style-type: none"> There should be some protection like professional licensing for our industry. 	<ul style="list-style-type: none"> I assume 100% responsibility for my success as well as my failures.
<ul style="list-style-type: none"> I hate selling. 	<ul style="list-style-type: none"> I feel passionate about my work and relish the opportunity to sell it.
<ul style="list-style-type: none"> I am up till 2 a.m. working on my website. 	<ul style="list-style-type: none"> I hire specialists to assist me in production so I can spend time expanding my business and taking it to the next level.
<ul style="list-style-type: none"> You can't make the same amount of money in magic that you could 15 years ago. 	<ul style="list-style-type: none"> With all the new technologies, there has never been an easier time to make money in show business.
<ul style="list-style-type: none"> We are in a recession right now. 	<ul style="list-style-type: none"> If there is a recession, I won't participate in it.
<ul style="list-style-type: none"> All the magicians I know say business is down. 	<ul style="list-style-type: none"> Because I make an amazing living, I can afford to enjoy my love of entertainment on vacations all over the world.
<ul style="list-style-type: none"> I don't trust anyone in my business but me. 	<ul style="list-style-type: none"> I surround myself with positive and successful individuals.
<ul style="list-style-type: none"> I just hope I can last a little bit longer in this industry until I retire. 	<ul style="list-style-type: none"> I want to earn as much as I can from my profession to provide an amazing life for my family and to be able to make a difference by donating to worthy causes. The world is a better place because of my success and the amazing experiences I provide my audiences.

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RALPH AND HIS FRIENDS WITH THEIR MAGICAL BOOKCASE



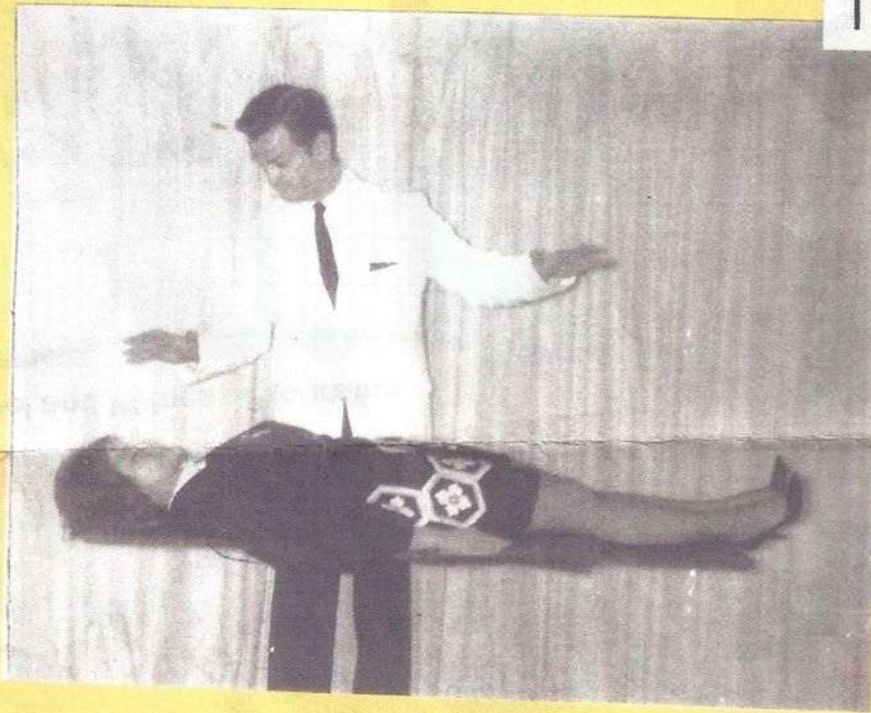
also Gospel and Witness Programs



Ralph and Ann Rousseau are retired and live in Davenport, Florida. He admired Bev Bergeron and Ralph is a fan of this Ring 170 Newsletter and my "Deliberations". He and Ann have been married for over 60 years.

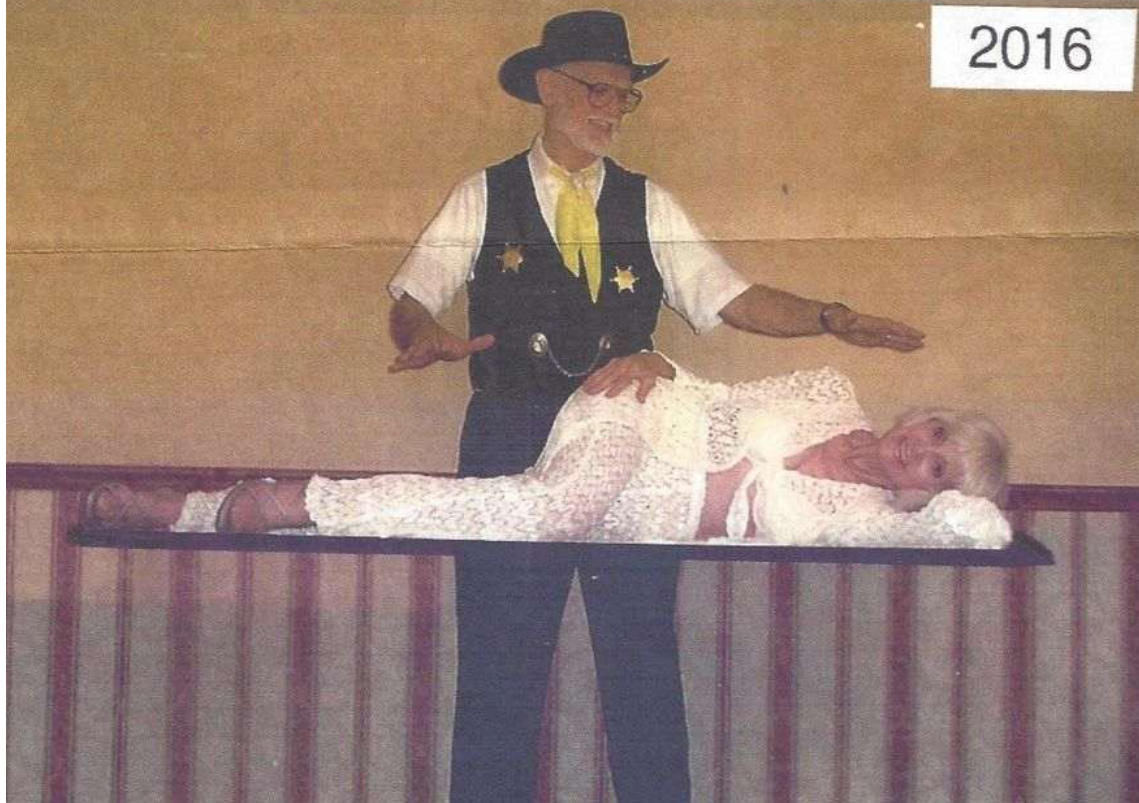
It has been a magical marriage.

1956



AND THE MAGIC IS STILL THERE

2016



Some New Year's Magic with Italy's Great "Silvan"

Many Thanks to Henry Rydzinski for this interesting clip.

Magic Exposure back in 1928.

The sequence begins about one minute into the clip.



The Circus is a 1928 silent film written, produced, and directed by Charlie Chaplin. The film stars Chaplin, Al Ernest Garcia, Merna Kennedy, Harry Crocker, George...

<https://www.facebook.com/watch?v=1184825512457498>

Dan Stapleton performed this on America's Got Talent: Tearing the head off a bird.

(Some funny, but cruel, lines in this clip: "What is the oldest trick in the book?" Answer: "Debbie McGee!"

That is British humor, I guess.

Great joke from Thom Parkin:

I am also an engineer, and we look at all empty glasses and say, "That glass is twice as big as it needs to be!"



An optimist says,

1/2 FULL

A pessimist says,

1/2 EMPTY



A MAGICIAN SAYS,

TA - DA !

This is an article published in *The Linking Ring* twice! (March 2002 and February 2005), a couple of e-zines, and two people's lecture notes.

"If I Knew Then What I Know Now..."

What would I do differently if I was just starting in magic?

- * I would try to discover why some tricks become classics and others collect dust.
- * I would spend more time rehearsing and less time looking for the next new thing.
- * I would look for tricks that had not been on television recently and were not big sellers at the last convention.
- * I would attend more club meetings and participate more.
- * I would learn more magic with everyday items so people would think the magic resides in me rather than in my props.
- * I would use my magic to help heal and bring smiles.
- * I would not use stock lines or perform something exactly as written.
- * I would work on developing a character and a cohesive act rather than just a collection of cool tricks.
- * I would study more acting, dancing, and writing.
- * I would look for inspiration from sources other than just magicians and magic books.
- * I would seek out experts.
- * I would learn how to enter and exit a stage, and how to take a bow.
- * I would find a mentor and mentor someone wanting to be a magician.

And you know what...? I still can!

Dennis