



Society of Memphis Magicians



International Brotherhood of Magicians Ring 16
March 2010 www.ring16.org

From the President

John Campbell, President

Because we have some new members in our club, and because the Botanic Gardens Easter Egg Hunt is less than a month away, I wanted to share a post from the Magic Café that appeared a couple years ago from a magician known only as Darryl (Not “the” Daryl) from Detroit. I think there is some good stuff in here that we can all take to heart. So without further adieu, I give you Darryl:

“I love magic. I have studied magic since I was 9 years old. I spent hours practicing sleights and practicing performance, and writing patter. I started performing for pay when I was 14. Parties, banquets, anyone who would have me. I also did countless free shows, just to get experience, and for love of performing. I have never been a full time magician, but I have performed for 37 years. Whether it’s a card trick for one person, or a stage show for hundreds, I have always respected magic as an art form, and would never perform something without proper preparation, no matter how excited I was to try ‘something new.’ I consider myself a pretty natural performer. I probably COULD get away with taking a trick out the box and adding it to my act the next day. But I wouldn’t! It might be ok. But it wouldn’t be the best it could be. It takes time with a new effect to figure out how to pace it, how to sell it, how to make it something worth watching.

“Because I love magic, I want others to love it, too. I will offer you this advice. Take it or leave it, but keep in mind that if I didn’t care about magic or your success, I would not be taking the time to write all this. I have much better things I could be doing, but

(continued on page 2)

Trickshop.com Review

Bill Canaday, Vice-President

Last month I reviewed a Video/DVD that I recommended from Jon Tremaine. This month, I would like to recommend an online company that I feel is worth looking into. I am talking about Trickshop.com. At Trickshop.com, they have strong Magic and Mentalism available for immediate download, using Acrobat PDF Format. I have personally used them quite a bit, and I have found their customer service to be excellent. They have several categories that you can choose from, including Street Magic, Close-up Magic, Stand-up Magic, Card Magic, Book Tests, and Mentalism Effects. They even have a category with the legendary Ted Annemann, which includes, among a lot of other great effects, his Classic Seven Keys to Baldpate. Again, there is a lot of talk today of the Classic Tossed Out Deck. Trickshop.com has David Hoy’s Tossed Out Deck available. There are a lot of effects for you to check out, and I feel you will most likely find items you can use. By the way, the prices at Trickshop.com are very reasonable. I hope this helps you as you look for more quality magic to add to your repertoire. When you get a chance, check them out. I think you will like them. If you are able to check them out, just let me know what you think.



March Ring 16 Meeting

Monday, March 15th
Memphis Botanic Gardens
March Theme: Magic to Music

Inside

This Issue 1 President, Vice-President
4 Rocky Yarbrough, Feb Open Magic

3 Phil Cass Lecture
5 Glimpse From the Past

From the President - (cont. from page 1)

such is my passion for the art that I have to respond.

“First: forget about getting any paying gigs. If you don’t love the art, if you aren’t willing to invest the time and practice into learning, you will never succeed. If you are trying to learn just to get a gig, you may indeed get a gig based on a few good effects, but that’s all you will have. What if you get called back? Will you come here, asking everyone for 5 more easy but super-impressive tricks that will make you look like a fantastic performer? Lack of experience and practice will show very quickly. You will be left standing naked in front of a crowd who sees you as a fraud. You will ruin any future chances of performing because a bad reputation travels 5 times as fast as good one. Before you accept a penny to perform anywhere, make sure you are first worth anyone even watching you for free. An audience invests something far greater than money: their time and attention. Once you demand their attention, **YOU OWE THEM**. You better be good enough to deserve their time.

“Second: Study. Lock yourself in a room, or in a library. Read read read. As a kid, I rode my bike through the streets of Detroit for 7 miles to get to the library with the best magic collection. Read. Study. Magic and Showmanship, Amateur Magician’s Handbook, The Handbook of Mental Magic, 13 Steps, Anneman, Hugard, Tarbell, Bobo, etc etc etc. There is enough magic in any 2 good magic books to keep you busy your entire life. Read those books with a notebook and pen in your hand. Write down what’s important. Learn the sleights. Heck, learn some card sleights that take 6 months to perfect, even if you never show them to anyone! Learn them because you love to learn. Learn them in order to learn discipline. **ONLY** by investing time will you learn what works for you and your personality.

“Third: Practice. Practice, practice, practice. In front of a mirror. While you are reading. While you are watching TV. When I was learning the sleights in The Amateur Magician’s Handbook, I would often fall asleep with cards or coins in my hand, and wake up the next morning to pick up where I left off. It doesn’t matter if I used those sleights that often or not. It helped to make me a better performer. It instilled discipline, and paid off later in confidence and comfort with myself and my props. So practice, over and over and over until you can do the effect without thinking. Practice in front of your family and friends. Get feedback, and listen to

it. If something doesn’t work, figure out why. If it does work, figure out why.

“Fourth: Learn about showmanship. Read Henning Nelms’ Magic and Showmanship. Learn what a silent script is. Learn how to cast the audience. Learn how to cue the audience for applause. Learn the difference between an act and a few tricks. The difference is **HUGE** and if you don’t know why, you will never have a successful act. You will only ever have a few tricks that may fool someone but will leave no lasting impression, and it will certainly not be anything that anyone would ever actually pay money for.

“Fifth: **ONLY** when you have mastered all of this, and have enough for 15 or 20 minutes of **SOLID** material should you even begin to think about trying to get hired somewhere. Go do your 15 minutes for anyone who will have you, for free if necessary. Retirement homes, hospitals, organizations you are involved in, family parties... there are many places to perfect your act. Famous comedians do free shows at comedy clubs just to work out their material in front of an audience before they charge for it. Find an open-mike night at a local club where you can try your stuff.

“Sixth: Offer your 15 or 20 minutes for banquets and parties. Get some experience in front of different audiences before you try to offer your services to headline at a lounge. Keep this in mind: a club owner wants to make money. He makes money by selling drinks. He brings in a performer who will draw a crowd who will buy drinks. Or who will keep people there longer than they would have stayed, and bought drinks. A bad performer will not only **NOT** draw a crowd, but will keep people away or make people leave early. Like Slim said above: you have to show the they will make more money with you than without you, or what’s the point.

“Seventh: repeat the cycle. Start at number one again. Read. Read some more. Learn. Learn the routines from the books, but don’t copy them. Make them your own.

“Years ago I remember James Randi telling a story about how he had become a full time professional, and was much in demand. He was living his dream, making his living at magic, and was booked solid. During this time he met with much more experienced magician whom he respected. The

(continued on page 3)

From the President - (cont. from page 2)

older magician told him that at some point, he would know that he had really arrived as a performer. Randi said nothing, but inside he took umbrage at the suggestion that he had not yet “arrived.” He thought he had arrived some time ago. What did this other magician know? Years went by, and Randi did a show where seemingly everything went wrong. Yet, because of his experience and knowledge, he was able to overcome the problems, and make the show a success. As he sat backstage going over the performance, he realized what the older magician meant. His hard work had paid off, and now he was really a magician.

“What will you do if you something goes wrong? If you have learned some quick and easy tricks, and you take them to an audience, and something goes wrong... they will be all over you. No one wants to endure a show-off. And if that’s how you appear, one false move will get you busted. If the audience is not on your side, they are your enemy. They WILL grab things out of your hands, demand to examine something you don’t want them to, demand to see your hand empty when you can’t show it that way. You MUST win them over from your first word, and get them on your side before you even try to impress them with how clever you are. If the audience likes you, and is having a good time, they will be on your side. And if they are on your side, you can drop your back-palmed card and just smile and say “oops” and they will still be rooting for you.

“I’m telling you all this because I love magic, and I want you to love it too. I want success for you. But I also want to protect magic from people who think it can be “easily mastered in three easy steps,” and the result is that a bad performance (or rather a bad performer) can give magic itself a bad image. I don’t want that to happen. My lengthy post is just my opinion. The other Café members may agree or disagree. But as long-winded as it is, it’s just scratching the surface of what kind of commitment is needed to even start to think about printing a business card. Take it to heart.

-Darryl”



February Business Meeting Minutes

Monday, February 15th

My flash drive died with my notes but below is what I remember from a month ago:

Lectures - Devin Knight tour being scheduled

New Business - Please plan to help with the Botanic Gardens Easter Egg Hunt on Saturday, April 3rd.



Phil Cass Lecture

Grayson Smith - Photographer

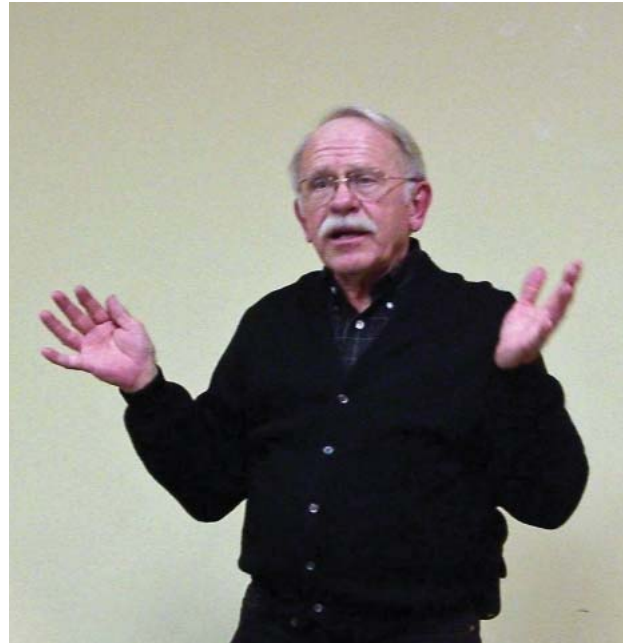
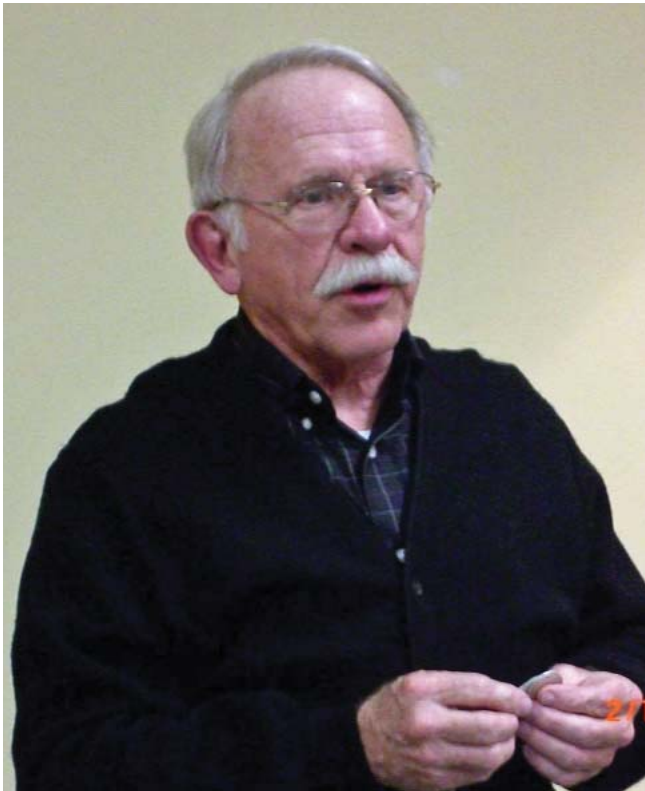


Ring 16 Google Public Calendar

<http://www.google.com/calendar/embed?src=l6ek69s1ic9emtqbi5356tpink%40group.calendar.google.com&ctz=America/Chicago>

Send anything you would like added to the Ring 16 Magic Calendar to jasorrell@gmail.com

Rocky Yarbrough - Initiation



February Open Magic - Grayson Smith Photographer



(continued on page 5)

March 2010 - Page 4

February Open Magic (continued)



Glimpse From the Past

From June 1951 Linking Ring

President Ralph Goldman has obtained a swanky new meeting room for the Ring at the Parkview Hotel.

A guest at the May meeting included Harry Harrie of Tampa, in Memphis with the Royal American Shows for Cotton Carnival. Harrie, now 76 and a magician 60 years, is as active as ever, doing daily shows for Royal American. Luther Southworth, program chairman, pinchhitted as emcee, doing a few warm-up effects before Dr. Gendel took over with cards and Soft Soap, is first performance before magicians. Billy Johnson, with slate effects, and Bud Whitford with ropes preceded Harrie, who did ropes, cards and told of magic of old. The entire audience moved a block away to Dr. Smith's home for refreshments, request organ numbers (Dr. Smith's as expert at the keyboard as in the operating room) and more magic.

Botanic Gardens Easter Egg Hunt Saturday, April 3rd

April Ring 16 Meeting

Monday, April 19th

Memphis Botanic Gardens

April Theme: Con Games-Games of Chance