

September 2014

# Nashville Magic Club, IBM Ring 37 NEWSLETTER



## Lots of Magic Seen at August Meeting

### Your 2014 Officers

- Jason Michaels, President
- Dr. Gary Flegal, Vice President
- Stephen Bargatze, Sergeant at Arms
- Kevin King, Treasurer
- Jason Moseley, Secretary
- Jeff Bjorklund, Webmaster

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Our August meeting was full of magic and quite a few visitors.

Scott Cantrell was our "In Concert" performer and 'wowed' the crowd with great magic, an impressive mental feat, and some fun and over the top juggling.

We also held auditions for a

public close-up show which is currently in the works.

Mike Berger shared some excellent thoughts on magic in his mini-lecture.

It was great to see a few faces that we haven't seen in awhile. Shank Kothare

graced us with his magical presence and Wade Montrief was also in attendance. Holly Barton, Scott's better half, also joined us in support of her future husband.

It was definitely a fun, action packed meeting. -JM

## Bargatze's Musings – Bringing Someone On Stage



*“When I look for the lady that I kiss, I always find at least two women sitting near each other.”*

I use a lot of volunteers. In fact, all my tricks except for one use people from the audience. So how do I pick them?

Honestly, I've already picked most of my folks before the show starts. I almost always get to the show early so when the people start to arrive I can do walk-around magic. I do that to meet the people. In my walk around magic I have a couple a tricks that help me select good volunteers. I tell them that other people will help too. That way they don't worry that the whole show will be about them. I want them to know that others will be involved, too.

The two tricks I try to get help ahead of time for are “The Plungers” and “I Hate Kids.” If the kid is around 8 or 9 I might not ask them ahead of time, but if they are younger I tell them that I need their help and they might win some money. If they are a little unsure about helping I promise that I'll let them win the money and I tell them that I am going to tease them that they won't win.

On “The Plungers” routine I tell them I am going to put a plunger on their head, but that they will read another person's mind and no one will know how they did it.

I feel like I have to talk to them up front, after all kids can cry and some people are just sensitive about their hair loss...right Kevin?

I don't like to give a volunteer a chance to say no during a show. I feel if you allow one person to say no then you open the door for others to do the same. I have seen professional magicians beg to have someone come up after several have said no. Chipper Lowell, a very funny magician, told me if a person says no and he feels he cannot turn it around he will point to their leg and say “Oh I see your leg”, then he says “Ok, I will find someone else.” I love that approach. It says to the audience you can say no, but you better have a real good excuse. Does the person really have a bad leg? Of course not. But who in the audience knows that other than the people right there.

I like to pick people sitting near each other. I don't point out in the crowd and say “I need the lady in red to help me.” Instead, I have music playing and I walk slowly up to them and just take them back to the stage with me. This allows me to read their body language as to whether or not they are willing to come up.

If I think that they just won't come up, I will walk by them as if they weren't the person I was going

for. I always try to mute my mic and tell the spectator that we are going to have fun and that I appreciate her helping out.

When I look for the lady that I pretend to kiss, I always find at least two women sitting near each other. Typically I want one lady behind another. I do that because when the lady sees me and we make eye-contact she will look down at her feet. Then the people sitting next to her will tell her that I am coming. If she keeps her head down and keeps staring at the floor I will skip her and go to the lady behind her. But if the original lady looks up and makes eye contact with me it's as if she's saying “Ok, you win” and almost 100% of the time the lady will be great onstage.

Most of what we do when we select volunteers has a lot to do with basic social skills. If you are a people person and people like you, then most likely they will be willing to help you. It's good to practice talking to strangers and feeling comfortable asking people to do things. I guess what I am saying is to be likable.

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## Upcoming Meetings, Shows, Lectures and Conventions

**Nashville Magic Club, September Meeting** – September 25th, 2014 at 7 p.m. at Andrew Price United Methodist Church at 2846 Lebanon Pike, Nashville, TN.

Stephen Bargatze and Jason Michaels are set to tag team for **this** month's In Concert and Jeff Bjorklund will share a mini-lecture on advanced card techniques for dummies!

**David Stone Lecture** – Monday, September 29th at 7 pm. at Andrew Price United Methodist Church at 2846 Lebanon Pike, Nashville, TN.

FISM winner David Stone brings his Red Envelope lecture to the Nashville Magic Club. David will share some of his brilliant techniques for stage manipulation and how he routined his internationally award-winning act!

**Middle Tennessee Magic Club's Fall Festival of Magic** – October 17<sup>th</sup> and 18<sup>th</sup> at The Center for the Arts in Murfreesboro at 110 West College St.

For more information, visit [www.ibmring252.com](http://www.ibmring252.com).

Tickets are \$10 for adults and \$5 for kids 12 and under and can be purchased at [www.boroarts.org/tickets](http://www.boroarts.org/tickets).

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Contact one of the club's officers with your show information and we will include it in this section.



## September's Meeting's Theme is...Leader of the Pack

There seems to be more card tricks in existence than any other kind of magic. And why not? Cards are easy to carry around and can be used to create almost any category of magic, from appearances and disappearances, transpositions to mentalism, gambling demonstrations, and even the most famous of all – The Twenty-One Card Trick! Bring your deck and be the Leader of the Pack!

## Help Us Reach More Magic Enthusiasts

If you are receiving this newsletter, you qualify as a magic enthusiast. I know I certainly am.

I want this newsletter to get out to as many people who enjoy the art and craft of magic as possible.

We need your help! Make sure we have your correct email address, mailing address, etc. Right now, the newsletter is strictly electronic, but who knows, maybe one day we'll even send out a hard copy newsletter as well.

You can also help the cause by forwarding these newsletters to anyone you know that might be interested in magic. That's right, anyone!

We all have to get started somehow. It's my hope that these little newsletters may help spark the interest, then fan the flame of this great art that we enjoy sharing with each other.

Don't hesitate! Forward this newsletter to some of your friends, then make

sure you invite them out to the next club meeting.

We want to make as many new friends as possible and spread the fun!

-JM

### Classified Ads Tricks for Sale

Hospitality Trick (as performed by Lance Burton)

Rabbit Ringer Deluxe

Blades Through Arm

Twisting Arm Illusion

Abbott's Sword Basket

Kaboom Box

Flying Carpet Illusion

For more information about these magic tricks for sale, contact Wayne Clemons at [magicwayne40@gmail.com](mailto:magicwayne40@gmail.com).

## From the East by Tom Vorjohan



"O-bla-di, o-bla-da, life goes on, bra!...Lala how the life goes on... O-bla-di, o-bla-da, life goes on, bra!...Lala how the life goes on."

The Knoxville Ring was dealt a bit of a blow this month: we have been asked to find a new meeting place effective immediately. The Beatles chorus was not the first thing to come to my mind. At this month's meeting, one of our "re-founding" members, Ed Denny, gave a brief history of where we have met since the early 1960's. Basically, several churches and several food establishments, with the past twenty years at this Seventh Day Adventist Church. Twenty years! For a fragile entity like a Ring, two decades of stability is an amazing thing.

So while Ring 58 is scurrying about trying to find a suitable new meeting place by the end of September, I think there is a bigger lesson to be learned and shared. Any magic club is very delicate with respect to all aspects of it...like membership, leadership, location, meeting night, activities, and on and on. The only solid part is the foundation with the International Brotherhood of Magicians. But so what? The parent organization is not "in charge", nor are there any requirements on a monthly or even annual basis – the I.B.M. is strictly the foundation. And in our case, they are not going to help us find a new place to meet in Knoxville. So wish us luck!

And now a funny story. I have confirmed Eugene Burger to be at the 2015 Winter Carnival of Magic. He is very excited since this will be his first WCM, and he plans to do close-up, a lecture, and hopefully the two-man act called "Dark Stories" with Michael Carbonaro. I'm excited about this, and Eugene has spoken with Michael. Michael hopes his schedule will

permit it. Please keep in mind that Carbonaro is the guy who is doing "The Carbonaro Effect" that started on Jay Leno's show, and now it is its own TV show!

So Eugene says, "Call Michael and work out the details with him," and gives me Michael's cell phone number. I hang up with Eugene, and call Michael.

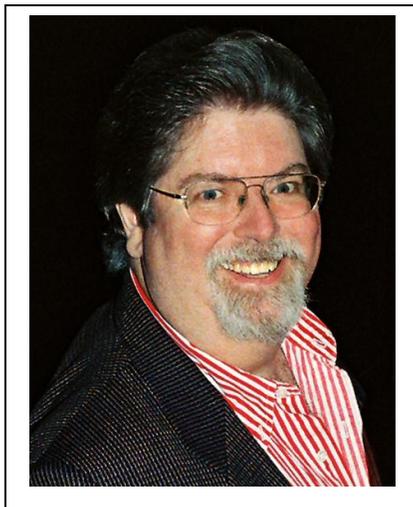
Well, I start getting the giggles while the phone is ringing as I think to myself, "There is no way a guy with a weekly magic show on television is going to just answer a call from an unknown number...so what do I say as a message to get him to return my call?" Sure enough: no answer.

And the message I left sounded almost like a teenage girl leaving a message for Justin Bieber: "Hey Michael, you don't know me. My name is Tom Vorjohan, and I am with the Winter Carnival of Magic that is held annually in Pigeon Forge. I was talking with Eugene Burger, and he said that you two had talked about this. [nervous giggle from me.] So I would like to discuss the "Dark Stories Show" with you and some other details. I didn't expect you to answer a random unknown phone number, but Eugene told me to give you a call [more of an awkward short laugh]. So at a time that is convenient to you, call me back so we can talk about this. Thanks! Talk to you soon, I hope. Thanks again."

It's been 12 days, and my phone hasn't rung. Keep your fingers crossed, and wish me more luck.

"O-bla-di, o-bla-da, life goes on, bra!...Lala how the life goes on..."

## Down in the Boro - by Alan Fisher



In his column “*From the East*” in last month’s edition, Tom Vorjohan raised an interesting point about the judging of the contests at the IBM/SAM combo convention in St. Louis. There were indeed 4 sets of judges looking at the acts. There was a panel representing the IBM, one representing the SAM, one representing FISM, and then everybody in attendance voted for ‘People’s Choice’. The reason for this was because they had 4 contests running simultaneously.

Everyone was automatically entered in, and therefore judged by, the IBM, SAM, and ‘People’. But you had to reside in North America to be considered by the FISM judges (since they were here to crown the North American Champion who would go on to compete in FISM next year). The rules said that all acts with a combined score over a certain number would get an invite to compete at FISM (the North American Champion would get their way paid). So as they announced the 10 finalist in the stage competition (the 10 with the top scores) it was obvious who was going to be the North American Champion. But it was not because they were so much better than everybody else (even though it was a good act). They were, in fact, the only finalist from North America. So they had to be crowned the Champions.

What if no one from North America had been in the top 10? Would they have been forced to pick number 11 or number 15 or whatever and bump the real number 10 so a Champion could be crowned? So that there would be an actual ‘competition’ for the Championship, should they have planned for the top 2 or 3 North American scorers to move onto the finals and fill in the remainder of the slots with the top scoring acts from the rest of the world? Or should there have been a separate FISM competition only open to residents of North America? The debate’s been going on in the magic community since they first started crowning a North American Champion back in 2011 at the SAM convention in Pittsburgh and will continue long after the next combined convention in 2017 in Louisville when they do it again.

Next month will continue this topic by talking about the results of the judging in St. Louis and judging competitions in general. Stay tuned.

Until then, we hope to see you in the ‘boro for any of our meetings (first Tuesday of each month – details are on our web site at [www.IBMring252.com](http://www.IBMring252.com)), any of our shows (*The Fall Festival of MAGIC 2014* is now October 17<sup>th</sup> & 18<sup>th</sup>), or any of our other events. We love visitors. Remember, the magic red carpet is always rolled out for you at I. B. M. Ring 252!

## Nashville's "Yetti of Magic" is Finally Spotted Doing Magic!



### Bargatze, Continued.

There are times when I just don't have time to pre-show my volunteers. Then I find myself looking for my next volunteer during the show. I like to get people having fun, laughing, etc. I don't select the kid or adult who looks like they are explaining how I do every trick. They are easy to spot. I also would never pick the guy or gal that everyone is pointing at and saying "pick her". When that happens, I will sometimes pick the person that is doing the pointing. Believe it or not, most of the time the person pointing turns out to be great onstage. I guess if you are willing to throw your friend under the bus you must be willing to go there yourself.

I don't like to use the person that the people hiring me told me to pick either. The ones that get pointed out by the boss are usually the ones who are the funniest person at the office or are a real cut-up. Those are the people who will get up and try to perform for the office. They are just the type that will mess you up. If I feel the boss really wants me to use that person, then I will pick on them from the stage, but never bring them up on the stage. I would just say things to them while they stay at their seat.

Before the show I look for a person that is friendly and talking to others, but not the one who is being loud and talking to everyone. If a person is running around doing most of the talking then they are probably going to be trouble. I love to use little old ladies and old men. I think that they are fun and you can feel free to have fun with them. In fact, some of my best lines have come from little old men.

I don't like to pick the best looking lady in the room. People expect you to pick her. She probably expects you to pick her. So for me, no way. I am not Jason Michaels, who is looking for a wife at every show he does. I love my wife and I would hate it if someone thought I was trying to hit on their girlfriend or wife.

I know that Jason has several routines that require that he pick a girl and he has some fun by play with

her. Look at Jason and then remember what I look like, need I say more.

I do feel certain tricks require certain people. I really don't have a trick that I would get a young lady up for unless I needed a couple. I would definitely pick a younger lady if I was going to bring up her boyfriend or husband. As I said earlier though, I feel there is more potential of funny things happening with the older couple. Now that I have stopped putting color in my hair I am very interested to see if any of that dynamic between performer and audience member is going to change. We'll have to wait to see.

One thing that I have found is that if you are on a show with other magicians who will be picking people out of the audience, always, always, always, (and I mean always) designate the person who you are picking or have picked to the other magicians. I always tell the other magicians on the show that a certain kid or lady is going to be my helper. It's not right to have the same person come up onstage several times during a show. If you like a certain person in the audience, most likely another magician will also like them or will have already picked them.

One last thing. What happens when I get a person that is just the worst possible spectator? I do one or two things. First, I try to get them off the stage as soon as possible. I have them sign the card or bill and thank them as I ask them to have a seat. If I needed someone for the routine I would then pick another person to help. If that isn't possible, I try giving them a smaller role on stage. There is no rule that says that if you picked them you have to keep them. Just get them off stage in a way that isn't obvious what you are doing.

We all have had a person come up on stage and make the whole show a huge success. I've had many shows where someone said, "Wow, you picked the perfect person for that trick" or "That kid was great and made you look great!" Now you know I didn't just get lucky. The more shows I do, the better I get at picking the perfect person.

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