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WISE THE WIZARD: A FEATURE DOCUMENTARY
ABOUT THE LATE HARRY WISE OF SANFORD, FLORIDA

by

DAISY SARA BLAKELOCK
B.F.A. Wright State University, 2007

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the School of Visual Arts
at the University of Central Florida
Orlando, Florida

Fall Term
2015

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ABSTRACT

Wise the Wizard is a feature-length documentary by Daisy Sara Blakelock, made as part of the requirements for earning a Master of Fine Arts in Entrepreneurial Digital Cinema from the University of Central Florida. The film focuses on the late Harry Wise, a magician from Sanford, Florida, as remembered by the people who knew him best. Interview subjects include the following: author and TV Producer Charlie Carlson, who wrote a biography about Harry Wise entitled *A Wizard's Tux and Tales* (Luthers Press, New Smyrna Beach: 2004); Brendan and Anna McWilliams, who accompanied Harry on countless adventures throughout Sanford and the surrounding areas; Art Litka, who dedicated a portion of his Halloween Village to Harry Wise; filmmaker and magician Gary Lester, who studied magic under Harry Wise and acquired and restored many of Harry's former props; and Lynn Ashe, Harry Wise's best friend.

For my mom, for believing in me.
For my dad, who taught me to believe in magic.

ACKNOWLEDGMENTS

This film would not have been possible without the many individuals who shared their memories and collections of Harry memorabilia with me and encouraged their friends and associates to do the same. I apologize in advance to anyone I may have overlooked, but thank you to the following individuals: Lynn Ashe, Charlie Carlson, Alicia Clarke, Gene Kruckemeyer, Richard and Gary Lester, Art Litka and Treena Kaye, Brendan and Anna McWilliams, Kim Nelson, and Kelly Williams.

While having willing participants is an essential part of filmmaking, there are other key pieces, without which a film never gets past pre-production. Thank you to the people who believed in this project, and by extension believed in me. Thank you to Dr. Lisa Mills, for remaining a positive and steadfast force as my thesis adviser, and for helping me break down overwhelming tasks into much more manageable pieces. Thank you also to Steve Schlow, for having faith in me and for helping me sift through all of the psychic chatter and detritus in search of meaning.

Finally, I must thank the “doers”—the people who assisted me materially and physically throughout the course of making this film. Thank you to my mother, who provided financial support and told me not to worry, that we would find a way to fund this film. Thank you to my DP, Ryan Retherford, who took time away from his family and donated his skill, knowledge, and equipment to the cause of translating my vision into a shared artistic reality. Thank you to Greg Gromak, whose company Deluge Productions donated equipment so that again, my vision could

become a shared artistic reality. Thank you to Michael Corrill, AKA “Mike TV,” whose bright and whimsical animation sequences breathed new life into the interview material and a way to transport viewers to Harry’s world. Finally, thank you to my husband, Gabriel Trainer, my rock who was willing to roll with whatever we needed on set, whether it was someone to run sound, move lights, or set up the craft services table.

I feel so fortunate to have all of these individuals in my life, and I hope to work on many more projects with them in the future.

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LIST OF ABBREVIATIONS/ACRONYMS/NOMENCLATURE

DP: Director of Photography, the person who is responsible for everything related to how the film will be shot. This person is sometimes the same person as the cinematographer (for our purposes, the terms are interchangeable), and other times it is the person who oversees the cinematographer.

ghostmaster: a travelling magician who toured with midnight spook shows

ghost shows: an offshoot of vaudeville, these were travelling horror-themed theatrical events in which live performances were combined with late night movie screenings

spook shows: see ghost shows

CHAPTER ONE: INTRODUCTION

Filmmaker's Statement

My original intention when I entered the UCF Film MFA program was to make a documentary about the citrus industry. I had lived in Florida for several years, knew where some abandoned groves were, had conducted extensive research at the UCF Library, had written a very detailed treatment, and had multiple contacts in the industry. It seemed like the most “Florida” film I could make. However, there was one major flaw: the subject didn’t interest me. Initially, I thought that if I got to the point of interviewing subjects, that I would find the “human” connection and suddenly be fascinated by my topic. However, this notion was rather quickly dispelled; after my first few weeks in the program, I realized that I didn’t even like talking about this project. There was no way it would be able to sustain my interest for the three plus years that I would be making a film about it!

Thus, my initial problem was that I knew that I wanted to make a feature documentary, but the subject I planned to cover no longer interested me. Even though it was still early in the first semester, I had told countless peers, coworkers, and faculty about this project and I worried that they would be disappointed or frustrated with me for abandoning it. I had to find a new subject, something that interested me and that had the potential to remain interesting to me for three or more years. I would also have to create all-new pre-production materials, and hope that

the people on whom I depended for feedback and assistance for my citrus film would be willing to re-invest their time in a new project. I worried that my credibility would suffer, that I would be labeled as flaky for having changed my mind.

In the past, ideas had come to me naturally, but I was concerned that things would be different this time around. I didn't want to get stuck working on a project I wasn't passionate about, but I was afraid that I wouldn't be able to come up with a suitable alternative. I knew that it would be easier for others to accept my change of plans if I had an alternate plan, but first I had to develop that plan, and quickly.

It dawned upon me that the last major project I worked on, a documentary short about artistic dance roller skaters, was a subject that I stumbled across by accident. One night, my husband, a friend, and I decided to check out "Organ Night" at the local roller rink. We had no idea what it was, but I had fond memories of visiting that particular roller rink as a child, and was eager to share the experience with my husband and our friend. When we got to the rink, the woman at the admission booth tried to talk us out of visiting—she was afraid that we would be turned off by the old timey music. We explained that we loved old timey things and were looking forward to the experience, so she let us stay. What greeted us was like something out of a David Lynch movie—athletic octogenarians in figure skating costumes, doing dance routines on roller skates beneath a disco ball while an instrumental version of The Police's "Every Breath You Take" played on the loud speakers. It was beautiful and surreal and before I knew it, I was talking to the rink owners—who happened to be in attendance that night—about making a documentary film about these silver foxes and their underground sport.

Fast-forward to June 2011. I first met Brendan and Anna McWilliams in Fort Lauderdale, while attending the Hukilau—an annual celebration of retro kitsch, tiki revival, and Polynesian culture. My husband and I were sitting in the Molokai Bar at the Mai-Kai, and I had just ordered a flaming coffee drink. No sooner had I ordered the drink than a male voice made a joke about fire safety and lawsuits. That voice belonged to Brendan McWilliams, and it was followed by his wife, Anna's, warm and hearty laughter. We got to talking, discovered they lived in Dr. Phillips, not far from Orlando, and that Brendan built props for custom haunted houses. I was fascinated and looked forward to getting to know them both better.

We kept in touch via email and planned to attend a pirate exhibit together at the Museum of Seminole County History in Sanford, Florida. As the summer drew to a close, and the pirate exhibit was down to its last weekend, I realized that I was not going to get to see it with Brendan and Anna. Ordinarily, I would have opted out of attending the exhibit altogether, but something urged me to visit.

The museum happened to be having an open house that day, and there were several reenactors dressed in antebellum-era costumes. Museum director Kim Nelson greeted us and directed us to the pirate exhibit, which was in a separate building behind the main museum. The pirate exhibit was underwhelming and clearly geared toward a younger audience. What caught my eye was an old Halloween candy bucket and some brightly colored posters that were hanging on a wall in the back corner of the museum. The posters advertised "Dr. Jekyll's Weird Show," billed it as a "Congress of Horrors," promised a "Free Dead Body," and claimed to be "So frightening you'll have nightmares for a week!" I had to get a closer look. The captions that accompanied the items explained that they had belonged to the late Harry Wise, the last

ghostmaster of Central Florida. I didn't know what a ghostmaster was, but I was so fascinated by the items that I wanted to find out more. "Why can't I make a movie about this?" I thought. I had found my subject.

As we were getting ready to leave, Kim flagged us down and wanted to know what we thought about the pirate exhibit. I re-directed the conversation to Harry Wise, expressed my interest in making a documentary about him, and Kim told us that Charlie Carlson—local historian and author of *Weird Florida*—had written a book about Harry, which was for sale in the museum gift shop. As I purchased the book, Kim also revealed that Charlie would be giving a lecture on Harry in a few weeks.

Filled with newfound enthusiasm, I shared my excitement in a post on social media. In a matter of seconds, Anna and Brendan McWilliams had responded to my post. Unbeknownst to me, they had been close friends to Harry in his later years, kept some of his ashes in a small urn, and Brendan delivered the eulogy at Harry's funeral! Not only did I have a subject, I also had my "in."

In retrospect, the most difficult obstacle was coming up with an idea in the first place. Once I had the right idea, everything else fell into place. The biggest secondary obstacle I encountered was time management. I've worked full-time throughout graduate school, and made two major moves (first to Dallas, Texas and then to Fremont, California) and changed jobs twice. In total, I've lived in three different states and held three different jobs in the four years it's taken me to make this film! Were it not for an incredibly understanding and supportive thesis advisor, Dr. Lisa Mills, I would not have been able to remain in graduate school. Had I not chosen a topic I loved, I would not have kept working on this project through multiple moves and job changes.

It's been a painstaking and sometimes draining process, and I am eager to be done with it, but it has also been the most exciting and rewarding thing I've ever done.

On the whole, the biggest lesson I've learned from this experience is that it is important to be honest with yourself. As an artist with a day job, I create things because I enjoy creating things and I get depressed when I'm not creating things. I don't create things for monetary gain. Since the creative work is its own reward, every project must be a labor of love. It doesn't make sense to work on things that don't excite me, especially when I am going to be spending a considerable amount of time and money on a project, as is the case with films. It is crucial to be honest with yourself, even if it means changing plans and risking disappointing people who have come to depend upon you to fulfil a certain expectation or role. Of course, I am not advocating abandoning your children or walking out of your job, I'm referring to voluntary activities such as hobbies and artistic pursuits. If I had not been honest with myself, if I had allowed my fear of disappointing others to overrule my feelings, I would have kept working on a project I didn't enjoy and I would have dropped out of graduate school as soon as I found out I was moving to Dallas, if not sooner. By being honest with myself, I was able to be open to finding a more suitable subject that sustained my interest through major life changes.

My experience making *Wise the Wizard* has helped reinforce my desire to use documentary filmmaking as a vehicle to explore weird and wonderful places, to capture and preserve stories that would otherwise be forgotten, and to examine these stories for underlying themes and patterns that relate to the human experience. For me, filmmaking is like making a quilt or a collage. I collect things from disparate sources, determine how the pieces fit together, and the final result is my assemblage of those pieces and things. As an artist, I am attracted to

fun and colorful things—I don’t mind exploring themes such as death and aging, but I want to do so in a way that uplifts rather than depresses. Of particular interest to me are the 1950s-1970s, the time of my parents’ youth. Even though I’m a child of the 1980s/1990s, I’ve always been drawn to the fashions, advertisements, movies, memorabilia, and music of years past. This interest is reflected in my work in the following ways: choice of subject matter (dying aspects of Americana); repurposing 1950s educational films and archival footage; using retro fonts and old timey music; and featuring antique props (or reproductions) whenever possible. I don’t mind kitsch, and prefer to approach things with a sense of humor—perhaps this is why I love to include animation in my films.

Another aspect of *Wise the Wizard* that is reminiscent of my earlier works is that I’ve reunited with friend and collaborator Michael “Mike TV” Corrill (Mike at TV Lab 13). I met Mike about ten years ago through my husband, and Mike has assisted me on countless creative film and video projects throughout the years. A filmmaker in his own right, Mike shares my love of animation and has honed his skill to a level that far surpasses my own. I knew that I wanted this film to include animation for all of the reenactments, and had originally planned to do all of the animations myself. The animated sequences would not contain dialogue, but would use voiceover from interview excerpts to provide narration. I planned to do silhouette animations in the style of Lotte Reiniger (for a more recent example, see the animations used in Guy Maddin’s *My Winnipeg*, 2007).

However, this technique, which involves stop motion animation of cardboard cut-outs atop a light table, quickly proved time consuming and the detailed animations I wanted to produce were beyond my skill level. I procrastinated on this for over a year, hoping I would find

the time to polish my animation skills enough to do what I wanted to do, but eventually I realized that I was going to have to find someone to do the animations for me. It was at that point that my husband suggested our friend, Mike. We were living in Dallas, Texas, at the time, and Mike was living in Detroit, Michigan, so I wasn't sure how a collaboration would work. My husband and I discussed flying Mike down to stay with us for several weeks of intensive work, and when we pitched the idea to him, he said, "You know I can do this from here, right?"

Of course, he was right, although collaborating with someone at a distance does pose its own challenges—communication is certainly key, and Mike and I communicated through phone calls, emails, and text messages during the nearly nine months it took to complete the animated sequences. Since we'd worked together on previous projects, I trusted his artistic sensibilities and wanted to give him as much freedom as possible. While there was no script for the animated sequences, I did give him a list of the animations I wanted, with brief descriptions, corresponding time code, and duration. Any time he needed clarification on something or wanted to run an idea past me, he would email or text me, otherwise, I gave him minimal direction. For instance, the idea of making the characters look like vintage Beistle Halloween decorations, was Mike's idea, and he was unsure of it at first, concerned that the interviewees would object to their animated monster likenesses. I reassured him that since I was using animation in the first place, there was already that fantasy element present, and that since Harry loved Halloween, it seemed only fitting to have Halloween monster alter egos for everyone except Harry, who was "the Wizard." I also felt the retro look would perfectly match my own aesthetic, and encouraged Mike to go in that direction.

Every few weeks, Mike would send me an email with the links to the animations, which were stored in a shared Dropbox folder. I would then review the animations, give him notes if anything needed changed, and then download the animations and insert them into the corresponding slots on my timeline. Looking back, I don't know why I didn't think about incorporating Mike sooner, and I am quite pleased that we were able to collaborate from such a great distance.

In its own way, *Wise the Wizard* is a commentary on belief. I could have cross-examined Brendan and Anna McWilliams about whether or not they really saw a unicorn—a responsible journalist would have questioned such a claim. *Errol Morris would have questioned such a claim*. However, such an approach seems inappropriate for this film—he was a magician, and not the kind that derived sadistic pleasure from debunking other peoples' deeply held beliefs. I did not know Harry personally—I only know him through my own impressions of the materials and stories others have chosen to share with me. This film is an amalgamation of those materials and stories, condensed into an hour-long format. Even though I suspect that some of my subjects may have embellished certain details—in fact, I would be disappointed were the stories *not* slightly exaggerated—the very act of embellishment seems so fitting for the story of a showman that I'm willing to let such transgressions slide. Early on, I made the decision to use animation for all of my reenactments—strategically, this helps break up the live action interview footage and also contributes to the film's more playful atmosphere. In using animated reenactments, I am encouraging viewers to abandon prior expectations of an objective treatment of reality and instead allow themselves to be transported into Harry's world. Furthermore, within the

animations themselves, all characters except Harry are represented by monsters reminiscent of vintage Beistle Halloween decorations.

As stage magicians are sometimes referred to as “illusionists,” the film will also explore reality and illusion. It is a story about Harry, but we don’t know whether or not everything that we hear about Harry is true. Rationally, we suspect that some stories are exaggerations or deliberate falsehoods, but whether or not these events occurred is unimportant. What matters is that it was important to Harry that these events, like his magic tricks, or any oral tradition, be remembered and passed down to future generations. Sometimes the instructions are vague or nonexistent, but the responsibility is the same: the illusion must be preserved. Harry told of other dimensions, past lives, and ghost and unicorn encounters. He made people believe that he could predict the future, read minds, and summon spirits. In a way, this film is my own attempt to summon Harry’s spirit, and to invite viewers into my interpretation of his world.

I hope that viewers will learn a little bit about Harry, and that my film will inspire them to explore their own local legends and history. So sit back, relax, and enjoy the show! Do not concern yourself with why and how. There will be plenty of occasions for such thoughts at a later date. For now, the wizard has graced us with his fleeting presence. If we give him our undivided attention, we just might see The Unicorn.

CHAPTER TWO: PICTURE



Figure 1. Anna and Brendan McWilliams pose for a self-portrait with one of Harry's former props



Figure 2. Anna and Brendan take some of Harry's cremains to Green Springs State Park (Enterprise, Florida)



Figure 3. A witch guards Art Litka's yard as part of his year-round Halloween display



Figure 4. Animated reenactments give the film a playful feel



Figure 5. Danielle Interdonato and Gary Lester perform *The Zombie Ball Illusion*, as taught to Lester by Harry Wise



Figure 6. Harry and his pun-filled humor live on in Art Litka's Halloween Village

CHAPTER THREE: RESEARCH MATERIALS

Independent Research

Treatment

This project, tentatively entitled *Wise the Wizard*, is a documentary about Harry Wise. The viewer will become acquainted with Mr. Wise through Wise's objects, archival footage and photographs, and the stories his friends deem most fitting to share. Although interviews will be a crucial part of research and a foundation of production, *Wise the Wizard* will differ from the standard documentary format of talking heads interspersed with b-roll footage and live-action reenactments. There will be interviews—mostly used for voiceover narration, there will be b-roll, and there will be reenactments, but they will be animated instead of live-action.

Wise the Wizard will be fun and whimsical in nature, with a touch of mystery—closer in spirit to the Sunday comics than the front page news. It will contain historical, factual, chronological information about Harry, but the information will be presented in a combination of live action and animation. The heart of the film will be the anecdotal information that his friends share as they recount their favorite memories of him. Finally, we will see how Harry's legacy "lives on"—we will see how some of his props and tricks have been restored by contemporary magicians, we will see Brendan at work in his studio—named for Harry, and we will travel through Art Litka's pint-sized Halloween village, where some of Harry's ashes reside.

Characters will include the following: Harry Wise (represented by photographs, videos, and animation); The Unicorn (animated); and Brendan and Anna McWilliams (seen in live action as well as animated as a skeleton and a floating witch, respectively). Other characters include Harry's childhood friend Lynn Ashe (seen in photos, and animated as the Invisible Man), mentee and connoisseur of the weird Charlie Carlson (seen in live action as well as animated as a pumpkin man), magician/filmmaker Gary Lester, and friend Art Litka (represented in live action and in photographs).

Highlights will include the following: Brendan and Anna seeing a unicorn in Pierson; Harry running away to join the circus at age 45; Brendan discovering a hidden room in Harry's house; and Harry selling sex ed pamphlets at a drive-in movie theater!

Locations will include Sanford, Dr. Phillips, and Enterprise, Florida. Sanford, where both Wise is from and where Litka lives, will be represented mostly through animation—the majority of reenactments take place in Sanford and Harry enjoyed spending time in Litka's Halloween Room, being surrounded by Halloween. Dr. Phillips is where Brendan and Anna live, and also where many of Harry's former possessions currently reside. Finally, Green Springs is in Enterprise, Florida. Harry was so obsessed with Green Springs that every outing with Brendan and Anna McWilliams included a stop there. One of his favorite stories was the one Anna made up about how Green Springs became green. Sanford, Dr. Phillips, and Enterprise shaped Harry, and Harry in turn left an imprint on these locations.

Transcripts

Lynn Ashe

[00:00:00.00]

Lynn: Right

Daisy: Okay, we're recording now

Lynn: Okay ... um ... you have my permission thus, uh, conversation

Daisy: Thank you, and uh, would you state your first and last name for us, too?

Lynn: Uh, Lynn, L-Y-N-N. Ashe, A-S-H-E.

Daisy: Wonderful. Thank you, thank you ...

[00:00:00.30]

Daisy: Um, first of all, how did you and Harry meet?

Lynn: Well, um, I'm not sure of the year ... but it was, uh ... either 1950 or 1951... and, uh, I don't know if you were around Sanford at that time or not, but it was in Touchton's (sp?) Drug Store ...

[00:00:01.00]

Daisy: Okay, um ... I was not, um ... my-my mother was born in 1951, just to give you a clue (laughs).

Lynn: (Laughs) Well, I don't guess you were around then (laughs). But, uh, yeah, it was in Touchton's Drug Store, which is on the, uh, uh, the building is still there ... on the corner of, uh, First and Oak.

[00:00:01.30]

Lynn: And, uh, they had a lunch counter ... and, uh ... Harry was, uh, sitting with some friends of ... his ... and mine. But we didn't know each other. And I came in and set with 'em. And that was, uh, uh, the first time I'd ever met Harry. And we were in our teens.

[00:00:02.00]

Daisy: And—you, you both, you stayed in touch throughout the years, right?

Lynn: Uh, yes, uh, except for, there was a period ... oh, of about 20 years ... that we did not stay in touch. And that was, uh, when I, um, I married my present wife

Uh, Dorothy, um ... in Daytona Beach, and, uh ... she was a writer for uh, uh *The Daytona Beach News Journal* ... and Harry saw her byline, on, uh, some of the stories ... and ... had wondered if, uh, uh, that uh, if she was my wife. And then we just by chance happened to meet at, uh, a county fair, in DeLand ... and, uh, uh ... then I, I went to his house and, uh, my wife met his mother, and shortly after that, we moved to California ... and was out of touch for about 20 years. And then the computer came along (laughs) and ... aw, I looked, was just, uh, usin the, the, the phone book, I found Harry D. Wise, um, in Sanford, at the correct address, 310 West Sixth Street and, um, I knew, I knew his middle initial was not D. And the only think I could think of, was, well, perhaps he had a son, and named him Don, David, or whatever ... so, anyway, I called. And, it was Harry. And, uh, there had been a mix-up at the phone company and, uh, the printing of the phone book ... was the reason the D was there. And ... from that day til the day of his death, we stayed in touch.

[00:00:04.30]

Daisy: What was it like working with Harry on *Dr. Jekyll and His Weird Show*?

Lynn: That was ... uh, and adventure that, uh ... was ... unbelievable. I, I didn't realize at the time, I was young ... but I didn't realize at the time, that what an adventure it was. Uh, because we, we traveled throughout the United States ... and ... saw things ... that, uh ... the many different states ... the many different attractions in each state ... that ... the average person never gets to see. And uh, it, it was, uh, it was a hard time for Harry (coughs) 'cause he was, he was goin' through a very difficult time ... then, his, um (coughs) 'scuse me ... His dad had, had not been dead too long. And, um, we were on the road, and uh, of all places in the state of Washington which is ... opposite end of the country from Florida ... uh, and his mother had a nervous breakdown. And he had to cancel out his remaining shows, um, and get home to her. And, uh, to uh ... take care of her ... and ... got her ... in a hospital, um ... a mental hospital ... and, uh ... they took care of her for ... quite some time ... and then released her ... she was, um, pretty much back to, uh ... normal. And times got better. But, uh, there were ... times during, during that ... that Harry was very, very difficult to, uh, to live with, and get along with. Um ... but I realized ... uh, what he was going through ... and, uh ... y-you know, I tolerated it. And, uh, put up with it. (Laughs) But, um, uh ... other than that, it was a *wonderful* experience.

[00:00:07.30]

Daisy: Is there anything in particular that, uh ... any story or anything that you ... remember fondly from that time?

Lynn: Oh, let me ... think a minute ... Um ... several things come to mind. But the one time (laughs), we were in Oklahoma ... um ... And, uh, near an Indian Reservation, and we were, uh ... um ... uh, out on the street that, if you've read the book *Tux and Tales*

Daisy: Yes (laughs) ... yes, I have—

Lynn: The story is in there. About where the Indian girl ... asked him if he was, uh, uh Dr. Jekyll ... and he said yes, and, and uh, well, we had half dollars then, and, uh, he reached up and pulled one from behind her ear, and she grabbed him, and put him right down on his knees and took that half dollar away from him. (Laughs) And all I could do was laugh. (Laughs) I couldn't (laughs) couldn't, uh, yeah "Harry, give her the half dollar for cryin' out loud!" (Laughs) Uh, that comes to mind. Aw, uh ... as far as, uh, (exhales) sight-seeing, uh ... well ... uh ... New York City was, was an adventure ... uh ... goin' to the top of the Empire State Building ... and, um ... Uh ... another thing that comes to mind is Niagara Falls ... and, um ... uh ... just (coughs) ... just ... lots of things ... uh ... that like I say, that the-the average person ... never gets to see ... but, uh ... it ... I, I ... consider the, the travelling that we did as a big

part of my education. Um ... uh ... the—there's hardly a, uh, there's hardly a place in this country you can name that we, that we didn't go to.

[00:00:10.30]

Daisy: How did you come up with the name Lynn Strange?

Lynn: That was Harry's idea. (Chuckles) And, uh ... it, uh ... it sounded good (laughs) and, uh ... uh, there is a *Glenn* Strange ... I don't know if you know of Glenn Strange. But he was a movie star ... and, uh ... he, he played, uh ... the bartender on *Gunsmoke* ... Uh ... I guess you're a little too young to remember that (laughs) ... uh ... but that was, uh, that was a weekly, uh, Western ... and, uh, Glenn Strange played, uh, *Gunsmoke*. Well, Harry come up with Lynn Strange ... for me. And, um ... that's how that, uh ... Got started ... almost got us in trouble one time ... uh, we were at a theater in Oklahoma ... and, uh ... the theater manager asked me, uh ... uh ... if I was any kin to Glenn Strange ... and I said, "Yeah, he's my uncle," and he said, "Well, how's he doin'?" And I said, "Oh, I don't know, I haven't seen him in years ... and he said, "You know, he lives right out the street here." (laughs) I thought, uh-oh (laughs) uh, but we, I, I, I didn't back out of it, you know. I just, just, just said, "Well, uh, you know, lost contact, hadn't seen him in years." And, uh, let it go at that. And, uh ...

[00:00:12.30]

Daisy: What is your fondest memory of Harry?

Lynn: Well ... a couple of years before he died, and, uh, I knew, uh, if I was ever gonna see him again, it had to be then. And, uh ... I was livin' in New Mexico ... and I flew down and spent 11 days with him ... and ... we ... we had a, a marvelous time. And, uh, that was, uh, that was two years before he died.

[00:00:13.30]

Daisy: How would you describe Harry to someone who's never met him? Who never had the ... chance to meet him?

Lynn: Um ... a cantankerous ... uh ... guy that could, you could set off with one word, but if he liked you, he would give you the shirt of his back. (Pause) Um ... but he, he was very hot-headed ... And, uh ... uh ... but like I say, if, if, uh, if you were a friend, and he liked you, uh ... he could get, he'd get mad at you and raise his voice, and curse you out, and ... five minutes later, you'd be sittin' down to dinner. Um ... and, uh ... everything's forgotten.

[00:00:14.30]

Daisy: Did you experience anything unusual after Harry passed away?

Lynn: Uh ... how do you mean that, uh? Spiritually, or, uh?

Daisy: Yes, yeah ... or even just ... odd ...

Lynn: Well, of course I was sad ... uh ... but ... uh ... But ... as far as any spiritual feelings, no ... I didn't ... um ... I *have* ... uh ... a portion of his remains ... right here in my house.

Daisy: That's ... interesting that, that you should mention that, 'cause that actually kind of leads into my next question, um ... every Halloween, Brendan and Anna move Harry's ashes--

[00:00:15.30]

Daisy: the portion that they have ... to their front window, so he can be with their Halloween decorations, um ... do you ... do anything ... special to commemorate Harry?

Lynn: Uh, no ... I, I will generally call, uh, Art Litka ... I, I don't know if you know him or not ... but he was a very close friend of Harry's. And Brendan's. And he has a *huge*

uh, Halloween display in and *around* his house. And, uh, they have a party every year ...
uh, on, uh ... um ... around Halloween time to, uh ... commemorate Harry. And he even
has, uh, one portion of his, uh, Halloween display ... Um, called Wise Acres. (Coughs)
And um, uh, it's devoted completed to Harry ... and ... his, his display stays up year
round ...

Lynn: And the, the setting where he lives ... Eh, in Sanford ... it's kinda out in the
country ... and it's, uh ... back off the road. Um ... and it's, it's ... almost like a swamp.
(Laughs) But uh, it's, it's a beautiful home. Beautiful two-story home. That he and his
wife Treena had built ...

And ... they are ... they are both, um ... um ... teachers at, um ... uh ... Central Florida
University ...

Daisy: How would you like Harry to be remembered?

Lynn: Oh ... how would I like him to be remembered ... (Chuckles) That is really hard to
say. Um ... as a man who followed his dream. And ... focused on his dream and nothing
else mattered but that.

[00:00:18.30]

Daisy: Wow. Thank you *so much* for your time, it's truly been an honor and a privilege to speak with you today. I really appreciate it.

Lynn: Well, you're quite welcome. And, uh, uh ... most of his life story is in, uh, the, the *Tux and Tales*.

Uh, which I understand you have read it—

Daisy: Yep—yes ...

Lynn: Uh ... um ... it's, uh ... um ... I would, I would say most of the story is there, except, uh ... nothing ... is ever mentioned about his temperament. (Chuckles) Uh, which, uh ... (laughs) Brendan can tell ya about that, too ... (laughs) ...

Um, he, uh ... uh ... I kinda lost my train of thought there ... um ... I always figured that because of, of that, of his temperament, that, that, uh, a stroke would eventually be what take him out... But I was wrong. (Pause) Uh ... (Pause) We did have a, uh, quite an, quite an adventure together ...

[00:00;20.30]

Daisy: In, um, this is sort of off the topic, it's kinda more about your adventure, um ...

I ... did see that you performed in a ... with a marionette troupe? Or ... in a marionette show for ...

Lynn: Uh, yes. Um, I had a, um ... it was myself ... and my, uh, and my wife ... and, uh, it was ... Ken Hodge was the producer ... I don't know if he's still alive or not ... Uh, but yes, I did, uh, do several years of that, uh, with ... through Southeast School Assemblies ... and, uh, which included ... North Carolina, South Carolina, Georgia, Alabama ... uh ... Kentucky, Florida ... uh ... another, uh ... well, it was all in the Southeast. Um ... But ... one, one big difference ... between Harry and myself, uh ... Harry ... *always* wanted the spotlight. And ... I didn't care. I looked at the whole thing as a job. Um ... with Harry, and with the marionettes. Um ... I looked, I looked at myself as a very ... uh ... big duck in a small pond. And ... of course, Harry wanted to be the big duck in the big pond. Which, I, you know, all that was fine with me ... I was, uh, I was perfectly happy to, uh ... uh ... be second.

[00:00:22.30]

Daisy: Brendan also mentioned that you were a race car driver?

Lynn: Yes. Yes. In the early days of, uh ... uh ... the Daytona Track, when it, when it was first built. And, uh, uh ... never uh ... Never won anything. Uh (chuckles) ... uh ... but I was there.

[00:00:23.30]

Daisy: Is there anything you would like to add?

Lynn: (Sighs) Not really. Um ... Uh, I do know, uh ... when it came to the movies ... like *Monsters Crash the Pajama Party*, I'm sure you've ... heard of that ...

Daisy: Yes.

Lynn: Uh (chuckles) Harry wanted no part of it. Uh ... it was, uh ... it was a very ... it was too small for him ... and, uh ... I *did* take over and ran it. For ... oh, I don't know how long ... but, uh, he didn't, he just handed it to me. (Laughs) It was, oh, like I say, it was too small for him ... he wanted the spot, he wanted to, uh, he wanted to be the man. (Laughs) Uh ... (Coughs) I used to, uh ... uh, get disgusted with him ... um ... he'd set a price for a show ... and, uh ... uh, I'll just pull a figure of the top of my head, not, not sayin' this is ... figure that uh ... uh, say \$250 ... and they'd say, "Well, y'know, we've only got two hundred." Well, he wouldn't take it! He wouldn't do it! And I, I'd tell him, "Harry, two hundred dollars is better than no dollars!" And he'd, he'd "No," he, he wouldn't take it, he said "That's the price, and that's what it's gonna be." Um ...

[00:00:25.30]

Lynn: (Coughs) But um, um ... that was ... I guess, uh ... uh, part of his temperament.

Daisy: Well thank you, thank you—

Lynn: But I will, uh, I was, I was gonna say, I probably uh ... knew Harry *better* than any man alive, at the time of his death.

Daisy: Is, is there anything that um, that ... people ... should know about Harry but don't? Or would be surprised to know?

Lynn: *Oh yeah* ... oh yeah ... (laughs) But I'm not going to talk about that ... (laughs)
Um ... now that's ... that's a part that's, that's just best ... best left alone.

Daisy: Okay. (Laughs) Well thank you *so* much ... it's been a real pleasure talking to you.

Lynn: Okay, feel free to, uh, to call ... anytime ... um ... that you have, you know, any questions ... um ... if uh, you know, if, if I've got the answer, I'll give it to you ...

Daisy: Okay. (Laughs)

Lynn: Alright?

Daisy: Well, alright, thank you so much! You have a wonderful day today.

Lynn: Okay. Uh ... you, too.

Daisy: Buh-bye

Lynn: Bye.

(Hangs up phone.)

Charlie Carlson

[00:00:00.00]

Daisy: Charlie Carlson, um—what, what would you like your title to be?

Charlie: God! I've got so many titles (laughs) ... I'm a TV Producer, I'm a TV host, I'm a retired Sergeant Major, I'm a former circus roustabout, sideshow owner, music festival promoter ... you won't have enough room for my titles. (Laughs)

Daisy: I probably won't, um—

Charlie: Historian, um ... let's get it down to a couple of things, how 'bout a, how 'bout a TV host and author. That kinda reduces it down to my biggest things I do. Or TV Producer. Uh ... author. Like that.

Daisy: Sounds good, um ... question, uh, when you're talking, can you see this light back here, um, on the power strip?

[00:00:00.30]

Charlie: That red light?

Daisy: Yeah.

Charlie: Yeah? I see two lights.

Daisy: Okay, when you're talking, can you kinda look at—look at that?

[00:00:01.00]

Charlie: Okay.

Daisy: It's gonna be, like, super-distracting.

Charlie: Yeah, okay.

[00:00:01.30]

Daisy: If you don't mind, just kinda lookin at that red light when you talk.

Charlie: All right.

Daisy: (Unintelligible) ... Turn the camera a bit more ... okay, I am here with Charlie Carlson, writer—right, author, and TV Producer? Is that, is that right?

Charlie: Yes, yeah, that's right. Yeah, that would ... we're trying to condense it down to a couple of things, yeah ... yeah ...

Daisy: All right. Author and TV Producer, and you are from Sanford, Florida.

[00:00:02.00]

Charlie: I was born and raised in Sanford, Florida, yes I was.

Daisy: And, what? You are—I know in *Weird Florida*, what—7th generation Floridian? 8th generation Floridian? (Unintelligible) ... It seemed like that ...

Charlie: Uh, actually, I'm a 10th generation Floridian, um, if you, if you go my—my mother's side goes back 10 generations. My father's side goes back to, oh ... probably 2 generations. So, so I'm, I'm sort of half uh Florida pioneer family and uh, half Swedish family 'cause my, my, my paternal side came from Sweden and they were, uh, uh celery farmers in Seminole County go back uh, before it became Seminole County ... it was Orange County at that time. So I grew up in the celery farms of uh, of uh ... Sanford, Florida, and um, I, of course I was always fascinated—I didn't wanna be a farmer, but I was always fascinated with uh, the entertainment business and as a small 5, 6 year-old kid, I had an uncanny ability to name ... circus wagons, and um ... or circus trucks, or carnival trucks, uh, I would watch them travelling in front of where I grew up at on the highway, and, uh ... I could look at those trucks and I could tell you exactly

what that truck had inside of it ... It was kinda uncanny because I had never been around a, a circus or uh, a carnival, but yet, uh, I was able to do that ... some people say I might have been reincarnated from PT Barnum or something (laughs), but, uh ... I had a fascinating, uh, uh ... a fascination with uh, circuses, carnivals and when I was a teenager, I um, joined the Bluegrass Shows, which was a travelling carnival, worked on a ride called the Tilt-A-Whirl, which was a, a kind of a hard life that winter that I spent with them, and I decided, well, I love this business but I don't like the living conditions and the moving around so much, and uh, I ... went back to school and, uh, eventually I joined the army, and, during my military career, uh, I spent a lot of time wearing two hats. One, the hat of a soldier, and the other the hat of an entertainer. I had, uh, a private business on the side, outside of the military establishment that uh, was uh, of a nature of travelling shows and everything, had a circus side show at one time, and ... I, uh ... uh, also had some food concessions, some game concessions I'd travel with the carnivals and this was while I was on active duty! Uh, some years later, uh, while still in the army, I was assigned as a station commander for the army recruiting service in Orlando. Well that was a beautiful assignment because I was able to engage in promoting music festivals while running the recruiting service (laughs). So, so I've always had some connection to show business, and uh, once I retired out of the army then I uh, went to writing a few history books 'cause my, my major in college was, was history, uh, not—not really because I wanted to become a historian but, uh, mainly because history was a pretty easy subject for me so I picked that and the army said, well, to go up in rank you have to have so many years of college and ... so I finally got myself a, a Bachelor of Science degree uh, at ... history was, was my major ... so once I retired I started writing history books on central Florida and I ... became fascinated with Florida history and I think the main reason was

because, uh, my ancestry uh, had so many ties to, uh, Florida's history ... but I was still engaged in the uh, entertainment business at the time and uh ... I found out that history books did not sell that well and uh, so I started writing books on uh, on the paranormal, unexplained phenomena, and um, when I—when I turned out my first book in uh, 1997, that book sold something like 10,000 copies the first year that it was out and I said, “Well, I think I’ve been writing the wrong stuff,” and so ever since then I’ve been writing uh, uh books having to do with Florida’s strange side, the weird and wacky parts of Florida, all of which is, uh all these books have done very, very well ... so I discovered something about people that I should have realized from the days when I ran a sideshow, that people like weird things. They like to read about weird things, they like to be entertained by weird and wacky things, and so I became an author of uh, weird books. *Weird Florida* was my, my best book I’ve had out ... I think it’s sold something like 2 million copies now! That of course led to a TV show by the same name on PBS, and um, I’ve had several other paperbacks out that uh, uh addressed the weird side of the state and, uh, as well as uh, having parts on, on The History Channel and, and Monster Quest and The Discovery Channel on *Is It True?* which was a show that was on it, and a few ghosthunting shows, so I’ve dabbled in the strange and unusual and still do it, ‘cause I find people are fascinated by it and it beats writing books and not being able to, to sell ‘em because people don’t wanna take the time to read about history! But, what is interesting though, with all that said, is that my books have a lot of history in it, so I’ve always had this theory that if you were a history teacher, if you can make history a little weird, students will learn history ... and that’s exactly what my books do is that my, my books actually, uh, teach history in kind of a weird way, so if you read a story in one of my books, you gonna learn something about Florida’s history. (Pause)

[00:00:08.35]

Charlie: (Unintelligible) I have this thing about, uh, I'm supposed to be looking at the red light but I, have this, this urge to look over here (laughs), so ...

Daisy: Um ... Hmmm, uh ...

Charlie: See if you were over there –

Daisy: I could probably move a little bit

Charlie: No

Daisy: As long as I don't get in the shot

Charlie: No, no, it's—we'll, I'll, I'll get the hang of it here, 'cause I know you're not gonna use all that, anyway, so you'll want different angles, probably, so We'll, we'll go with it. Just like it is.

[00:00:09:02]

Daisy: All right, um ... can you tell us about the first time that you saw Harry Wise perform?

Charlie: Yeah, Harry Wise was probably the greatest entertainer to ever emerge from central Florida. First time I saw him, I was in the fourth grade at Westside Primary School in Sanford ... and, um, teachers took us all down to the little auditorium that we had there and sat us down and ... occasionally, they'd bring in some little show for us to see, and this time, I noticed on the stage there was some very unusual contraptions, uh, very shiny things, and I said, "Oh, this is gonna be pretty good!" (Pause) And then this young man comes out, dressed with a cape and ... he had a top hat ... he had this wand and ... he started doing magic right there before my very eyes, and I was just amazed that this man could take that magic wand and produce a rabbit or a, a bouquet of roses or something like that. I wanted to be that guy that was up there on the stage! I remember that I went home and I told my parents, I said, "You would never believe what I saw today on the stage!" Yeah, I, I described exactly what this ... magician that I had seen had done ... producing all of these things out of thin air ... and then I got myself a stick, and I tried to do the same things! Something was wrong with my wand, it didn't work! Not like that magician on the stage. Well that magician on the stage was Harry Wise, he was probably in his late teenage years at the time, and over the years our paths crossed many times. Uh ... I ... shortly after that, when I was, about, uh, I guess about 12 or 13 years old, I, I saw him again perform in a show at the Ritz Theater in Sanford. And he had quite a flamboyant show going on, he was still young and just getting into the business at the time, but ... he asked me to be his stooge, he pulled me out of a crowd that was waiting to buy our tickets to go in to see his show on the stage, it was a live show, this was back when theaters used to have stages ... and, um, he says, "I'll give you a free pass if you will be my stooge." Well, I didn't know what a stooge was, my teachers often called me a stooge (laughs), but a stooge in magician's terms is somebody that they plant in the

audience that looks like a member of the audience, and then they pull that person out of the audience, like the person's volunteering, up onto the stage and then that ... person participates in, in part of the trick that goes on on the stage and, in my case, I was to be the subject of a hypnotic act. (Pause) Harry never used real hypnosis on the stage, but he, he did a hypnosis act that would convince anybody that he could, could do hypnosis! (Pause) So he had me up on the stage and he, he had taken me around back of the theater after his assistant pulled me out of the crowd there, and they told me what they wanted me to do ... and so I was ... willing to do that because he had promised me uh, a free ticket to the Ritz Theater for the next week and I think we got some coupons for some refreshments or something, so, you know my, my pay was kinda cheap for the short (laughs) time I was on the stage ... but my job was to be hypnotized by Harry Wise ... and then he would give me a mop ... and he would tell me that mop was a girl, and, and I would, I would caress the mop, I would stroke the mop's hair ... and I'd ... basically kiss the mop, and, and all of this ... people in the audience went crazy, "Oh my goodness, this guy's hypnotized up there and look at what he's doing to this (laughs) mop!" (Laughs) And, uh, so when he got through with the act, he returned me to the, uh, to the audience ... and of course everybody in the audience said, "Man, what did it feel like to be hypnotized?" and I, I said, "Well, I don't, I don't really know because I was hypnotized!" (Pause)

I did so well that Harry asked me to go to the Athens Theater with him and the same show and perform with him there, so I became a, a part of his *Dr. Jekyll Weird Show*, which was a ghost show that played the theaters ... around central Florida ... and I would join up with him, and I would ... be the stooge in the audience, that he would, when he would ask for a volunteer out of

the audience ... everybody would raise their hands, but I would be the one that they would pick ... (Pause) So I did about five or six shows ... with the *Dr. ... Jekyll Show* ...

[00:00:14.06]

Charlie: Now ... I, I mentioned that what Harry had was a ghost show, and that's where he really got his start at ... uh ... (Pause) You-you don't hear about these shows anymore because this—there's probably not any of them out there, but ... in—in the 1950s ... on into the 1960s ... there were shows ... that played theaters ... uh ... usually late at night in conjunction with some sort of a horror show ... and these were called ghost shows, they were live, vaudeville-type shows on stage ... this was back when theaters used to have stages ... (Pause) they usually featured ... some magic, they usually featured a hypnotic act ... and always featured something like uh ... monsters coming out into the audience and ... and grabbing people or ... or in Harry's case, uh, there was a lot of blackouts in the, in the theater where the whole lights would go out in the theater ... and usually the blackout would occur ... just before Harry's assistant ... would ... would throw out a rubber snake into the audience ... and then everybody was scrambling around, hoping not to be bit by the snake ... and then the lights would come back on ... and they might have a Frankenstein character ... or, or some other monster on the stage that would run off into the audience and grab people ... They—they used a lot of pyrotechnics, uh-uh-uh I'm talking about actual explosions on the stage, which you couldn't use today ... uh ... be-because of fire regulations and insurance and all that, back then they got away with a lot of stuff that you, you wouldn't get away with today ... but the theaters ... usually featured ghost shows ... uh ... late at night ... u-usually a, a midnight type show ... and especially during the Halloween month, uh

ghost shows were very popular in theaters at that time ... uh, the, the person that was the head of the ghost show, the main ... host of the ghost show, which ... would have been Harry ... were known as ghostmasters ... eh-Harry Wise was, was one of America's last ghostmasters who operated uh, uh ghost show, and I, I believe his last, uh ghost show was presented ... on the stage at the Victoria Theater in New Smyrna Beach, Florida, which, today is a drug store, and a lot of people who patronize the drug store never realize that there's such a, a entertainment history to, to that old building there, but ... I ... I did play that show with him, and that was, uh ... most likely, one of the last uh, uh true ghost shows in America, so Harry was either the—the last real ghostmaster in America, or ... one of the last ones.

[00:00:17.50]

Charlie: Um, he got his start, uh, in the ghost show business, uh, uh with Johnny Cates out of Texas ... Johnny Cates had one of the most popular ghost shows on the road at the time ... and there were, there contraptions ... they built it all right there in Harry's backyard and, and actually, uh, they, uh, they did all their rehearsal the—right there in the back yard ... and, and then they took that show on the road. Uh, they played ... I would say they played ... most likely ... 75 percent of the theaters in the country ... and even a few in uh, in Canada ... during the time that they were on the road. Uh, Lyn had changed his name to Lyn Strange, uh, because it sounded ... better for the stage. And uh ... off and on they featured various acts, a, uh, they even did the, the floating lady, where Harry would make some ... volunteer from the audience float ... usually, that was a stooge ... (Coughs) Give you ... some ... cutting room there (Sniffles) Harry

would, would feature the, a floating lady and, and usually the floating lady was ... somebody that was working with the show ... uh ... in most cases, there were only ... Harry and, and Lyn ... on this, on this show ... but occasionally, the would bring in somebody else I never, I never went with the show outside of, of the, uh, central Florida area, although he had played theaters through, uh, through Florida. Um ... but he kept that ... the ghost show going ... the *Dr. Jekyll* show ... for ... several years ... he played up in Canada and around ... and, uh ... sometimes they, they made money, and sometimes they didn't make any money, it all depended on uh, the economy of the little town that they ... might be in ... uh, especially when they ... were out in the Midwest ... in, in Kansas and Oklahoma, some of those towns were ... were, uh ... suffering from, uh ... a depressed economy at the time, so, so sometimes they ... hardly made enough money ... for their gas. But, other times they packed the house and ... Harry's show finally grew to be ... a ... a full-blown stage show, where he played some very, very big theaters in places like, uh, uh, uh, Portland, Oregon, uh New Orleans, uh ... uh, some of the big ... movie houses ... uh ... but he also continued to play the smaller movie houses, too. And ... he had one of the most, uh, popular ghost shows on the road during that period of time.

[00:00:20.48]

Charlie: But he wasn't quite satisfied with doing the ghost shows, he, he got to yearning to do magic, and uh, uh ... he, uh ... he, he formed a magic show which he took out locally for a while ... uh ... at that time, television was just getting kickstarted in central Florida and ... there was a show, uh in the afternoons, a kid's show, it was called *Uncle Walt's Adventures* and uh, Harry

eventually got onto that show as Mr. Magic, and he would go, he would drive over from, uh, Sanford to Orlando in the afternoon and he would ... go on television as Mr. Magic. He became very popular during time on, uh, channel 6, which was a CBS affiliate ... uh ... actually it was, at that time, I, if I recall, it was the only television station ... that could be picked up ... anywhere in central Florida ... And uh, he, he did a kid's show there, and uh ... it, it became a very popular kid's show in fact, every kid in central Florida would be glued to the television set at five o'clock in the afternoon to see Mr. Magic ... on the Uncle Walt show ...

[00:00:22.01]

Charlie: When he wasn't on the Uncle Walt show, he was dur-he was doing a, a tour throughout the Southeast all the way up to Kentucky, and all the states in between ... as part of the Dollar Days, uh, promotion ... The Dollar ... Days ... uh ... promotion was some sort of a thing that, it was a show that promoted local businesses.

He was on the road during, during that time, uh, with his magic show, when he was back in central Florida, he, he was back on Uncle Walt's show as Mr. Magic.

Uh, Mr. Magic actually became a household word, and, in uh, central Florida ... during the early sixties ...

[00:00:22.39]

Charlie: So he did that for many years, and then, uh, he formed a ... a two-hour stage show, which uh ... he-he played uh ... venues all up through ... Georgia, Kentucky, the Carolinas, Alabama, all throughout Florida. He, he would do a lot of his own phone promotions, he would go into ... a place, it might be for like, a volunteer fire department to uh, raise funds, uh ... they would, they would provide the money and everything for the show ... Harry would provide the promotions, which meant that he would, uh, go in to uh, if it was a fire department, for example, he'd go into the fire station ... use their telephone ... and their telephone listings, and call everybody in town and, and try to solicit, uh, people to come to the show and sell tickets over the phone. And uh, he got very, very good at promoting his shows and uh, usually packed the house. Raise a lot of ... money for, uh, different charities and other, uh groups, uh, volunteer fire departments were probably one of his biggest, uh, uh, organizations that he did these shows for, and this was a big two-hour show... he-he-he actually received many awards for doing those shows, even though you got paid for it, but he, there was a-a, a-a side ... to his entertainment ... that he didn't get paid, one is that he did some, uh, uh, shows for the Harriana Crippled Children's Home, which he, he didn't get paid for that, he just went out there and did the shows to promote uh, fundraising for, for, for the hospital ... So there was a lot of things that he did that he didn't get paid for that ... were, were uh, good things ... Uh, I do remember that, that in one case, he, he, uh, uh, did a show for a volunteer fire department to raise funds to, so they could buy their first "Jaws of Life," this contraption that ... opens up wrecked cars to ... get the bodies out, and all ...

Uh, it was him that raised the funds to do that, so ... he did a lot of good things in that respect, but, but he did a lot of good entertainment, too.

[00:00:24:59]

Charlie: He, uh ... he finally went with his two hour show ... uh, he started doing night clubs and college campuses and ... kind of pulled out of the, uh, the fundraising type shows, and travelled all over the country with that two hour show, uh, which varied a little bit, he, he always believed that you couldn't go out every year with the same show, uh, that people wouldn't ... come to see it if they thought they was gonna see the same thing they had the year before ... so he always ... changed his show a little bit. (Coughs) Now he was ... operating pretty much on his own during the time that he had the two hour show on, except he always had a girl with him ... Usually got one of the prettiest girls he could find, but let me tell you something about Harry: (Sniffs) Harry, uh, never saw ... a woman ... that he didn't refer to as a goddess ... and uh, I don't care if she looked like a warthog, he still referred to, er, her as a goddess. So, all women were a goddess, according to Harry. (Pause) But he had some good-lookin' girls, real flashy ones that, on occasion would work ... with him on the shows, and um ... he even married a couple of 'em! But he always had a good-lookin' girl on there ... it—but this is, you know, this was not a thing that was isolated strictly to Harry, Harry Wise, if you notice that most magicians use pretty girls in their ... performances and ... there's a reason for that, is that a pretty girl would, will offer a distraction sometimes, so the magician can pull off the trick! (Pause) So Harry knew this, too, but he also liked to have a pretty girl on his arm.

[00:00:26.41]

Charlie: Uh, he, he eventually went into strictly a nightclub routine, played nightclubs all over Florida, and uh ... the he, uh ... uh, went through a period of time after uh, a divorce that ... he was very, very depressed, he ended up in St. Augustine, holed up in a trailer that he owned up there ... and he didn't know what he was going to do with himself, he, he had done everything in show business, and ... he was, he was very depressed at the time, and he got with a friend of his that had been in show business up there ... and I ... think it was his friend that suggested that he might try ... a mentalist act. A mentalist act, that's something like the ... Amazing Creskin used to have on TV, it's a mindreading thing ... Harry well had, up to that point, had been strictly a magician, and a ghostmaster ... Uh ... so he bought him a book, at a bookstore, and studied up a little bit on, on mentalism ... So he, he decided that, well, if he's gonna pull himself up out of this hole of depression, maybe he needs ... to get back before an audience, you know, an entertainer can be depressed but, what really gives them ... the energy they need and ... inspires them is, is an audience, see, they kind of, in a way, you become addicted to an audience, you love,uh, the applause and everything ... So ... he decided he was going to call himself The Great Vogler, Knows Everything, World's ... Greatest ... Psychic. (Pause)

Well, he advertised that he, he was known in, in, in Britain and ... France, and I don't know, Europe ... Harry had never been to Europe. That was just part of the PR routine. And the name Vogler, by the way, came from his mother's maiden name. (Pause) He had promised his mother at one time that some day, he would somehow work her maiden name into his act and he certainly did, when he became The Great Vogler ... Well he took that mentalist act to, uh ... to

college campuses ... and uh ... and also to a lot of, uh, nightclubs, he worked there, too ... uh ...

He said that uh, it, it was a much different than doing magic on stage ... you, you really had to do a lot of calculations in your mind ... that you didn't have to do as a magician ... Uh, he had one device that, uh, it was a crystal that was, uh, set up on a ... table onstage and the crystal was 'sposed to ... explode ... from the energy that was projected by the people's minds in the audience. (Pause) Sometimes this thing worked, and sometimes it didn't. (Pause) Well, on this one occasion, the, the crystal which, uh, it had a device in there would cause it to explode after so many seconds ... the crystal didn't explode! And he thought his show was ruined, so he had to make up some excuse, well, "You're not projecting," he tells this to the audience, "You're not projecting enough ... psychic energy here," so, it just, it just don't, just didn't work. (Pause) But after the show, this ... young man, this was at a college, comes up to him and says, "You know, I really didn't believe that you were a psychic ... until that thing didn't work ... now I believe that you are a psychic!" And Harry said, "Well, why's that?" And I said, "Well, if you're trying to just, you know, pull a trick on somebody, surely that thing would have exploded!" Harry said, "Well, you're absolutely right, young man, sometimes, uh, the mind works, sometimes it doesn't." But Harry got disgusted with ... being a mentalist, he said, mentalism really didn't turn out to be what he thought it would be ... He said that ... what really disgusted him more than anything else is that, after his shows, he would have people line up ... he would have students line up, wanting him to use his mind to tell them what they should do about ... their studies, or what they should do about their ... lot in life. What was even worse than that, was that the *faculty* members, Harry said, "These were educated people that were teaching our college students ..." He said, "They would come up to me after the show, and wanted me to read their

minds! They, they had somethin' there that they wanted me to tell them what was going on in their life," He says, "They actually believed I was some sort of a psychic!" He says, "I couldn't take it no more!" He said, "I had to get back into the magic business."

[00:00:31.38]

Charlie: So, after about a year, he got out of the ... mentalism ... show business, and went back into being a magician. (Pause) And, um, he launched a, a nightclub show eh, under the, uh, uh, under the, the name Darkvale, and I'll tell you something about Darkvale, uh ... Harry performed, uh, under many, many different names ... Uh, Darkvale ... was one of his favorite names, he ... performed under Mr. Magic, uh ... he even did a stint, for a while ... for a liquor company, uh, Old Stag Liquor ... and he ... that was what his first jobs, uh it was, uh, short-lived job, but he wore a, a, a m-, uh, uh, a stag outfit. It, it looked like a moose, you know, with a head and all that ... and he would go around ... performing magic in, in this, uh, uh, stag costume ... for this liquor company as a promotion. (Pause) So he was also Mr. Old Stag, and uh, uh, then he was Mr. Magic, and then he, he used Darkvale, Darkvale was spelled two different ways, it's interesting how he came by the name Darkvale, he was at, uh, his wife's, uh, somebody in his wife's family had died and he attended a, a funeral up in North Florida, and he's standing there ... in the rain, and he said the preacher, preaching at the funeral, said something about "And the dark veil will be lifted," and the only thing Harry got out of the funeral was ... the word Darkvale, he said, "Wow! That sounds like a great show name!" So, he (laughs) took on the name Darkvale, so he performed under Darkvale, spelled two different ways, uh ... for several

years ... And, uh, it-it was, he was re-referred to as The Amazing Darkvale. And then of course he was The Amazing Vogler, World Renowned ... uh, Mentalist, and ... he ... on occasion, he would use other names, too. He was also Dr. Jekyll, you know, in the *Weird Show*, when he was doing ghost shows. (Pause)

[00:00:33.48]

Charlie: Uh, I, I think the highlight of Harry's life probably came ... when he joined the circus ... He joined the Franzen Brothers Circus ... uh ... at, at the time he was the only, he was a ringmaster. And at the time, he was the only ... uh, magician ringmaster in the circus business. He had wanted to join a circus, uh, ever since he was about 10 years old, and his parents took him to, uh, small circus that came to Sanford. (Breathes) So he always wanted to be in the circus. (Pause) Well, he was in his forties when he ran away and joined the circus! And he ... instantly became the ringmaster of the Franzen Brothers Circus. (Breathes) And he stayed with them for a while, and uh, it-it was a, it was a tented circus, they were still performing under canvas ... and he, he left the Franzen Brothers Circus and uh, he was with, uh, Toby Tyler Circus and a, and a couple of other circuses ... uh, each time he was a, a ringmaster (Breathes) and uh, that was his, his, probably his, his great ... last, uh ... period of, uh ... show business and ... he retired ... back to his hometown of Sanford ... after being on the road with the circus ...

[00:00:35.15]

Charlie: And that's where I found him at, uh ... Our paths crossed again ... in, uh ... I was ... in Sanford, and found him sitting on a bucket, fishing, in Lake Monroe off the bulkhead there ... And I pulled over, I hardly recognized him, his hair was long ... and, uh ... he looked ... uh, kinda ... destitute and depressed ... I pulled over talk to him and I said, "What's goin' on?" He said, "I'm tryin to catch my supper." (Breathes) And that's when I found out that he'd kinda gone downhill after he'd got out of show business, so ... it was, it was kind of a shame, because here, here's a man who spent 50 years in ... various aspects of show business, travelling the country, he performed all across Canada, the United States ... and now he's ... here, 'n he's sitting on a bucket ... in what most people would consider the entertainment capital of the world, you know, with all the theme parks and everything central Florida has to offer (Breathes) Here was this great entertainer, couldn't get work, sitting on a bucket, fishing for his supper. (Sniffles) I went over to his house, and uh ... he was, he was living in the house that he grew up in, and it was totally crammed full of, uh ... vintage magic ... contraptions, apparatuses, devices ... top hats ... all over the place. (Pause) You couldn't turn around in the place, it was so cluttered with things. (Pause) These things from ... fifty years in show business. (Coughs) I sat there and I talked to him and I said, "Harry, why don't you put on a show someplace?" "Argh, you can't do that anymore!" (Pause) And he fussed and he cussed about ... how computers had taken over show business and how theaters today do not have stages to perform on ... (Pause) And you have to realize that we're talking about ... someone that, uh ... was like an old vaudeville performer. Everything he did in entertainment was by the seat of his pants, he, he built his own props, he ...

he did it his own way ... he did his own promotions and all that ... (Breathes) And uh ... technology had ... run off and left him behind! And he didn't know how to catch up with it. (Breathes) So I really felt bad about that, 'cause ... eh ... as I've said before, our, our paths had crossed ... many times since I first saw him when I was in the fourth grade at Westside Primary School in Sanford. (Breathes) So I had, I felt like I had to do something. (Sniffs) So I talked him into, I said, "Why don't we do a magic show ... a big one." I wanted to do something to commemorate his ... fifty years ... in the entertainment business ... So, uh ... we put together a show, we-using his, his, his various props and everything, some of 'em would work, some of 'em would not work (Breathes) Most of 'em was about ... ready to fall apart ... and, uh ... he had a, a head shot for like a guillotine, that he expect to find a tuxedo, in, in Goodwill ... I walked in there the first thing I saw hanging on the rack was a tuxedo, a black ... and white ... tuxedo ... It had everything, the cummerbund, to the bow tie ... And I, it was like \$30, it was really, really cheap (laughs) for a tuxedo and it was brand new! (Pause) So, I, I bought the thing, and I took it over, and I said, "There's no way this thing's gonna fit him!" I said, "Harry, try this on, see if it fits." He tried it on, it fit like a key! It fit perfect. I said, "All right, we're in business. We're back ... in business, we got the show on the road now!" So he wore that, at this ... big show ... that I ... did for him, and we packed the house, there was standing room only in that auditorium that evening ... And, as a matter of fact (lifts up one-sheet) this, this Harry's ... this is his last, last uh, um ... poster. And ... actually, it, it was made, designed for a ... souvenir for people to take home from that show. And if you notice, right up here in the corner, there's a blank space, that was left blank ... so Harry could autograph his name in there. And, uh, this is designed from an old newspaper article that appeared in the *Sanford Herald* ... that was Harry's old Dr. Jekyll

Weird Show that ... was playing at the ... a the Ritz Theater at the time. (Pause) So we used this, uh ... poster, as just something that people could take away from the show ... But, uh, I, I had some of his, uh ... he provided some ... uh, in-interesting old uh ... posters 'n everything ... we decorated the auditorium with ghosts, it was kind of a history lesson, too for the people that attended and on the front row, we had the little kids sitting there ... the stage was kinda small, you know, for what we were presenting, but I brought in two, uh ... uh, girl assistants, uh, one of them had worked with Harry ... back in the days when he was doing the two hour magic show, and uh ... from he, he actually went from sitting on that bucket fishing for his supper ... to a grand entrance that night. He, uh ... I, I gave him some good music, we, we opened the show with a lot of lights, and a lot of good music and he, he came in from the back of the theater, walked down through the aisles ... of the people, and they stood up, they clapped their hands, and he was, he was shakin' hands and he, I could see that he was really beaming ... and the thing about it is that ... here we've, we've gone ... full circle. He was out on the road for fifty years, he ended up destitute, sitting on a bucket, fishing for his supper, and even doing ... some magic tricks in local restaurants to earn ... lunch money! To going back on stage again, with all the glamor that goes with being a magician. With a ... packed house ... So I, I know he really, really enjoyed that. And, uh, I-I was trying to emcee the whole show and do the ... the, uh, music, as well as the lights and everything, and so there was always the concern that something would go wrong, but ... nothing went wrong, and everything ... came off, uh ... real, very well ... and uh, we wound that show up after about an hour and a half's performance, with him pulling out of a ... empty box ... or, that didn't have a bottom to it, you hold it up, look all the way through it ... he pulled out ... four blocks ... uh, four city blocks long ... scarves tied together. And the girls

went down through the audience, and back again, rolling theses scarves up, and they looked like they were coming outta nowhere. (Pause) The only problem with the scarves is that they were the same scarves Harry had used forty years before, so (laughs) some of them were not all that, you know, they were a little bit dingy, and some of them had some moth (laughs) holes (laughs) in 'em, so ... (sniffs) but, the people loved it, though, and uh, with the, the music and everything goin' on, um, the people left there that night ... yeah ... I would estimate we probably had 500 people, maybe ... a little bit less than that ... but they all left there knowing who Harry Wise was, it gave them an appreciation for his, uh, his history in show business and the fact the he w- he was from Sanford. So, it, it inspired a lot of people to find out a little bit more about him. (Pause) And, uh ... he uh ... (Pause) well, where are we at now? (Laughs)

[00:00:44.22]

Daisy: (Unintelligible)

Charlie: Did I, how much of that did I cover? (Pause) I got, I got one other little thing I can throw in there, too.

Daisy: All right.

[00:00:44.33]

Charlie: I'll have to ... tell you a little bit about Harry Wise when he decided he wanted to go on the road as a sideshow man ... and uh ... he took a break from doing his magic ... very, very short period of time ... but, uh ... he wanted a, a, a, a carnival sideshow. (Pause) So he had this fella ... that was uh, had been a, uh, his prom—phone man, as they call it in the business, they're the ones that work telephones, they call your house and try to sell you a ticket to a magic show. (Sniffs) His name was Milo Fontaine ... and, uh, he was a big man, he weighed ... probably around ... 4 or 500 pounds ... So Harry got this idea ... of ... why don't we have the World's Largest Magician? Put him under a tent and take him on the road with the carnivals? (Pause) So Harry got an old boat trailer and pulled it to the b-his backyard, and on that boat trailer, he, he f-, he made ... what they call in the business, "framing," a show ... he built a side show. Everything would fold out, had a canvas top and everything, and it was called "Big Milo, The World's Largest Magician," and he had two sideshow banners up, on the outside to attract people in and he, he put that show out ... he tried two different carnivals, he put it on the Cumberland Valley shows, and he travelled with them for a while ... and then he switched over to another ... show ... But he said, "Big Milo," which, uh, I think Harry said he, he billed him as, as weighing something like 800 pounds, it was twice as much, uh, than the guy really weighed ... but he said Big Milo was eatin' him outta house and home, the guy could eat two loaves of bread and ... few dozen eggs every (laughs) day for breakfast and (laughs) Harry couldn't keep up with feedin' Big Milo! Plus, he wouldn't ... get very good spots on the midway! They'd put him between the girlie show and the wrasslin' bears or somethin' like that, and he said, "Man, who's gonna go see

The World's Fattest Magician ... when you're trapped between the girlie show and uh, and the wrasslin' bears?" He says, "I never could get a good spot." So he didn't make very much money, uh, with his, with his side show, and, uh, he simply abandoned the sideshow someplace up in ... in the Carolinas or ... Tennessee ... just left all the ... equipment behind and him and Big Milo came back to central Florida, so ... that was ... Harry's short venture into the side show business on the carnival ... scene.

[00:00:47.13]

Charlie: Uh ... (Pause) Do you wanna ... do you want me to put his, his d-, his, uh, Allen Davis (laughs) Dr. Allen Davis (laughs) thing in there?
(Coughs) I can do that and then you can ...

Daisy: Yeah, sure—

Charlie: You can edit ... okay ... Another thing Harry did ... for a short period of time ... with a partner is he, he took, uh ... a show on the road that was called the ... *Secrets of Life* ... this was back during the time when anything of sexual content ... had to, to be accepted, had to be presented ... as something educational. (Pause) So, what he would do, is, he would rent a drive-in theater for the evening, and he would put this show on, Adults-Only, on the marquis, it said "Adults Only, You Must Be 21 to Come in to See This Show." *Secrets of Life*, birds and bees, that sort of thing ... (Pause) and ... Harry had obtained a film ... having to do with reproduction,

human reproduction, from ... uh ... the National Public Health, uh, Service ... one of them old black and white films, probably some kinda surplus film that he bought for nothin' ... and that was a film that he would show. And he had two little booklets that he would sell from car to car ... uh ... they were supposed to be ... very graphic, explicit ... and one was for the gentlemen and one was ... for the ladies. The only thing different about the two booklets is that the one for the men ... had a blue cover and the one for the ladies had a pink cover! He said that way he could sell more ... booklets ... Probably only ... four or five pages in, eh, worth of content in either one of 'em! So he would, he would show this movie on the screen ... and, uh, then they'd have a little break ... intermission ... and Harry would get on ... to the microphone and ... this was when ... you used to park at the drive-in, and you'd put the micro—uh, the uh ... speaker in your, your car window ... he would get on the speaker and he would announce that ... he was Dr. Allen Davis ... and he would go on about how you probably seen my articles and read them in ... *Look* magazine and ... *Life* magazine and ... he had a whole string of magazines, Harry had never been in any of those magazines ... nobody by the name of Dr. Allen Davis even existed, Harry Wise was Dr. Allen Davis ... but he would tell the people, he says, "Shortly, we're going to be going around to the cars to sell these little books." And he would ask the people if they wanted to buy a book, to turn on their parking lights ... and so, he would ... approach the cars with ... with their parking lights turned on, and he says, "You don't know how many times that somebody in that car ... would, would ... in the ... process of purchasing one of those ... little books ... would say somethin' like, 'Oh, Dr. Davis, I've read all of your articles in *Look* magazine!'" Harry said ... he just chuckled under his breath because he knew ... that not only was he not Allen Davis ... he had never been in any magazines! So he got a good chuckle

out of that, but he made money at it, too, he went all over Florida with his, uh, *Secrets of Life* show for a ... good 9 ... 10 months ...

[00:00:50.48]

Charlie: I guess you would call Harry ... he had, he had a, uh, you'd call him a con man, but he was a showman. I guess all showmen are con men ... to, to some extent. You gotta be, if you gonna be in the entertainment business, that's part of the promotion of it, and uh ... and, you know, uh, actors and people that perform on stage, they all have stage names and everything, sometimes they're not who you really think they are, and Harry was ... no different than them, he was probably just a little bit better than some of 'em. So ... you know, you could call him a con man, call him an entertainer, whatever, but I think it's all mixed together anyway.

[00:00:51.27]

Daisy: How do you want people to remember Harry?

Charlie: I—I think that ... you know if ... if it was up to me to ... suggest how to remember Harry Wise, I would say we should remember him as being ... a very versatile entertainer, uh, in a certain category of entertainment ... and also that long before ... all the magical ... theme parks came to town, in central Florida ... that we had a great entertainer that ... grew out of the central Florida area ... and blossomed some place ... in middle America ... 'cause he was all

over the country ... uh, he was, uh ... a great, uh, uh, stage performer in the ... old style theaters ... you don't even see very many of those theaters anymore, there are a few, there's the Athens Theater in, in DeLand, the Ritz theater in Sanford ... there's some that ... still cater to the performing arts ... but these were the great theaters, very classic theaters of the time, and Harry graced their stages many, many times during his ... life in show business, so I think that he should be remembered as one ... of ... our ... if not ... the ... top ... entertainer in central Florida's history, long before ... the ... style of entertainment that we have today, even came into existence ...

[00:00:53.07]

Daisy: This next question's sort of off-the-wall, um—

Charlie: Okay

Daisy: Did you experience anything unusual ... when Harry passed away? (Long Pause)

Charlie: Lemme see ... (Long Pause) I can't think of anything. Um, when, when Harry, when Harry died, uh, he was given uh, a magician's ... funeral. (Pause) They take the wand, they break the wand ... and they go through a little ritual and everything ... (Pause) And, uh ... there was, uh, a number of personalities, magicians, as well as, uh, other people that Harry had ... touched their lives in some way that ... attended his, his services ... uh ... I think, I think, you know, for

performers, there's a little bit of Harry Wise's spirit in all of us, uh ... any of us ... whether it's myself, as a producer, or whatever ... to uh ... other people I know that's in the business ...

Harry was a mentor. Uh, we, we got ... by knowing him, we got something ... out of ... him that we can use in the things that we do. Uh, so, in, in a sense, I guess Harry's spirit kinda ... lives in, in, all of us ... (Pause) Uh ... and I think anybody that would, would, uh ... either read about him ... or ... perhaps, go to the museum and see an exhibit there ... they would be inspired by, wow! This guy came from Sanford, you know, he's ... it's, there's a lot of color, a lot of flash there, there's a lot of history ... of ... of something most people don't even know about, especially ... with the influx of newcomers to uh, central Florida ... uh, that was what was happening with H-Harry Wise, he was getting pushed to the back, he was fading off into history, now, now he's brought back out into the, into the limelight, light, so, uh ... (Pause) I think we all ... can get something out of the fact that he, he walked the earth, he entertained and he did this and he did that, I think we-we're all inspired by that, because ... there's a lesson there, somewhere, for all of us, you know, for me it was, it's how to promote something, how to uh, to cater to, to an audience, uh, and he gave, he gave me a lot of, uh, tips on how he did things, and ... and, so I learned a lot from him, and so did a lot of other people.

[00:00:55.33]

Daisy: Thank you so much, this is great. Thank you so much for—

Charlie: Yeah, it's kinda hard tryin to figure out ... the chronology and what to say and what to bring in 'cause he, he did so many different things ... and you can have this one (gives me one-sheet poster), if you want it.

Daisy: Why thank you, thank you very much, um ... is there anything you wanted to add before I shut the camera off?

[00:00:56.33]

Charlie: No, I jot—I wanted to get his sideshow thing in there, and uh, the Dr. Allen Davis routine he did, and ... I wanted to cover every category of his, you know, what he performed in ... uh ... Oh yeah, you, you could get into his personality and all this stuff, uh ... one thing about Harry, he was, he was never, he was never a drinker, he was never a smoker, he was never, uh ... into drugs, or anything like that ... he, uh ... he kept things, very, very clean ... um, if anything, he wa ... he liked women, you know, that w-and I think that was probably part of his downfall, too, 'cause he ... almost every one of 'em took him to the bank! You know, so ... that's one reason why ... he was left so destitute in the end is because his wives and ... girlfriends all ... got ... their hands on his ... money ... and he, he could've made a ... few million dollars in his work, you know, if he had ... managed his ... his ... finances and things a little bit better than he did ... But the problem, he kept bringin' in some newcomer, just because she was purty ... and she got on in, and she started managing everything, so ... It don't take too long to go bust in a ... situation like that ... (Sniffs) And, but ... um ... he, he, uh ... um ... he, he, uh ... he had a ... a

fondness for animals, he used, uh ... dogs, and pigeons, and rabbits and stuff like that in his shows, which he took very good care of ... (Breathes) Well he was, uh ... he lived and breathed show business. You know e, even ... sitting on that bucket down there, you couldn't sit there and talk to him about fishing too long before that would turn into, "You know, when I was in Oklahoma on the such-and-such stage, we had this girl that came up and we did this, we did," You know? So it, he'd always turn it right back to, uh, showbiz, you'd go to a restaurant with him ... as soon as you walk through the door, somebody'd say, "Hey, Harry! Show this guy that trick you showed me!" You know? He was just known as the town magician. But, uh, even, even the ones that knew him as Harry Wise the town magician, many of 'em did not know that he ever left the city limits of Sanford! You know, they, they had no idea he ... he disappeared from Sanford and, and, they didn't ask you know, wh-where did he go? They didn't realize he was on the road, he was playin' theaters in Canada and out in California and all over the place ... and so ... there was a lotta local people ... that were ... unaware of ... his, you know, the extent of his showman, uh, uh career. So, uh, it was, not only newcomers, but people that knew him, saw him everyday when he was in town. But he was a ... he was quite a character.

[00:00:59.14]

Charlie: No two ways about it, he wanted me, shortly before he died, he wanted me to put together a wizard show ... for kids ... you know, 'cause he had that ... that beard and all that, and he looked like a wizard of some kind. And he, he wanted me to get a tent, and we were gonna go to these, uh, uh, festivals ... and, uh, we were gonna put on a ... wizard show ... and

he was gonna be the wizard, for the kids, you know, the pointed hat (laughs) and all this stuff, you know, like Merlin. And I said, “Harry,” I said, “I’m tired of being on the road, I was settled now and I’ve been with circuses and I’ve been with carnivals and I’ve been in the Army and ... “ I said, “I just wanna settle down ... do an occasional television show, something like that, write a few books.” And so I, I never did that, but, uh ... I always felt a little guilty ‘cause I thought maybe we coulda done one or two of those, but some of that stuff gets pretty expensive, with gas, you know, moving from place to place and everything ... but that, that came about after we did that big show, which tells me that ... that I, that I built a fire under him, by giving him that, that last great big hoorah, he said, “Wow! I gotta get back in this business,” you know? But we never, we never carried that one out, that was the only thing that we really never did ... You know, but everything else we did and it, and it came off good. (Pause) So I think he was very pleased, he’d be pleased with this show right here, I mean ... uh ... Harry’s still promoting himself, through me! (Laughs) I just hope somebody does that for me someday! (Laughs) Nah, he’s he got a, he’s got a ... he definitely has his ... place in history in, of Seminole County and, and in central Florida’s history. It’s, yeah, ‘cause he was Mr. Magic in Orlando ... and he, he played all the theaters in Orlando, he did all this stuff over there, so it’s not just that he came out of Seminole County, it was central Florida, you know, so ... (Sniffs) I’m sure he’s happy, he’s probably lookin’ down—he’s probably lookin’ down fussin’ at me! “What’re you tellin’ this?!” Y’know (Laughs)

[00:01:01.17]

Charlie: So, what else?

Daisy: (Pause) Um ... I think at this point...

Charlie: Do we, do we cover all this stuff?

Daisy: Yeah, yeah, we've covered ... yeah, uh ... what's your favorite ... memory ... about Harry?

Charlie: (Pause) My favorite memory about Harry ... (Pause) I—you know, I, we, um ... he upset me a few times, he, he was—tryin' to produce a show with Harry ... he, he was ... he was very ornery. (Pause) Uh ... he would always be fussin' and all that, 'specially in his, his ... later days, there ... uh ... mainly because he was disgusted with the way the entertainment business ... had changed, uh, with all the new computerization, technology, and all that ... and the fact that ... you couldn't promote a show ... like they did back when he ran his magic show, yeah, it was, that was, and then the other thing is that ... all this stuff that ... that he did on his show ... you wouldn't be able to do it today, it, it was just, uh, there's, uh, ordinances, there's fire codes, there's all that stuff ... insurance, and all that, that ... would prohibit you from doing what he used to do live onstage. Um ... but ... he was, he could be very ornery, and I think that this had built up inside of him, you know, uh ... he didn't, he had a lot to release from the inside, you

know, he, he was still a great entertainer ... it's just that he, he didn't know how to go about, how do I get myself at ... he was 70 years old and ... how do I get myself here, on stage again? How do I compete with ... with all these theme parks, all this other stuff that's goin' on ... television, and all that ... There was, there was really no way ... unless, uh ... somebody ... wanted to take the chance to ... to put him on TV or somethin' like that ... He was ... basically reduced to doing uh ... kid's birthday parties at best. (Pause) But Harry would steal your limelight, too, uh, there was, there was ... couple of times there where I was doing something and I was either doing a lecture ... or I was doing some ... some ... some of my weird stuff that I do ... and Harry would show up, and he would just ... somehow ... it was uncanny the way he did it ... before I knew it, he would be part of my show! Right there! Doing a rope trick or something, you know? And all of the sudden, he'd have my limelight, and I would be pushed to the wayside! (Pause) But ... because I knew him, knew the way he was, and everything ... he w- he was scrambling to get some, some light, somehow, you know? If, if I don't it the weird show, so I'll call mine the weird and wacky show," (Pause) But I had a, uh, we, we did a ... we had a magic show, and uh ... it, I was, uh ... a performer, Gary Lester, who is a magician ... we ... performed, uh ... uh, at places like the Daytona Arts, Arts and Sciences Museum, we, we produced the *Night of the Paranormal* up there for the past nine years. Uh ... but we, we've done a, a lot of, uh ... illusions on stage, him and I ... I, I played more the, the straight man, professor type, and, and he's doing the, the magic ...

You know ... and ... yeah, we called it *The Weird and Wacky Show* ... and, uh ... I, you know, a lot of that ... in fact I've, I used some of Harry's props ... that I, that he gave me ... in that show. So, and we did a ... I don't know how many ... of those shows that we, we, we've done, but

we've done probably, maybe ... who knows, 15 or somethin', I, I even took the show to, uh, Decatur, Illinois, played the old Lincoln Theater up there, which was an ol', old, uh ... vaudeville theater ... I took the show up there, we did, I did ... a routine of stickin' the swords through the woman in the box, and all that stuff ... and, uh ... so we took that show out ... out of the state ... and, uh, then in my, uh, I had a, I had a, I had a small side show, in which I had a, a belly dancer and a sword swallower, fireeater ... and I also used Harry Wise. In there. That, that was after we did the big ... magic show ... to commemorate his 50 years in entertainment ... I used Harry a couplea times in my side show ... so he got to perform there, too ... so that gave him a connection with the circus-like atmosphere ... in addition to that other show ... so, uh ... uh, we had a good time with that, and I think, I *know* he had a good time with it, because ... entertainers enjoy publicity, they have to have an audience. Harry ... had been starving for twenty years for an audience ... you know, going in to ... the, the restaurant ... on First Street in Sanford, and ... doing a little ... uh, rope trick ... doesn't cut it, not when you've been on the road and you were sawing women in half and all this stuff ... how does that compare to what you did?

So ... you need a lot bigger audience ... a lot bigger tricks ... a lot bigger illusions, and more light and all that, and ... and Harry got it, and ... of course, as he did that, he got into the newspapers more ... and, uh ... he's, uh, he's in several books now ... uh, they did a ... there is a documentary on, uh ... ghost shows ... I don't know whether they ever put it out, but they came to his house, they filmed him ... for a segment in that ... and what, whatever happened to that show, I don't know, they might have ... marketed it ... on DVD just strictly to magic shops, or somethin' ... but, he did get a segment with that, one thing he fussed about was that, "Well,

they don't wanna pay nothin'" and I tried to explain, I said, "Harry, in this day and age ... you gotta do a lot of free stuff ... for the PR." And, "Argh, I don't wanna do no for-free st-I wanna get PAID!" And, uh, I said, "Well, sometimes, you know, if y-if you get a chance to do a segment in a, in a little show ... that little show may be shown to a larger audience ... so you do that for your PR, it's free PR. "Argh, I'm not doin' nothin', no, no, they gotta pay ME, I want fifty bucks ... I gotta eat." You know, so ... he didn't like doin' free stuff, he wanted to get paid for doin' it ... but, uh ... but he didn't get paid for doin' that, uh, that big show that I produced for him ... he ... I—well, he, he did get paid in a sense that he got the glory of it, you know, but ... moneywise, he didn't get anything at all for that, but ... he was just ridin' on cloud 9 when we did, when we did that one, so ... he was very happy with that ... but, uh ... yeah he, he ... he's, uh, he's definitely part of the ... central Florida ... history, that's no ... doubt about that.

[00:01:11.04]

Daisy: Well thank you so much, this—more than covered ... everything I had in mind, and it's just ... so much fun to listen to you talk, anyway, you're a great storyteller (laughs), you know, it's ... just ... so much fun to hear—

Charlie: Well—

Daisy: A *writer* talk ... about things.

Charlie: Of course, you don't know how much of it's true.

Daisy: That's true, I—I was kinda takin' your word ...

Charlie: I could be exaggerating (laughs) ... I used to tell my audience, I said, "If I don't know somethin', I'll just make it up and keep goin'" (laughs). It's, uh ... But that, but that's show business ... but that's ... that's Harry, though. In other w-are you gonna, uh, um ... How you gonna do your, your, video, you goin' to, to overlay some graphics ... in there, and ...

Daisy: Yeah, I, I'll probably—

Charlie: Use some o' this as voiceover, type? Yeah ...

Daisy: Archival, voiceover ...

Charlie: Yeah ... mmm hmmm ...

[00:01:11.50]

Daisy: I don't know if ... do you know if there's anyone in the area who *looks* anything like Harry, 'cause ... that might be interesting for like, a reenactment, or ...

Charlie: Yeah, it would be, uh ... Gary Lester over in, uh ... Port Orange. (Pause) Um ... he's a filmmaker, too, by the way ... *real good* ... very, very good. Um, he's ... Gary's about 24 ... he's a magician, he's the one I was tellin' you about, we did shows together ... uh ... (Pause) I'm tryin, see I'm tryin' to visualize what Gary looks like versus what Harry did ... you might be able to pull it off, in fact, Gary has some o' Harry's, uh ... uh ... bigger tricks ... when, when Harry ... when they was auctioning off, uh, everything outta Harry's house, the Lesters went there and got a lot of his stuff ... so they've got some of his good stuff ... I think they ended up with the guillotine ... which was fallin' apart, so they didn't give too much ... and, um ... what I got is, I got mostly paper stuff, I got some of his wands, and all that ... I got a set of ... glassware that was his mother's. Uh ... it's vintage stuff, it's the old, uh ... Depression-era ... glass ... so I got that ... and, uh ... See I think Lyn Ashe, Lyn Ashe lives out in, uh ... Arizona now, he was the, uh, executor of Harry's ... estate ... Harry has a ... granddaughter someplace, I think she's up in ... in Jacksonville, as a matter of fact her, his granddaughter ... called me one night ... she had not known that her grandfather had done all of the things that he had done. So that's what I'm saying is that ... people that had even *knew* him ... locally ... even *kinfolks* in this case ... had not known about what he did ... across the country ... 'cause when he left the area ... what he was doing was not publicized in Sanford. You know, and ... he would come back periodically ... and then would go out again, see, he'd go out with the circus or somethin', he'd be up the country someplace, and ... uh ... somebody might ask, "While where's Harry at?" "Oh, he's out of town." You know, that's all they knew ... so that's why, it's why I wanted to, to do an exhibit for him, and I wanted to do the book for him, is, uh ... is to present his history and all the stuff that he did and that book is actually written by *him*. If you read it, it's, it's his words, I'm sitting

in there with a tape recorder, you know and ... recording ... what he has to say ... so, uh, and e—if you notice in the back of the book, um ... you, you got some of his poems, a lot of people don't know he wrote about unicorns and all that ... and then there's a ... I'm tryin' to think if, uh ... yeah, I'll show you somethin' in a minute ... um ... there ... if you look at the bottom of his posters ... down in here someplace ... you see that his production company is ... usually in small letters, Scorpini Productions, or Scorpini dash tasbem? And then he used some other things, but tasbem, T-A-S-B-E-M i-is used many times in his ... stuff, and of course ... you know what that means? (Daisy nods) What does it mean?

Daisy: There's a sucker born every minute. (laughs)

Charlie: (Laughs) Yeah (laughs) Harry told me, he said, "Don't you tell anybody that until, uh ... I'm dead." And, uh, I think about (laughs), well, he wuddn't dead when I ... printed it first time, but, uh ... he came up with that ... 'cause he ... he really *felt* that, you know, people say PT Barnum said that, but ... PT Barnum did *not* say that, that was coined by somebody else. But, uh ... but Harry believed in that ... and, uh ... and I guess a lot of magicians *would*. Um ... Harry did not believe in the paranormal. You know, you couldn't talk ghosts, or anything like that, y- "Arr, that's a bunch o' nonsense ..." But he did believe that you could make ... people believe ... anything ... if it's presented ... in the proper context. Which would, made him a great con man. You know, 'cause that's exactly what con men do. Which in turn makes him a great performer, you know, a great showman. So, uh ... he was ... you know, if I was gonna be a con

man, I'd probably ... have Harry teach me ... 'cause he knew how to m-manipulate the mind.

You know, he was good about that ... All right, so what else?

Daisy: Um ... well that, that's all the questions I got ... um ... I guess if we could ... maybe get some pictures now, of you with the stuff ... and then scan things ... I don't wanna take up too much of your time ... I'm gonna go ahead and stop this ...

Gary Lester

[00:00:00.00]

Daisy: Alright, how did you and Harry meet?

Gary: Well, um, I was introduced to Harry, uh by Charlie Carson. Uh, I went to an event that Charlie was having at the, uh, Sanford Museum and, uh, he was doing a sideshow thing, very cool, and he had this magician there and the guy looked like a, a wizard, you know, very funny and, you know, doing these amazing tricks and it was ... Harry Wise. And, so after his show was done I told him how much I enjoyed it and Charlie introduced the two of us and I explained how I was, uh, getting into magic and, you know, wanted to be a magician and so he shared with me um, a technique that he used, um, with his tricks, which was one of my favorite, The Zombie Ball. Um, and how to hold your, um, cape or your, um, handkerchief when you're doing a trick so that you can spin around and people can see the front and the back of the illusion and still not know how it's done so ... very cool thing and that was like my first introduction to Harry. Very cool.

[00:00:01.00]

Daisy: Um, how would you describe Harry to someone who never met him?

Gary: I would say Harry was very eccentric. Uh, that would probably be the best way to explain, uh, Harry. Um, I didn't know Harry as well as maybe some of his other friends did, um, but from what I, I knew of Harry from meeting him, he was a very, um, interesting person you know he was, he was nice and he always had a lot of ideas that he wanted to share and ... things like that. And, um, I got to know a little bit more about Harry after he passed, um, I was, I was able to go into his home and, um, they were getting rid of all of his magic tricks and I was able to get quite a few of them ... but just looking around his house, I mean, magic was his life ... and you could tell that he was a constant entertainer. Uh, anybody you talked to would say the same about him. Was ... really into ... just doing his magic and uh ... Making people smile.

[00:00:02.00]

Daisy: What is your favorite memory of Harry?

Gary: My favorite memory of Harry, I would have to say, would be that first time that I met him because ... I got to see somebody who, uh, was a professional, uh, at what he did. And the way he interacted with the crowd, and people, um, and, and, and the reaction that they had on their faces from you know, um, viewing his, his show and, and the, the entertainment, or the enjoyment they got from his performance. Um, you know it's, it's one thing, to, to talk and meet with a person, but it's another thing to see them, you know, actually perform their craft, and magic was definitely Harry's craft. He was, he was definitely I'd say an artist at that.

[00:00:03.00]

Daisy: How would you like people to remember Harry?

Gary: Um, as ... as that, you know, mysterious magician slash wizard, and, I mean, you know, like I said, I didn't get to know Harry as much as I would have like to, or as much as his friends did, but from what I did, um, know of him, I think, um, if he were to be remembered it would be for that Mr. Magic, you know, and he, had the TV show and all that kinda stuff. Um, you know, but he's, he's the entertainer, he's, um, part of, you know, that uh, that ... thing that we all grow up with, you know, that, uh, great imagination and, uh, an endless sense of wonder and, and uh, wanting to spread joy. Uh, I think that would probably be something that I would, I would think people ... would want.

[00:00:03.30]

Daisy: Did you experience anything ... unusual after Harry passed away?

Gary: Mmm, like in what way?

Daisy: Um ... like paranormal, just ... out of the ordinary ...

Gary: Um ... I couldn't say that I really did. Um ... I mean, there's a feeling that you get especially like, uh, um, when you're going through somebody's house that might've passed, and, um, Harry's house was definitely a different kind of house. Um, and ... I don't know, I guess you kinda get that feeling of, of what ... you know, maybe that type of leftover sense of being or person in that house, you know um, I always think of, you know, like when you're, when you're going through stuff, I remember one time I did a documentary of a girl that had passed away from Reye's Syndrome and I got to go through her personal possessions like with Harry's stuff ... and the feeling that you get from that and, you know, thinking that at one point this person was holding this, you know ... like when I hold Harry's magic tricks, you know, I feel like there's that little piece of him that's there ... you know, um, but I mean it's, it's kind of hard to say like in particular, like any kind of particular feeling, but you kind of have a sense that that person might still be there, or that a piece of them is still with those things or in that house. Um, I could, I could say that probably I did, I did at the time when I was going through there, looking through there get that, you know that kind of feeling that somebody's there with you, you know ... but, maybe in like a different way that, you know, he's, he's passing this on to somebody else and, uh ...

[00:00:05.30]

Daisy: Is there anything you would like to add?

Gary: Um, I would say, uh ... the contributions that Harry made, um, not only to, uh, me becoming better at what I do, um, but what he contributed as far as entertainment to others is a piece of Harry that's gonna go on forever. And, I know that, um, future generations, when they look back at some of the things that he's left behind or whenever they watch, uh, um ... my show and they see these tricks, um, that's a part of Harry that's continuing on, and, he's still gonna be entertaining people for years and years to come, even when I'm gone and somebody else has the same tricks that I got from Harry, Harry's gonna keep going.

[00:00:06.00]

Daisy: Um, something that this project is gonna explore is just the kind of passing on, the lineage of how magicians ... it focuses on Harry, but just how they'll pass on to other magicians, I mean—

Gary: Right.

Daisy: What's that *like*? To have a magician ... pass on a trick to you?

Gary: Well, that's a big thing, and, um ... it's something that I'm, I'm starting to become more aware of, uh, there's a lot of things, especially when we went to his, uh, passing um, he was with the, uh I'm not, uh, I'll probably mess this up, but, like the Magicians' Society, and uh, the Magicians' Society had a whole little thing that they did for him, the breaking of the wand, and

stuff like that, but, um, I, I think that it's one of those things, you know, it's like, uh, family heirlooms, you know, it's, it's something that you have this one magician who's really great at what they do, and they find something and that next person comes along and they wanna share with them and pass it on so that ... it doesn't die with, with them ... it does, it's not gonna stop at one point ... and nobody's gonna be able to enjoy that ever again ... and I know that a lot of the tricks that I inherited from Harry, he got from uh, magicians that he mentored under, you know, uh people that were his, um, teachers. Uh, so to say. Um ... so I know that maybe some of the tricks that I had actually came from somebody else. Uh, before they came from uh, Harry. So, but, I mean that's, that's a huge part of it, uh, and you, you see it all over the place, and I ha-, one of my best friends is the one that got me started in doing magic, and ... he gave me ... his tricks. When he was finished with them. So then I could start doing ... my shows, and developing my own skills and techniques.

Daisy: Well, thank you very much, that's actually all the questions I had for now, probably the ... voiceover part, where we have you looking at—

Gary: Cool.

Daisy: The footage will probably take longer, that we'll do (unintelligible)

Gary: Awesome.

Daisy: But thank you so much!

Gary: You're welcome.

[00:00:08.00]

Daisy: Oh! What do you want your title to say for the ... interview?

Gary: Oh, as far as, like my name?

Daisy: Yeah, and like ... I don't know, like ... filmmaker ...

Gary: Oh, sure, yeah ... You could put, like Gary Lester, filmmaker slash magician. That's fine.

Daisy: Okay.

Gary: Cool.

Daisy: Alrighty, well thank you very much for ... I'll get this all out ... you unplugged here.

Gary: Sure.

Brendan and Anna McWilliams – Part One

[00:00:17.12]

Daisy: Okay, how long did you guys know Harry?

[00:00:21.03]

Brendan: Uh ... a little over four years, I guess, basically, from uh, we knew Harry from, we met Harry in June of, uh, 2000--what did I just say?

[00:00:31.25]

Anna: 5

Brendan: 2005. And, uh, he passed away in uh, October--

Anna: No--

Brendan: November of 2009. So ... I can't do that math, but yeah, under 5 years.

[00:00:49.16]

Daisy: Can you tell us about the day that you met Harry?

Brendan: Well, uh, we met Harry--we kind of met Harry twice. The first time we were going to meet Harry, uh, he--they invited him out and, uh, he was not feeling well the first time, so we all gathered in front of his house and he had a, screened porch, which he blanketed off--you couldn't see him, but he was looking at us through the blankets and basically yelling at us to go away, he wasn't up for it today, so ... We met Harry just by voice, it was the house of the wizard, it was all blanketed off and overgrown and kinda freaky and he started yelling at us to go away, so, that was technically our first impression of Harry, but we actually liked him from that point on.

[00:01:31.18]

Brendan: Just based on what we had heard on Harry from our friend, who introduced us, um, the technical first time we met Harry--was that one of the Sanford Summits?

Anna: Yeah.

Brendan: Was, uh, they call it—

Ryan: Gimme one, sorry—

Brendan: Oh, that's fine

[BREAK]

[00:01:50.23]

Daisy: Okay, I'm gonna ask you again, uh, can you tell us about the day that you met Harry?

Brendan: Okay, uh ... well, uh ... our, our technical first meeting of Harry, uh, he was, uh, he was feeling ... poorly that day, so he stayed home and, uh, wouldn't come out, uh, our friend Will Moriarty, who, uh, technically introduced, he introduced all of us, he'd been talking about Harry for a while and wanted to meet him, so ... we, uh ... met up out in front of Harry's house and he wasn't coming out, so he, he told us he wasn't feeling well, but we didn't actually get to see him, he kinda yelled at us through the blankets hanging over his screen porch, um, but, uh you could tell even then, even feeling badly, this big booming voice, he just, we could hear there was, there was a lot to him, there was a lot of character even just in that little bit of ... frustration he was feeling that evening ...

[00:02:44.08]

Brendan: Uh, technically the first time we actually met him on proper terms was the, what we called the Sanford Summit, was organized by Will Moriarty, and, uh, a bunch of friends, bunch of

creative types ... we had some authors and some artists and ... whatever from all over Central Florida ... all kind of meet up at a restaurant in Sanford and ... Harry came out for that one ... and uh ... just owned the room. Like he always did. Just ... big guy, big white beard, big booming voice ... lots of jokes, lots of just ... just ready for any one coming at him from any direction and just ... always ready to deal with the room, and ... What else, uh ... I don't know.

[00:03:26.21]

Daisy: Um, when you say that he "owned the room," and that he was ready to "deal with the room" um ... can, can you explain that a little bit?

Brendan: Uh, he, he was a stage personality and I believe he was ... there was a stage under his feet no matter where he was standing. So he just, uh ... if he was sitting in a little quiet diner somewhere, he would, he would crack jokes with the waitress in a way that, you know, you could, the whole room could hear him ... he had big theatrical motions, very big theatrical facial expressions and, um, just ... you know, we would see people from other tables, even if Harry wasn't trying to get there attention, just the look of it. He had a long white beard, long white hair, he was a big guy, uh, and people would look at him across the restaurant and we'd have strangers wander up and ask him, "Are you the wizard of Central Florida?" and you know, he was very proud to be the wizard, and he looked like the wizard ... we'd go shopping in a store, strangers would ask him, you know, "Are you the wizard?" There was no question, "I certainly am," you

know, so ... that ... y'know ... he definitely ... anyone else in the room had to do a little bit of effort to ... you know, get attention if Harry was on.

[00:04:39.01]

Daisy: What were your first impressions of Harry?

Brendan: You go.

Anna: I thought he was just ... a very interesting-looking person, I loved his voice, I just ... I loved the way he moved, he just ... his hands always moved like he was trying to do some kind of magic spell on you ... um ...

Ryan: My first impressions are—

Anna: My first impressions—

Ryan: My first impressions were—

Anna: Sorry. Now I'll have to think about it again.

Daisy: I'm sorry, okay. Anna, what were your first impressions of Harry?

Anna: My first impressions of Harry were just he was very interesting-looking person, I loved the way he moved, his hands were always kind of coming toward you like he was casting a spell on you. I loved his voice and um, for me, I love anyone who can tell a good story and Harry definitely had good stories ... he could remember all the details ... I, you know I can barely even remember all the stuff that happened yesterday but, he would remember what he was doing, who he was with, the day, the year, the time of day and, it was just ... he was just an interesting person to talk to.

[00:05:56.03]

Daisy: Brendan, what were your first impressions of Harry?

Brendan: Uh, my first impression of Harry uh, I, I definitely felt ... very early on, this man had a lot of adventures, has a lot of stories to tell, um ... I personally always had kind of a fondness for ... people from the old days of showbiz, I mean, Harry was proud to have kind seen vaudeville in its final days and everything and that ... that kind of person who had to market themselves and just pack their stuff into a car and do all their business over payphones, calling the next town ahead, and at most one or two people put up posters at one town ahead. I knew ... you know, just from little things he would say that he had that kind of background and I knew I wanted to learn a lot more about him, and I just felt ... very strongly impression he would ... we would be friends. He just ... had a very ... extremely likeable and approachable style to him and ... we even found out later ... I believe everybody who knew him felt that he was their best friend and that they

were his best friend, even people who didn't know each other after the fact ... which was kind of interesting. He just had that way about him ... of making you feel like ... you were the best person he knew. And he gave that to everybody. You know ... From the beginning, you found that, for sure.

[00:07:10.11]

Daisy: Now, Anna, you had mentioned that um, that he told the best stories ... is there any particular story that Harry liked to tell that you guys ... remember?

Anna: It, the stories that Harry would tell were ... just different every time. He would ... it, it didn't really go in chronological order, we spent so much time with him and he would just see something on the side of the road and it would remind him of a time he painted that house with his father or who used to live there ... we would drive through Sanford and he would point at houses and say, "Oh, when um, when I was 7 years old, so-and-so lived there and this is what we would do and this is the place that I broke my leg on a bike ..." It was, it was just different stories every time.

[00:08:01.26]

Daisy: What places did Harry like to visit?

Anna: Harry liked to visit everywhere. He would—

Brendan: Food places.

Anna: Yes—

Brendan: He did love the food places.

Anna: He loved food places, we would show up at his house and he would have a list and ... from the last time that we'd see him, he would just jot down all the different places he would want to see. He would pull this ... folded piece of paper from his pocket, with all these handwritten notes and say, I want to look in on The Purple Door, which was ... it was like a New Age shop, crystals, and unicorns, of course. Um, he wanted to go to Stacy's Buffet ... oh wow ...

Brendan: Yeah.

Anna: Um, Green Springs, of course, um ... just all kinds of adventures. He would hear about a place or remember a place and just ... say "Let's go."

[00:08:56.03]

Daisy: What places did you guys visit with Harry?

Brendan: Um, most heavily, around the Sanford area, we uh, we'd wander out somewhat toward the coast from time-to-time, but uh, De Leon Springs, DeLand, and uh, you know ... that area. He uh, you know, being that he ... was ... I think he was born in Sanford, but, uh, he, he lived virtually his entire life in Sanford when he hadn't been on the road and ... like she was saying ... it was like driving around with a record needle, every thing he would see, he would have a different story and a different association with ... you know ... like, he remembered how he painted that house with his father, he remembered all these little specific moments and he would just ... uh ... he liked going to uh ... you know, we would go to Lake Helen, he would remember as a kid going to a carnival on uh, one park we'd drive by ... he'd tell us all about it ... he just remembered everything and, um ... So he liked revisiting old haunts and tellings us what they had been like and he remembered when he was a kid, he always loved going to the ... he called it the Haunted Orange Packing Plant. It was, uh, Bob White uh, Citrus Packing Plant and ... was it, uh—

Anna: It's close to De Leon Springs.

Brendan: De Leon Springs and uh ... just, just overgrown and abandoned, but we'd stand there outside the fence and look over at it. He would tell us he could remember as a kid ... you know, seeing all the activity and everything riding by it and ... um, he loved uh let's see ... Green Springs, he had to go to everytime. He loved that. Um ...

Anna: He liked to visit um, of course "Unicorn Country."

Brendan: Pierson.

Anna: Pierson, Florida.

Brendan: Around the fern farm, just the way the light hit, you know he'd, he told us for years he would go and just pull up into those and even, even when we would be hanging out with him, you know, just a few days earlier, he would have gone out by himself just ... drive his car up one of those roads and park the car and just ... watch for unicorns and that was, you know ... he, he did that ... for as long as he could and, uh, I just think that's amazing about him, but he loved taking us, you know, just the fact, we still talk about it now, that you know, we would pull up to his house, have the wizard get into the truck and say, "Today we're going to Unicorn Country," you know and we'd go to lunch and we'd go somewhere else, and he'd take us out to ... look for unicorns at his favorite spot ...

Anna: He liked to drive around Lake Monroe, is it Lake Monroe, in Sanford? He liked to drive around the big lake in Sanford and he would tell a story about how on Sunday mornings it would be just him and his mom ... they would drive around the back road and just appreciate all that native Florida ... trees and just the quiet time, just the two of them and ... sometimes he would get really sad when he would drive around that park, cause he would miss his mom so much, but ... he would ... he definitely would point out, oh "So-and-so used to live here and this person um ... used to pick him up, we would go all these places ..." It was, it was just an adventure every time you got in the car with him.

[00:12:09.17]

Daisy: Were there places, and which places were they, uh, that you guys wanted to visit with Harry, but didn't get to?

Brendan: That, uh, that pancake restaurant that you made your own pancakes ...

Anna: Yeah, he really wanted to take us to, um, I think it's called The Mill restaurant at De Leon Springs? But ... we were never able to go there with him.

Brendan: For the most part, I know, uh ... he had stuff up in St. Augustine he wanted us to come out and see and we never ... quite got to make that trip. Um ... just, you know ... it was a bit far for ... and you know, uh ... at a certain point didn't want to travel that much. You know.

Anna: And he did not like driving on the interstate.

Brendan: No. He would, he absolutely wouldn't—

Anna: And he refused. So ...

Brendan: Something that could have taken you 5 minutes on 4, he would've taken you down 50 miles of back roads to get there just because ... partly ... to him, I-4 was still ... I don't know what

year it was built, but to him it was still the new intruder, and he remembered the roads that he'd taken as a kid and ... you were gonna get there that way and that was it. Which, you know, was fine, and I mean, with Harry, you didn't want to rush somewhere, you wanted to get the whole story along the way. Of things. But, you know, there were times that you needed to get somewhere in a hurry, you know, he, it wasn't ... like the only time we got him onto 4 was uh, when I went to pick him up and bring him back here to the house. Which was, no other way possible, in that, in that particular case ... he tolerated it then, but he wasn't happy on 4.

[00:13:41.08]

Daisy: What are some of your favorite Harryisms?

Brendan: Oh, Harryisms ... Uh ... we still refer to "This is a different dimension, isn't it" uh ... uh ... that he would say when you were looking at ... just ... something unique and strange ... one of a kind ... uh ... he would call someone a bore and a chore if he'd had enough of 'em ... he pretty much told em that to their face, which was ... charming in its way, but you have to apologize to em after he'd walk away. Uh ... Oh, I know there's more of em, I can't even think of now ...

Anna: Um, the guy walking across the street ...

Brendan: Oh, there was an old man uh, shuffled across the pedestrian walkway in front of our truck and Harry just wanted him and went "Now that is an old cat." You know ... just something

about the way he said it ... it was really ... we stuck with that one. I know he had others. They come to us at the right moments, which ... of course, now we're forgetting 'em. We'll probably have em pop into our head in a while. Yeah.

Daisy: We can come back to that. Um.

[00:14:47.21]

Daisy: What did you guys do during your visits with Harry?

Brendan: Uh, lunch was always obligatory, uh, that was usually the first run. Uh ... and uh ...

Anna: Start over-

Brendan: Yep. Uh ... Our visits with Harry would pretty much always start out with lunch, uh, it was an obligation that would never be overlooked. Um ... The Purple--he, it got to a point where there were certain haunts that he just kind of wanted to hit everytime. Well we'll do a few new things, but, uh ... Stacy's Buffet, The Purple Door, Green Springs ... those had to be checked off the list ... he would usually get a bit of business done. He'd have to swing by the post office, uh ... he loved thrift stores, we'd always end up in the Goodwill and ... you know, perusing, you know, two or three big thrift stores ... um ... just any kind of store that sold, like, weird old ... furniture or anything like that he'd, he was very happy to uh walk through. Uh ... downtown

DeLand ... cause he had friends of the stores there and there was a big candy store that we always visited ... he was just a kid in a candy store every time we went ... he loved it, uh ... Halloween stores. Uh, when the season'd come around and he'd hit the uh, just those big discount Halloween stores'd show up every year and he was just thrilled. He'd walk around just ... "If they'd had these places when I was a kid, I'd--" You know, just ... doesn't believe the stuff, so ... uh ... Can you think of any others?

[00:16:23.03]

Daisy: How we doing, are we--do we need to take a 12-minute break?

Ryan: Yeah.

[PAUSE--rest of the clip is blank.]

Brendan and Anna McWilliams – Part Two

[00:00:09.21]

Daisy: You had sort of, pretty much addressed this with the last question, but um, could you walk us through a typical visit with Harry?

Brendan: Uh ... a typical visit with Harry would start ... we'd, uh, pull up to his house ... um ... we almost never went in ... uh, he would ... come bounding down the steps from his kitchen and make sure the door was locked and uh, he'd, he'd hop in the truck and ... he always had a list in his pocket ... actually, he had a bunch of jumbles of paper in his pocket and he'd get em out and ... he had a little checklist and he would start right out saying "Today we're going to uh ..." You know, uh lunch, always, uh, the start, uh ... Stacy's Buffet, more than anyplace else ... Oy, uh ... lotta other places though, he'd he would like to go ... um ... Green Springs was pretty much every time after the first time we went to that, we had, we would go back to that every time ... uh ... The Purple Door ... he liked. He liked shopping in the store, but he also, uh, had a thing for Gretchen, who owned The Purple Door and she was very sweet and very kind to Harry and he ... wanted to visit her every time. Um ... and, and you know, some various ... after that, he would say, you know, "We'll look around for some things ... I think there's some thrift stores we can check in on ..." So he had his kind of set haunts and then there'd be a few ... you know, little bit of room to kind of just drive around and look at things and he'd tell us what we were looking at and reminisce about ... what ... his memories of those places over the years.

[00:01:42.20]

Daisy: Can you explain the Harryism "It's a different dimension?" Like, what do you think that meant?

Brendan: "It's a different dimension ..." Harry would say that uh ... I think Harry was bestowing a high honor on something when he would say that ... and uh ... He would never just say it ... There would always be a couple minutes of quiet before he'd say it and it just meant that we are, we are looking at something ... you're not gonna get to see often or ... you know ... uh ... that was, that was ... he didn't say that about many things ... if he said it, it, it was really standing out to him and he just kind of branded that moment so it was, it was very cool thing and ... we ... we say it from time-to-time by ourselves about something, in particular we think that he would really appreciate ... and, uh ... yeah, just because we've never heard anyone else every say that ... it's about hearing him say it in that voice was ... was really a cool thing.

[00:02:37.02]

Daisy: Um, is the light okay, I know it shifted.

Ryan: It's still fine. Yeah.[00:02:41.13]

Daisy: Um, was there ... do you remember anything in particular that he referred to as being ... a different dimension?

Brendan: Uh, he used the "It's a different dimension" I believe, the first time, at uh, Green Springs ... and uh, you know he could tell it was just ... kind of ... really getting to him ... he was just looking at the color of the water and it was just so quiet and you know ... heard a few birds sing and ... that's the first time I remember him saying it ... um ...

Anna: I remember him saying "It's a different dimension" when we were riding the little Christmas train

Brendan: Yes.

Anna: In Lake Helen, he said it over and over again that night.

Brendan: Yes. And we knew he was really happy that night. Cause he said it a lot.

Anna: And ...

Brendan: Did he say it—

Anna: Definitely he said it in Pierson.

Brendan: Pierson.

Brendan: Those are the only specifics I remember. He didn't say it very often.

[00:03:36.05]

Daisy: Can you tell us about some of your fondest memories of Harry?

Brendan: Um ... I think my fondest memory ... uh, I think both of our fondest memory is uh, the night that we ... all did the Christmas train in Lake Helen uh ... it was, uh ... just uh, it was very simple thing, it was just a big, very tourist, you know super-basic ... hop on this little train and ride through the neighborhoods and watch the Christmas lights and ... Harry was just ... just like a ten year-old, just ... like long white beard, he was just so happy and so thrilled and ... you know afterwards we got a ... little hot chocolate and hot dog and he just couldn't have been happier and ... You know, even the photos that we printed up and gave him of that night, he had them, he would show them to us again and again and he just ... he, he really loved that night. It was ... one of the happiest things I've ever seen him doing and I think that's one of our favorite memories of him. Uh ... For me, personally, I think one of my favorites, too, is something that I promised myself I was going to get him to do early on as we were getting to know each other, I wanted him to talk me through one of his ghost shows, and uh, there was one hot muggy evening, sittin' out in front of his house, uh, he had some folding chairs out there for us and we just ... we sat out there in the front yard and I remember the mosquitoes were just eating us to death, but I didn't

care ... and he got out a few of his props ... I think he got out the rubber snake that night, didn't he? And uh ... he stood there and he, he talked us through the ... just piece-by-piece what, what that show would be and it was as close to having one put on for us as I think we could have had, and just knowing that he had been ... you know ... he was very proud to say he was America's Last Ghostmaster because they were shuttin' down those theaters behind him after he would do the shows ... so it felt like we were getting one nice little private encore right there in front of his house that night. That's one of my personal favorite memories ...

[00:05:28.28]

Daisy: Uh, can you guys explain to our viewers what a ghostmaster was and what they did?

Brendan: Uh, ghostmasters, and I am not an expert or magic historian, so, this will be corrected by better educated people than myself, but, uh ... ghostmasters uh ... in the 60s through the 70s, mainly, uh, toured the country with uh ... they would ... they were magicians who had come up with a dark version of their acts that they would perform on like Friday and Saturday night matinees typically for the high school kids. Uh ... typically it was a package deal with one or two horror films and they would do ... you know, in between shows there would be a stage in front of the ... the movie screen and they would have a magic show set up that would kind of consume the whole theater ... uh, they'd usually hire local kids to kind of help em out and they'd have guys in gorilla costumes running around the aisles and ... people with fur on fishing poles that they'd lower in ... they would black outs where they would kill all of the lights ... were a very popular thing, so you could, you know, do crazy things in the dark, squirt people with water and have

your characters running around brushing things on the backs of peoples' heads and ... uh ... lots of glow-in-the-dark skeletons painted on muslin that they'd hoist up into the air and giant glowing spiders. Harry, one of his favorites, he had a big uh, glowing spider painted on black muslin ... I don't believe ... I have ... I don't know if he still had it at the end. If he did, it had been folded in a case for so long, I don't know if we could've even salvaged it, but uh ... He was very proud of having made that in his backyard. And uh ... that was, a typical ghostmaster show was just a very um ... kind of, it ... as much funny, you know there was a lot of kinda just dark, silly comedy to the thing ... but uh ... just, just to get the kids screaming and ... you know, uh ... Harry was very proud that he had one, one version of the show that he would end storming the stage as Frankenstein, and he would slam a metal chair down onto a metal plate that he laid on the stage. And it would scare everyone in the theater to run out the back doors. Uh, he told a story at one point that he'd had a ... a girlfriend that he had warned to not be standing in the lobby at a certain moment, because he knew that this particular crowd was gonna be ... you know ... just a, just an extra jumpy, lively crowd, he felt that from earlier in the show. And uh, when he slammed that chair, she hadn't listened to him and she just got mowed down by a couple hundred high school kids just running out the back door of the theater. And that was ... you know, you kind of intentionally cleared the theater just by scaring the heck out of everybody and making em run for their lives and ... and that uh ... that was, you know ... ghost show was like a magic show just intentionally kind of attacking the crowd a little bit and having some fun with em. There were a handful of magicians who did that and uh ... Harry ... he took a lot of pride in being, like he said, America's Last Ghostmaster, because he, I mean he had performed with you know, kind of on the same circuit, I think uh, like Philip Morris and a few of the other big uh ... magicians of the

day ... um ... But, uh, Harry in particular was, was doing some of the last of the shows like, literally those theaters were being closed down and bulldozed behind him, and he'd be having a dinner with the couple who owned the theater and it would just ... be kind of a bittersweet dinner and they'd thank him and you know, have a big giant meal and say, this building won't be here in a week and, you know, we've had to sell out and move on ... So the, the venues that hosted the ghostmasters just went away and ... you know, so Harry ... you know ... was among the last or the last of the ghostmasters.

[00:09:09.25]

Ryan: We're good.

Daisy: Okay. Um ... How would you describe Harry to us?

Brendan: Ah ... The first ... Harry ... the first thing I think anyone would notice about Harry uh ... was uh ... just, just the beard, the long white hair ... he was uh ... 6 feet and change tall and a big booming voice and ... sharp blue eyes and just had a very, had a very strong stage presence which, whether you were on a stage or not, uh, that ... I think that's the first thing anyone would describe about Harry without really knowing him and as you got to know him, just, uh, just big in every way. A very big personality, um, just really read people well and uh ... just liked to play with, liked to play with strangers in a way, just you know, kind of, there was a waitress who was kind of in a grouchy mood or something ... just flirt with her and joke with her and just ... just ...

there was no one he was afraid to approach ... um ... he just ... like I said, he just pretty much performing at all times and just wanted to keep everybody happy and laughing at all times wherever he was. Um ... I'd say that's what stood out most to me, I think you know, somebody meeting Harry would have gotten all those impressions ...

[00:10:44.29]

Daisy: Can you tell us how Green Springs became green?

Brendan: You wanna tell it?

Anna: Yes, I can. So we have, we made up the legend of how Green Springs became green um ... we were standing ... one of our many times with Harry, just standing over the water, looking down and ... and he said, "I, I wonder how the springs became green." And, I don't know, it just came to me all the sudden and I said it's from when the unicorns come down to get a drink of water and when the gold in their horn touches the water, um, the blue and the gold become green. And ... he just stood there, with his mouth open, mesmerized, just staring at me, like I'd said the strangest thing in the world and um ... he just ... he loved it and his eyes teared up and ... I don't know. He made me tell the story every time.

Brendan: Yeah.

[00:11:54.28]

Daisy: Why do you think Harry like unicorns? Oh, do you want to stop? Why do you think Harry liked unicorns?

Anna: I think Harry liked unicorns because they were so innocent and pure and he was such a child at heart and I think it just ... it just ... made him remember ... just being childlike all the time and ... just believing in something ... I don't know ... I like unicorns, too.

Brendan: I, I think, yeah, I think for, for Harry, like she said, I think that unicorn kinda represented um ... I'm not going to become skeptical, I'm not going to become cynical, at long as I ... have it in me to go and look for unicorns I haven't become this jaded person and uh, in a, you know ... it, I remember saying about Harry, I thought like, kinda the most magical thing to me about him was the fact that he was still a big, wide-eyed kid, into his 70s and having come from not just showbiz, but an entire life in, you know, showbiz that makes modern showbiz just look very cushy and comfy as far as just, just warming the, walking the bricks his whole life and I, you know he had to deal with some absolute snakes you know, along the way, but the fact that he never got cynical or angry ... he would just expected the best out of people and I think, I kinda think his, like, hunting for unicorns was like a part of the ... just ... I'm gonna be a happy kid and as long as I believe in unicorns, and he did ... uh, that he was never gonna become just ... bitter or angry ... uh, I think that was kinda his ... a part of his platform.

[CAMERA BREAK]

Brendan and Anna McWilliams – Part Three

[00:00:14.04]

Daisy: Can you describe the time you guys saw a unicorn with Harry?

Anna: The time that we saw a unicorn with Harry was one of the best days that we had had with Harry. We started the day off, we stopped in at Stacy's, of course, and then Purple Door and from there we went to the Haunted Packing Plant, walked around and then ... he said, today, well, he started the day by saying we were gonna go to Unicorn Country, so we were anticipating this all day long ... We left the Haunted Packing Plant, we headed down toward Pierson, Florida ... we didn't know where he was taking us. It was ... backwoods and, um, we drove around and ... there were all ferns on the side of each road and these cute little fire hydrants, teeny tiny ones this big, really skinny, and he was so focused on the fire hydrants, all excited and we pulled over and ... the three of us were just staring out the window, and looking at this little shaft of sunlight and ... we were just staring ... and it was probably about 10 minutes, no one was saying a word ... it was so quiet and then we just saw ... a flash of white ... and it looked like, like a unicorn's turning around and just moving a little and ... I don't know, I think staring, three people staring and hoping to see a unicorn so hard, I think made it happen. And we really, all three of us ... believed that we saw one that day.

Brendan: I mean, in context, you had a wizard, self-proclaimed, and everyone else believes him to be a wizard, get in your vehicle and say "We're going to Unicorn Country," explain to you

how you're going to see them, and then we sat there waited and watched and, you know, at a certain point just ... you know, something shows up, I think it's just, you know, just in the context of it, you, we were definitely taken there ...

Anna: It was a perfectly still day and ... just movement like that, it looked like the swish of a tail and ... was a unicorn.

[00:02:27.01]

Daisy: When, when you said that Harry said this, this is how you're going to see it, like, what, how did he describe it?

Brendan: Well, he, he just, he just said, you know, don't, I think he would basically say, "Don't expect, just, just sit and watch and wait." That was very important to him, put down the windows, shut off the car, no noise, no anything and we're just going to sit and watch. It was like a safari. And we pulled off, just, it was just the fern farms and it's just completely, you know, shadowy, sort of a glade, and you just those beautiful shafts of sunlight, I think it had been cloudy—

Anna: Yes.

Brendan: All day, until we got there, and that's when it's just that, you know that kind of, all the sudden there's just unexpected patches of sun everywhere and uh ... We just, we sat, probably a good 20 minutes and just ... watched and waited and ... you know ... just ... there was a lot of shifting light, a lot of just, it was a very magical-looking place and ... with a very magical person and ... you now ... we definitely saw something.

[00:03:31.21]

Daisy: Did Harry have special nicknames for you guys?

Brendan: Oh my. I don't know if I had a nickname. I think he expended all his nicknamin' energy on you.

Anna: Yes. Definitely I had um, nicknames from Harry ... Princess Annaconda, Princess Serpent Appendage ...

Brendan: You need to explain that one, of course.

Anna: Um, we were ... Harry liked pulling over to the side and looking um, at little, little coves where he could go fishing and he pulled over one day, we were walking around and he said "Oh, I would expect to see, like a water moccasin around this area, and I told him the story about how when I was about 9 years old I was in the creek and a snake came up to me, wrapped around my

leg and then ... just ran off really fast and so, from then on, he gave me a nickname related to snake legs ... He called me the Princess, and he'd say "Give the Princess my love" when he'd get off the phone—

Brendan: Yeah.

Anna: With Brendan.

Brendan: Princess Snake Legs, uh, there were various versions of that ... he wrote us a card at one point that said uh, Anna the Princess of the Serpent Appendage, it was just very long, wordy title for her, that was ever-evolving name for her ...

[00:05:00.06]

Daisy: What were your favorite things about Harry?

Brendan: I--I'd say my favorite thing about Harry was uh, uh ... probably just his, his childlike nature, I mean, he was ... he was always upbeat, uh there were some times I know when he wasn't feeling well that he ... he didn't ... like I say, it's kind of the whole, like ready to be onstage at any time, he was always happy, always upbeat, he always gave people around him like his happiest and best energy ... Um ... you know, that, that to me was probably my favorite thing

about him, but, you know, there was so much to just love about him, just his whole character and all his stories ...

Anna: My favorite thing about Harry was definitely his stories ... it was just being with him, just, if he was sitting on the couch with us right now, it would be the best adventure that you ever had, just listening to him tell stories about anything that came to mind.

[00:06:06.00]

Daisy: What drew you guys to Harry?

Brendan: Uh ... I was drawn to Harry uh, by ... just, uh, I had been hearing stories about him from another storytelling friend of ours, Will Moriarty, who, who introduced all of us ... uh, he had told us about Harry and Harry's background and I knew at that point that was somebody I'd, I would like to meet and you know, definitely talk to and ... learn more about, and uh, just, just our few early encounters with Harry, there was definite chemistry ... you know ... uh ... you'd hear little bits of stories and know there was a lot more that you definitely would want to just sit down with him and just let him go and that ... you know, he ... when he got to telling the stories of his background, and all the stuff, he'd seen, you, you'd just ... uh, you were immediately just enchanted with it, uh ... I think I was definitely drawn in by that.

Anna: For me, Brendan, has so many just strange various friends that I didn't really pay attention a lot to stories of Harry, but the first time I met him, I just thought he was so charming and so interesting and I just ... it immediately clicked for me that uh, you know, the person that I wanted to know.

[00:07:28.06]

Anna: How is the sound doing--is it picking up the um—

Daisy: Um, when you were talking, I couldn't hear it, but when he was talking, I could, was it a lawn mower?

Anna: Yeah, it's down, they're edging—

Ryan: One of your neighbors is goin' at it with a—

Anna: Like a edger.

Ryan: I mean, there's nothing we can do about it ...

[CAMERA BREAK]

Brendan and Anna McWilliams – Part Four

[00:00:17.21]

Daisy: Did you experience anything unusual after Harry passed away?

Brendan: Uh ... well ... the uh ... I should ... uh, when Harry passed away, I guess I, I should lead in a little bit. Harry had visited us a few months before he passed away and uh ... one of our cats in particular he kinda bonded with he called it, you know, he said, "That is a wizard's cat"--the black cat followed him around the whole time and they became friends immediately. Uh ... the night that Harry passed away, um ...right around midnight, we were both in bed and uh, one of his friends called us to say that, that Harry was, uh, passing in the hospital and uh ... the cat is who came and got, like, the cat was kind of looking at the answering machine and kind of like, getting us and we—

Anna: Yeah, we—

Brendan: Woke us up—

Anna: We, we slept through the phone call, and didn't hear the answering machine, but "the Wizard's Cat" was standing by the answering machine, started crashing around and he came in to the bedroom and was meowing and meowing and we woke up.

Brendan: Yeah ... he made a lot of noise, got us up and we came out and, and the machine was beeping with a message, and ... you know we, we knew at that point that Harry was ... cause he'd been going down pretty quickly in the last, you know, few days leading up to that so ... I was kind of waiting ... and his birthday had just gone by uh ... that was one day after his birthday. Uh ... Interesting that you know, one of his friends even pointed out immediately that he passed away right about midnight, just about perfectly, which Doctor Midnight was one of his stage names, uh, so ... it, it was always ... the Midnight Ghost Show, and he used the term "midnight" in a bunch of his stuff, so ... that ... that little fact was kind of interesting one ... uh ...

Anna: And the strange part is our um ... the batteries in our fire alarm and also in our desktop computer both like--the, the fire alarm started beeping and the battery, the internal battery of the computer just died. At midnight. It was stuck on midnight on that computer for ...

Brendan: Couple months.

Anna: A couple months. We couldn't change the time at all.

Brendan: I believe Will--didn't Will have a clock—

Anna: Will, Will, our friend Will also had a clock that died and his friend, Gary, um, Gary Gordon, Harry's friend, um, was out on a date and his car battery died around midnight.

Brendan: Harry's own car, which we had--he had made a point that it, his car stayed at his house while he was at the hospital, but Harry asked if whoever would stop by his house would take a minute to start the car and just run it a little bit or drive it around the block, so we knew his car was running, even the day before he died. Uh ... we tested it, but, but people were checking on his car all the time, and uh ... literally like a day or two after he was dead, we went out to check the car ... it was stone dead. So somewhere around that time, his own car died, too. And we had to change out the battery and do a bunch of work on it to get it going again.

Anna: The other strange thing that happened after Harry died, we were at his house, um, we had picked up his friend from California, who was um, the executor of his will, and we were in the house um, going through everything, securing the house, and this beautiful white cat came walking up and walked right up the stairs into the house and just started walking around looking up, just looking at all of us. And someone said, "Oh, did Harry have a cat?" And he did not, I mean, he didn't let pets in his house.

Brendan: He didn't let animals in there, he never mentioned a pet, and he would have. He would have told us if he were taking care of a pet, with all his hospital visits. He'd add that.

Anna: And then we'd gone out to the truck and there was a cat just sitting in the passenger side where Harry would always sit. The cat was just there, looking out the window, like "Where're we going?" And, you know we were all petting the cat and then no one ever saw it again after that day. So ... I thought that that was just a very strange experience.

Brendan: I, I like to think that Harry gave me one last little creepy magic trick. Uh, and, and I could explain it even after it happened, but, uh ... uh ... I would be locking up his house while we were doing all of the clearing everything out. All of his windows had been boarded up, so it was just ... a cave ... you could only get in and out of the house through one door and I know I was the last person going into the house. And he had just a huge collection of unicorns and music boxes and little ceramic you know, just ... tchotchkes ... millions of them. And, uh ... I went into one room that we had just broken the paint on the door and opened it that day. Like, that room had not experienced oxygen in I don't know how long and ... It had had mattresses over the door and everything uh, and there were a whole bunch of unicorns on shelves in there, a bunch of stacked up furniture. Um ... I went through the house ... there was no power, we were running uh extension cords from the house next door to have any lights at all. So, there was no power, no electric--you know, no electricity of any kind, I had a flashlight ... as I went into that last room, as I walked past the shelf where the music boxes were ... one of the unicorn music boxes started playing. And, uh ... I was alone in the house ... the sun had set ... it was probably 11 o'clock, something at night ... I did what any red-blooded man would do and ran out of the room ... uh, but ... I got to thinking about it like I, I have to figure this one out ... I, I got a, I just gotta see and, just, you know, even if it's Harry, there's nothing to be afraid of. It's Harry. I went back into the room and it did another just like, two or three notes and I started noticing the floor ... was elevated, historical house, you know ... the floor was flexing, and it was a shelf that the unicorn music box was wound the entire top, and it had been against the wall. So as it had wound down, it still had a little bit of spring left in it, but it stopped against the wall, so when I walked on the floor, I flexed the floor, the shelf leaned out from the wall and just got that last handful of notes

going, just when I passed ... just ... it was just a physics game, but I like to think it was one more, one more little magic trick to kinda ... just remind me that he was still gonna be around to kind of mess with me for a bit longer.

[00:06:46.28]

Daisy: Why do you think Harry liked Halloween so much?

Brendan: Oh ... Harry loved Halloween, uh ... just, I think it just partly the ... his, his ghostmaster background he, he uh ... I think even back as a kid, he just had really fond memories of the classic monster movies. Uh, he had played Frankenstein for a bunch of little promotional, like, radio things and so on ... as like a teenager ... you know, he dressed as Frankenstein ... uh, he had ... Frankenstein he really associated with just being a big guy and I, I know he loved when he had dressed in that costume to scare people. He would work that into his act. Um ... but all of the classic monster movies just were always really close to his heart ... he just had, he just ... um ... when Halloween came around, he just ... I mean, all year was Halloween for him, so of course as it got closer, he, he just was reminded of Art Litka's house and sit there just ... just gazing at the little miniature set there with all the little Halloween Village and that was you know, Harry would just get lost in that thing for hours, he could have sat there and ... just ... you could've left him alone and he wouldn't care ... Um ... He loved everything about Halloween and and I ... you know, among ... almost equal to the amount of unicorns in his house was the amount of little ceramic pumpkins and little vampires and little ... little magicians with, you know, little rabbit,

you know always ... it was ... a cross between magicians and Halloween stuff, and I think a lot of magicians love Halloween, just ... kind of their holiday.

[00:08:30.25]

Daisy: Is there anything that you didn't get to tell Harry that you would like to tell him now?

Brendan: I feel pretty good about the things that I had expressed to Harry, even toward the end. Um ... we were both really open with Harry and, uh, he knew we loved him, uh ... his, his last ... his last--he would, we always said we loved each other at the end of every phone call uh, you know I ... I he ... he thought of us as ... not really his kids, I don't know, just ... just uh ... I'm kinda proud to think that I, I feel like Harry knew our affection for him, even up to the end. Uh, the last thing I ever said to, you know, just uh, it was so important to him that all of his bills were paid um ... his insurance, all of that and, and ... the last thing we could do for him, on his birthday, basically, we went out, we we brought him his mail from his house, in the hospital, and uh, he he ... we, we made errands just to make sure that insurance and tags and all of that stuff were taken care of ... And, uh ... he, so when I called him, uh, the next ... uh, we, we made those errands the next day after his birthday, when I called him that night, uh, he didn't have much to say and he was ... he was in a lot of pain, so it was a much shorter call. Um, so ... I just, I just said, "We love you, Harry," and he said, "I know." Uh, and every single phone call I had ever had with Harry, the last thing he would say, 'cause I'd say, "Good night, Harry," you know and he'd say, "So long for now." Uh, the very last thing he said to me was "So long." And that was

the only time he, so I, I think he knew at that point that he, he wasn't ... gonna see the next day, but ... uh ... I think we both feel we had pretty decent closure with Harry. We, we gave him as much of ourselves as we could. We were crazy about him and we, we helped him out as much as we possibly could. Uh ... and if we saw him again, I think we'd just tell him we love him and miss him.

Daisy: Will this be okay, do you need a minute?

Anna: I need a minute.

Brendan: I was okay til I looked at you.

[CAMERA BREAK]

Brendan and Anna McWilliams – Part Five

[00:00:19.10]

Daisy: If you could spend one more day with Harry, what would you guys do?

Anna: If I could spend one more day with Harry, I would probably just do the same things that we always did. We would go to lunch, Green Springs, I would like to try seeing another unicorn. Just spend the day doing whatever he would want to.

Brendan: If I could spend any more time with Harry, I would make sure he was well-fed. That was always a big deal to him. Um ... but yeah, yeah I'd, I'd, his ... his classic haunts, I think if he was given the choice between anything, he would just like to see all his favorite places, just that one more time.

[00:01:01.22]

Daisy: When we had, uh, turned the camera off, Anna, you had mentioned ... a ... a conversation that you had with Harry, uh, would you mind tell--telling us about that conversation?

Anna: Yes, uh ... a couple of days before, um, Harry passed, um ... he had called here, he was talking to Brendan and he, he said he wanted to talk to me, so we spent a few minutes talking and he said, "Uh, you know, I really don't think I'm gonna make it through the night, I really think

this is it," and I was trying to lighten up his spirit, 'cause, you know, he, he talked about more ... more serious things with Brendan, but we always kinda kept it light. Um, when the two of us talked. And, um, I said, "Come on, Harry, don't die before your birthday, that's just crass! You know, don't you hate to see obituaries when you're like, 'Oh, if he would've just held on a few more days, he would have made it to his birthday,'" and he's like, "Okay, all right, well, I'll try to hold on for my birthday, because the last thing I wanna be is crass." And he did. He made it—

Brendan: He did.

Anna: One day past. Just to be that showman and put—

Brendan: Just—

Anna: That extra flair.

Brendan: Yep. One full day, at, I even remember at one point that he was hurt, and we was like "I, I'm holdin' on," he goes ... and he, he was in a lot of pain which made it a strong statement, he was like, "I just don't want to be crass." He held onto that.

[00:02:27.01]

Daisy: How would you like Harry to be remembered, if it, if it were up to you? How would you like Harry to be remembered?

Brendan: I would ... like to see Harry remembered uh ... as just a truly big-hearted magician, uh ... He was ... magic was so much a part of his life, I mean, he called himself a showman, uh ... I know how important it was to him and, and he would even say, you know, uh, he would say, "I'm a washed-out, wore out old showman," you know he'd, he'd say that, but he was performing uh, just a couple weeks before he died, he did three shows on one very hot day for very happy crowds and, you know ... not many performers can say that, into, you know, their later years, uh ...

Anna: And he'd actually had shows booked the week that he went into the hospital, he had to cancel those, but ... um, I think that that's an amazing career if, up until your last days, you're still sought after.

Brendan: Yeah, I, I would want Harry remembered as a, a very hard-working showman who never gave up and who never gave up ... just being happy. Which, you know, that's ... an easy thing to lose in showbiz and uh, he, he never did, in, in any way. He did not grow bitter or cynical or weary in the slightest, he was ready to do a show, you know, he would have been

happy to just open up a case and hop up on a stage ... right up to the end. He never wanted to hang it up.

[00:04:05.01]

Daisy: How has knowing Harry affected you.

Brendan: Uh ... Knowing Harry has affected me, I definitely feel uh ... I feel ... everyone that you love and lose, I, I think there should be some piece that you, you know, some kind of action that you kind of try to start to incorporate into your life. Just, just a little something ... take on a piece of 'em. And, and Harry, it was very valuable to me to, to try to ... be a little braver about just going out and ... meeting people and getting business for myself, cause that was always, a lot of his stories were just about ... just charging into a new town where nobody knew him, shaking hands, hanging up posters, making friends and ... by that night, having people working for him in a show ... uh ... and, uh ... I, I think I've tried to kind of bring that into, to what I do, uh ... and going so far as the company that I'm kind of bringing together at this point that builds props for haunted houses and magic shows and everything is called Darkvale Studios, in honor of him ... And, uh ... You know I feel like ... I honestly feel like he kind of ... waves things along. I've, I've lucked out just kind of meeting magicians and having them ... introduce me to other magicians and sort of ... feels like the business is kind of been self-generating ever since I kinda put his name on it. It seems to have kinda taken on a little bit of extra life, so I kind of, I kinda of feel like ... that's like I got a little piece of him kinda following me.

Anna: For me, I um ... I just mostly feel, I don't know, I just miss him a lot, but, if ... I'm so neurotic sometimes and really just, like, too high-energy and I think sometimes I forget to stop and just look and I definitely do that more after Harry, I just stop and, and look around and ... maybe I'll have like a unicorn in my bamboo or, you know, just ... just looking around and ... and ... taking that time to try to look for magic in everything. And I just try to do, like, little tributes to Harry where I can. In the hospital there was um, some paintings of natural Florida scenes and a couple of the pictures he really, really loved, so much, that, um ... I actually called the hospital to get the um, the name of the artist and I built um, a cafeteria um, at my company and I put all those same pictures all over the cafeteria, so whenever I go in there I just ... I think of Harry and ... I don't know ... I'm kind of losing it, so I'm sorry, my voice is like really crackly, I might have to redo that, but ... Um ... I don't know ... I just really miss him.

Daisy: Did you need a minute?

Anna: Yeah. I'm sorry.

Brendan and Anna McWilliams – Part Six

[Troubleshooting sound issue]

[00:01:37.24]

Daisy: Can you tell us about the time you fixed Harry's guillotine and presented it to him?

Brendan: Ah, yes. Harry had a, uh, night club guillotine that had been built in, uh, I believe the 40s ... and had passed through the hands of at least ... three magicians I think, before he got it ... uh ... when, when he brought it to me, uh, it had already been uh, "fixed" by a couple, at least one cabinet carpenter, who had done his best work, but was a cabinet carpenter and had just driven big bolts through it ... and you could ... it didn't work for the magic trick. Uh, so ... uh, I, I basically had to kind of replace several parts of it, uh, when I presented it to him, uh, just trying to appeal to his sense of showmanship, I set it up in his driveway and threw a cloth over it before I went and knocked on his door and ... he came out and I unveiled it and he was very happy with it, but uh ... it had been given a new paint job and kind of re-engineered the insides of it a little bit ... um ... I, he was very happy with it, it unfortunately never made it into uh, any of his last performances, but, uh ... you know he, he was very happy with it all the same and had it proudly displayed in his home there toward the end we still, we have it in our dining room now.

[00:02:59.28]

Daisy: Can you tell me about the time that you had to jack up Harry's house? From the foundation?

Brendan: Yeah, Harry's house uh ... in, in historic downtown Sanford had, had a quite a slump to it ... and, uh ... he told me there was a technique for getting it lifted up and uh ... I guess the way had done it over the years and the way he had hired some kid to do it the last few times was to crawl under the house, eh, which was just big enough, literally, when they call it a crawlspace, that's, you know ... and there were gas pipe lines and everything, cause it was underneath the kitchen ... and I guess his technique was to push up as hard as you could to kind of brace that truss up and ... he had a bunch of bricks and blocks and he'd stack them, which you're just counting on your own push-ups so the house had continued to just kind of slump more and more with the years and ... so, uh ... without his permission, he had asked me to crawl under the house and do the push-up thing, and uh ... I told, cause he, his plan was to stand in the house and tell me when the floor was where he wanted it, so since he didn't see what I was doing, I opened up the back of my truck and got my tire jack, threw a board under the house and just jacked up the house. There was a bunch of creaking wood and ... when I started hearing the gas line creak, I kinda laid off a little bit, but, uh ... he uh ... he was very excited by that, cause I guess the floor had never moved up that much before, and he says, "How are you doin' that? How are you doin' that?" And the whole house was like, kind of re-straightening which it had spent years becoming a Tim Burton sculpture so it kind of ... wasn't too happy to be pushed back out of square too

much, but ... uh ... yeah. Jacked up with a truck jack and he was so excited with that idea that, uh, which I'm just lazy, I didn't think it was any particular stroke of genius, but he uh, he was very happy with that and ... acted like it was another magic trick, I think ...

[00:04:54.01]

Daisy: Can you describe what it was like to go through Harry's things after he passed ...

Brendan: Ah ... Going through Harry's things after he passed ... first of all, uh, Harry had, had really limited uh, people in his house, including us, uh, toward the end there were just a couple of times we managed to come in and he'd shown us a few things. Uh ... Harry was ... was quite a collector, uh ... he had just, just mountains of uh ... memorabilia and old newspaper clippings and old magic posters. Uh ... it was a ... a ... a wide mix of emotions cause you realize that you were looking at some beautiful like, not incredibly well-preserved, but, uh ... just pieces of history, magic history and ... you know, stacks of old magic magazines uh, in the back of his house he had what was called The Magic Den, and it had been a, uh, just where he kept his ... his tricks ... and, uh ... some ... just weird little lighting fixtures and ... just all kinds of strange eccentric little things on shelves collecting dust ... um ... I had been in his house a few times uh, like I say, right before he passed, he had asked me as a favor to him uh, cause he was looking concerned about people breaking in ... that I board up all the windows to his house. So I'd already been in to do that, take care of that, uh, he had set up some booby traps, just in case someone had broken in ... I had to undo the booby traps before I boarded up the windows ... Um ... that's uh, the one room

that I, no one could get into, I didn't bother boarding those windows because he'd ... kind of sealed those off ... we didn't get into that room til after he died ... The house only had ... I think ... what, six or seven rooms? Uh ... no hallways ... It was like, uh ... a historic build, where it was just ... just kind of six rooms just lined up next to each other ... um ... but ... you know, of course ... some kind of heartbreaking stuff, just seeing, you know, stuff you knew he was crazy about, and you're trying to make your decisions it's ... you know, it's ... not really worth anything, it's ... hard to just throw it in the dumpster, but ... you know, things weren't all that well-preserved in some cases, and you know, we ... it ... it ... like with anything, having strangers come in and pick through stuff and decide what's valuable and what isn't ... that's ... you know, that is painful, of course. Uh, but ... uh ... fortunately, I had some very good friends who, uh, who came along and helped ... it was uh ... it was ... a lot of stuff to move. Harry, like I say, he, he'd collected a lot of things over the years and ... uh ... we had to open up some spaces in the house that had not seen activity in ... easily a decade ... And uh ... it was very exciting, it was ... there were some moments where it was creepy and ... you know, very, very cool ... just amazing stuff to see, um ... but, uh, yeah, he kept basically every stick of furniture he'd ever owned his whole life was somewhere in that house and uh ... it wasn't a huge house, but he had a lot of stuff in it.

Anna: For me, I just thought it was very sad ... well, any time someone dies, just having to have someone come through your house, but especially because Harry was so private with his belongings, um ... we had to try to raise the money to cover the cost of his funeral um ... and so ... the executor of his will made the decision to open up the house and do kind, a yard sale to try to raise some of that money and ... I just didn't like having all the strangers walking through the house and ... and looking over things and ... the other side of that, it was kind of cool how many

people came just to kind of gawk at The Wizard's House and ... I thought that was really um ... a really cool thing. I had ... the part that made me really sad was ... going through um ... there was a bin and we had brought him all of the birthday cards cause I mean, it's his 75th birthday and he had probably gotten 30 or 40 cards from people, all over the world, and he had only opened ours and Art's cards, and he had left all the rest of them unopened, so that was pretty hard.

Brendan: Yeah, of course, there's always that ... that bag of their belongings that, you know, is always ... you never ... you never put on clothes and think, "These are the ones that are gonna be handed to somebody in a plastic bag," you know ... 48 hours from now ... but that ... he ... you had those things, of course, which were ... that's painful every time. But, uh ... he, he had such unique stuff and I think part of his, his hermit nature there toward the end, uh ... some of the people who came to see the house ... even though I don't think he'd ever said anything to imply this, I think several people had decided that he had some secret treasure which ... was kind of cool, a little bit sad, because he didn't have huge amounts of money at the end ... uh ... there, you know we were stretching a little bit to cover those costs, but there were people, I think, who felt that ... they might find some secret panel in the house or something, which ... you know ... I, my two friends and I had been doing some work, you know we'd, we'd been working on Harry's house you know, while he was alive, too, just trying to do some fix-up stuff, I'd been in various nooks working on roof leaks and everything, you know in the year leading up to that, so I knew there were no ... there were no secrets to that house ... uh, but ... uh ... I thought it was kind of interesting that even, even after he passed, there was kind of adventure tales going on around his belongings while people were looking for treasures that weren't there.

[00:10:31.23]

Daisy: Can you describe the, you mentioned that he had booby traps--in his house, can you describe them?

Brendan: It ... the ... calling them booby traps, that he had set up in the windows, that might be a little bit too elaborate term, but he had, uh ... he had stacked uh, metal chairs and uh ... just kind of precariously stacked items, uh ... in case ... if anyone tried to break in there would just be a very loud crash and I think he had tried to set up a couple chain reaction things, I noticed ... he had told me they were for generating noise, in at least two cases there were things that if you started to move them, some large things would fall on anything at that window which ... you know ... would be good to bring up to the guy who's about to board up your windows, cause you asked him to, but ... uh ... Harry's sense of humor was sometimes bigger than mine. But, uh ... yeah, he had a couple of slightly dangerous traps, but for the most part it was ... noise ... generating things ... cause he was feeling that somebody would break it while he was there in the middle of the night, and he had a gun and, you know ... and so ... so he thought no one would be able to sneak in, but, that was his big deal was if they got in a window, they'd make a lot of noise.

[00:11:40.13]

Daisy: Why, why do you think he was afraid that someone would break into his house?

Brendan: Uh ... I, I think he, he was becoming such a hermit there toward the end, um ... I think he was just ... uh ... no one in that neighborhood was particularly suspicious, in my feeling, people were very sweet ... as, as we were clearing the house and everything, they were coming over and helping us out and everything. His neighbors ... and I think he was on good terms with his immediate neighbors ... he was on good terms with his neighbors, but there did seem to be a, just ... I don't know if it was just a little bit of a paranoia on his part, um ... I, I don't believe the threat, that, that he imagined--I don't want to call him paranoid, but I think he felt, you know he just ... I don't know if he'd been watching a little too much news or this or that, but he felt like there was gonna be a siege on his house at some point and I ... I think he felt that the value of some of the things he had might have been you know, things that he was very sentimentally attached to, I think he thought may have a lot of money value as well, but I think it was more a lot of sentiment stuff, cause he did have a lot of memorabilia, but it wasn't the kind of thing that someone would break in and steal, you know, to hawk for drug money, you know ... magicians' signatures and autographs are worth a lot to rare enough people, you're not gonna you know, I don't, I don't think he was in danger he thought, but ... I, I like ... I think it was partly just ... his feeling that, you know, this creaky old wizard's house should have some ... some protection built into it, I think was his, you know, I think ... he always kind of existed a little bit in that uh ... that

fantastical realm, too, I think he kind of wanted to, to guard his house with some ... some tricks that would perform themselves if anyone pulled anything.

[00:13:32.22]

Daisy: How would you describe his house? What was it like? To go to Harry's house, like, even when he was still alive?

Brendan: When he was alive, uh, it, was, it was a very rare treat that you would get to go into his house, um, for the most part, uh ... Harry would meet you outside the house and we would always, we'd go somewhere else so ... I didn't get to experience much of his house, although, when he did finally open the house up a little bit and let us come in, of course it was just ... just you know ... really tried to take things in ... uh ... he had uh ... he'd hung up a lot of blankets over the windows he, his privacy and you know, he'd, he'd built himself several little kind of stations that uh, the house didn't, it was a very old house, it had been built, I think like, the 20s ...

Anna: I think so ...

Brendan: Uh, possibly even earlier than that. And he'd had it his whole life, he'd grown up in it, um ... but it didn't have uh, really good air conditioning, it didn't, I don't think it had ... it had no air conditioning, I think it had a couple of wall units, and, uh ... practically no heat, so he had set up some, you know, kind of stations that, for when it was cold, he built kind of a canopy bed out

of blankets and uh ... you know he'd ... he had built a lot of ... kind of ... homemade constructions to just sort of make himself some little comfortable places to sit and read or sit on the porch and just be surrounded with his memorabilia and he loved being surrounded with his stuff ... stacks of movies and old posters and wherever he was in the house, he would be able to look around and just have shelves of his little ceramic figurines, I remember the first time he brought us up on the porch, he just had ... just hundreds of little figurines on the porch, just practically like ... he'd look at the world almost through the shelves of figurines and, and he had the blankets and stuff, just kinda, you know ... to keep the wind out and all, but ... uh ... you know ... kinda dimly lit, it ... what you would, if you were making a movie about an old wizard's house, you would kind of want that dimly lit, you know, kinda dusty and ... lots of ... just mysterious things back in the shadows, uh ...

Anna: Yeah, there was a very narrow path through all the rooms. I mean, probably this wide, everywhere, and, and stuff was just stacked all the way up, but he knew where everything was. He would go into his living room didn't have any furniture in it, it was just stacks of memorabilia and he would say, "Oh, this magazine, lemme get it," and he would go down a couple feet into the stack and pull it out and he had it for you and ... um, I did like, you know, gifts that we had given him, he would say, "Oh," you know, "Here's what you gave me and I put it in this room, so when I'm in the bed I can see it and it makes me smile," or, "I put that in my TV watching room, so I can look over and, and see it and ..." The first time we went into the Magic Den with him, I just ... I ... I was blown away by it, you could barely move through the room, but just ... hundreds of props and he remembered the stories about where he bought it or who gave it to him and ...

just ... all kinds of tricks that I'd, you know you see in really old movies and ... there he has it ...
and ... is showing you how to use it ... I know I really enjoyed his house.

[CAMERA BREAK]

Brendan and Anna McWilliams – Part Seven

[00:00:20.08]

Daisy: What things did you, what things of Harry's did you keep, and why?

Anna: Mostly the things that we kept from Harry's house were either things that we had given him and had had, you know, special meaning to us, um, we also kept a lot of um ... photos that he had printed up of ... of all of our adventures together um ... Toward the end, he had given us a couple of um ... of ... little figurines, and so we kept some other items similar to that ... um, some books that he, you know, stories--Brendan and Harry liked some of the same authors and ... and Harry had bought some of those collections when we were together, so ... um ... what other things?

Brendan: There were a few things I remember, that when I opened up that, that room that had not been opened in forever, as I was going through with a flashlight, in the back corner, um, you might want to get a shot of it in a bit, that little green Fu dog there in the corner, with lit up red eyes, he was under a, a box in the back corner, I lifted it off, he was looking at me and something just instantly, that's, that's probably the one thing in the house that really, that went immediately into my truck. I think it was just, you know, we were selling a bunch of stuff off, you know, the whole, the couple things to be spoken for had already been spoken for, so it was kinda like, you know and ... uh ... Harry had said, you know, "Please help yourself," it, he was getting ready, you know, when he knew he was getting ready to pass away, uh ... but, uh ... mostly it was just like

she says, just certain books and, you know, a couple just things that had been special to us specifically ... you know, from our adventures and everything and we've, a couple of things that we had given him just, you know, we have 'em now that, you know, were little keepsakes we'd given him uh, we ... we had gone to Dublin, uh, I think the last year he was alive and we came back, we bought him a four-leaf clover and he said that was the first thing anyone had ever brought him, like, from an international gift, and he put that like proudly up by his bed and uh ... you know ... he said ... anything I knew the stories of, I'd try to get those into the hands of people that ... cause, cause Harry ... Harry had known the story of every single thing he had and just ... to a freaky level of knowing what year he'd gotten it, who he'd given it to him, what their story was, everything. Um ... So things that I knew ... if we knew, still knew those people and we could try to get the things off to them, but just as well we kept ... it wasn't a lot, but ... just those certain personal things.

[00:02:56.07]

Daisy: Um, I think I might have seen your landscaper drive by, I'm not sure ... I, I understand you ... can you tell me about the paintings that you made for Harry?

Brendan: Uh ... I painted two paintings for Harry, uh ... one uh, early on in getting to know him, um, I just, I recognized in him that, uh, I don't want to say it was an ego, he was a showman and, and he, you know ... he was very caught up in his image and he was very proud of his beard and his long white mane and all that, so ... uh ... I had found the book *Weird Florida* that he was

featured in, there was a portrait of him, uh, that was his common stance when he would pose for a photo and he would kind of do his hands. So I did a painting from that, I gave that to him at one of his shows, and he said that was his first portrait that anyone had ever painted of him, he was thrilled with that, it was one of the pieces I took back, um, after he, he passed. Uh, the other one, uh, was a painting I did a gift for him, just because of our day in Pierson, looking for unicorns had been so, such an impact on all of us. I painted from photos we had taken, of near where we were sitting, I painted that part of Pierson and uh ... it was a unicorn, and I put in the painting, I put the, the little fire hydrant into it and titled it "Encounter in Pierson." I gave that to him, too. Uh, those, I believe those were the two things I painted for him.

[00:04:20.13]

Daisy: Um, should we stop and go eat while they're doing the landscaping stuff? How long does it usually take them?

[CAMERA BREAK]

Brendan and Anna McWilliams – Part Eight

[00:00:16.29]

Daisy: How do you think Harry perceived you guys?

Brendan: Ah ... I think Harry looked at us ... I'd like to say as kind of adopted family, uh ... I don't know ... I, I think uh, I think Harry felt like so many people kinda treated him, uh ... a little bit at a distance, cause they just saw him as the, the showbiz, the magician, they'd call him Mister Magic, they didn't always call him Harry, which, on a certain level, he liked it, but as far as like, just ... I, I feel like ... everybody he knew was so uh ... all these mature experts on things, all these historians and magical historians and that ... He loved all those friendships, but I feel like, what, what we brought into his life, I think was the, just the ability to kinda just play again, I, I think we just ... felt like the three of us would just ... drive around and just have fun and laugh and tell stories and it was more about just ... just kinda being a kid with him ... I ... you know it's ... it's a little hard to describe, I guess, but I kind of feel like that was what, what we brought to him ...

Anna: Yes, I think we gave him that, kind of, second chance at youth and ... he just really ... he didn't spend a lot of time talking about being old or tired or sick when he was with us, sometimes at Stacy's, some of his ... old friends would show up and, and they would spend a lot of time talking about health problems and, you know, oh, my back is starting to ache, but with us, it was

always just young and fun and ... he was just upbeat and ... we just, I think, you know, family, but not like, kids, kind of family, but ... just ... Reilly ... can you hear her?

Brendan: Comin through? Should we stop for a minute?

Anna: Um ... what should we do with her?

Ryan: I say just keep rolling.

Daisy: Yeah, we'll just edit her out.

Ryan: It's all gonna get edited.

Anna: Okay, I was gonna say maybe just let her out in the back yard, but she, she's just gonna scream. Well, she'll scream from further back ...

Brendan: There might be a little more space.

Anna: Yeah.

Brendan: Can we just do that real quick?

Anna: Yeah, just run out and, um ...

[CAMERA BREAK]

Brendan and Anna McWilliams – Part Nine

[00:00:06.14]

Daisy: Are there any misconceptions about Harry that you'd like to clear up?

Brendan: Hmmm ... I think uh ... as far as misconceptions about Harry ... Harry was so many things to so many people, I honestly feel as well as ... as well as I feel like we knew him, even at his funeral, we met so many people that we had never heard of, who claimed to be, like, really good friends with him, and then they would tell us stories that made clear that they had been really good friends with him and ... they, like, you know he had that nature of making everyone feel like you were his best friend, and uh ... I kind of feel a little bit toward the end, I don't want this in anyway to sound bad, like he was just, he was just so many things to so many people, that it's hard to know completely ... I don't think you, I don't know if anyone ever knew the whole Harry. So, as far as misconceptions, I think he may have told so many stories and so many directions that, you know, true and everything, but uh ...

Anna: Yeah, when, when Harry was with you, he was WITH you a hundred percent. And he didn't like it if, if you weren't a hundred percent with him. Like, some people would get like a lot of phone calls and—

Brendan: Mmm ...

Anna: And to him that was the worst, and, there was one day Reilly um, my dog, had gotten sick and we had to have bloodwork done and we were waiting on a phone call to get follow-up, and he was so frustrated with that, us that day, caus I kept looking at my phone, he's like "Do you have somewhere that you have to be?" You know, you're here with me, and so ... I think everyone really did think that Harry was, it was exclusively that relationship, and ... so, the misconception was that, you know, you were his best friend, when really, he had hundreds of best friends.

Brendan: It was a misconception to him.

Anna: Yes.

[00:02:05.04]

Daisy: Is there anything you guys want to add? Anything we haven't talked about?

Brendan: Um ... You know, the thing about Harry, it's just, you know ... which can be said of pretty much everybody, that there's not real way to, to experience ... we were very lucky to experience ... just that few years with Harry, even, even that, uh ... there's so much more we coulda learned about him, and so much more to know about him, and ... there was just so much more to him ... like what's true of all people that ... you, you really can't cover it, but it's, uh ... he was just a very ... very exciting and interesting person, one of, definitely one of the most

interesting human beings I've ever known, I, I try to meet the weirdest people I possibly can, uh ... Just he, he really ... he lived uh, an incredibly full life and, uh ... you know I, I don't know of many people who did nearly half as many things as he did in, in his life uh ... you know, that, that impressed me very deeply.

Anna: For me, I, I promised him before he died that I would keep riding the Christmas Train, and I haven't done it yet, and I really, I have to do it this year, and I'm going to, because, it's something he enjoyed so much, and he enjoyed how much I enjoyed it, too, so ... I'm definitely gonna do that ... the other thing I would like to add, I really think ... I, I miss just having conversations with him, I see things in, just some of the, the projects that Brendan's working on, I just want to call him and tell him about it, and show it to him, and ... and it's just, it's just strange when someone ... leaves you and you can't, you can't tell em those stories, but ... I'm just so glad that we got to spend the time that had with him and ... it's just something that you'll remember forever.

[00:04:08.08]

Daisy: I can't remember if we covered this earlier in the interview, um, there's something you do every Halloween with Harry's ashes, but, would you explain that?

Anna: Yes. Um, Ha, with Harry's ashes, they were divided up between, was it six people?

Brendan: I believe so.

Anna: Six people, and maybe a seventh one actually was buried in his plot. So, we have a little um, urn, of Harry's ashes, and we actually take it with us to Green Springs when we go, or, um ... when there's talks on Harry, and ... every Halloween we, we build a little um, display in the window with a skull with glowing eyes, creepy portraits, and a bunch of candles, and we put Harry's ashes at the window so he can ... get to experience that Halloween energy and excitement that he loved so much.

Brendan: Yeah, I, I'm sure he would be happy to be a part of our Halloween decor, and uh ... there's a ... his friend, Art Litka, who had that uh, that miniature Halloween Village that Harry loved so much, uh, built a little section uh, which Harry was alive to see it, he called it Wise Acres, and it had a little picture of Harry, like a billboard, and uh ... it was like a little theater with a magic show going on it, and uh ... Harry was ... so flattered to have that little piece of the village there, I believe Art put the ashes near Wise Acres?

Anna: He was going to, I haven't seen it yet.

Brendan: So it was part of, there is part of Harry who lives in Wise Acres at Art's house, and, some of him is with, uh, Will Moriaty, who introduced all of us, uh ... Doris "Dusty" Smith, another very good friend of Harry's, uh ... I forget, did he go with Gary?

Anna: I think, uh, Lynn—

Brendan: Oh, Lynn. Lynn Ashe ... um ... Harry's show business partner for all those years. And, uh ... Yeah, so, you know I, I like to think even, I think all of us try to do something kinda interesting with the ashes, you know, as far as just because Harry would want to be, you know, still kinda ... around in his way ...

Daisy: Okay, that's really all I have for the interview ...

[END INTERVIEW]

Harry Wise Magic Show

[00:00:02.02]

Harry: That's what you call sympathetic applause. Tell you what, um ... careful, careful ... I'm, I'm gonna gather the rope into my left hand here. Don't worry about a thing. The magic word, "Imperatus!" And watch carefully, the rope falls out restored back into one ... not gonna work, not that way, folks ... all part of the show! It's the part we didn't rehearse! Think about that ... Watch here ... Rope falls out restored, back ... oh! Tell you what we're gonna do, Joshua ... we seem to have a problem right there, so, I'm simply gonna take the skissors onces again ... in fact, if you look, if you watch carefully there, we just cut it in ... there in the knot. Now, Joshua, this is important, this is the important part, you're not gonna believe what we're about to do and I want you to help me with this cause we're gonna fan the rope with the magic fan ... what happens, Joshua, and listen carefully, when we fan the rope with the magic fan, I rub it back together at the same time and the action of the fan moving back and forth through the air actually causes the moisture content of the air to congeal the rope back together ... you think I'm silly, don't you! No, Joshua, wait a minute, don't, wait a minute, what in the ... huh ... there it is ... give it a try, buddy ... because ... Joshua, now we're both having a problem with this fan and I've only shown you, look how silly that looks ... looks like a broken windmill ... I don't know what we're gonna do ... I tell you what we'll do like that ... I'll tap over there and tap there ... blow on it ... go, go ahead ... yep, that's good ... halitosis will do it everytime! Now, Joshua, watch carefully ... the rope finally falls out all restored, don't worry ...

[APPLAUSE]

Harry: Oh, Joshua ... uh ... thank you for coming up, I think this is all the damage we can do to you at five or ten, sir, thanks again ...

[00:02:26.23]

Harry: A little something that in 1960, a very dear friend named Don Masters taught me ... Don Masters is living in DeLand, he was a semi-professional magician and still is, all these years later ... Don told me, he said if you take three pieces of rope, tie em in loops, and just keep fooling around with em, sometimes you can make them link, and I said, no, that's impossible, you can't do that, he said, well, all you have to do is keep your mind on it, keep concentrating on it, and let's see, one, two, three, and uh ...

[APPLAUSE]

[00:03:06.09]

Harry: All right, now, ah, here you go, Melanie, there's one, two, and three, thank you.

[APPLAUSE]

[00:03:21.10]

Harry: Is there a late arrival or ... glad to see you ...

Woman in Crowd: I was back there ...

Harry: I saw standing back there, yes ... You're, you're very lovely this evening ...

Woman in Crowd: Thank you.

Harry: Yes. I'm glad you could make it, seriously, you're somebody's daughter ... oh, are you, are you are you, you're Melanie's daughter ... and that's your grandma ... grandma ... see, I know these people. Oh, that, no, what?

Woman in Crowd #2: Other daughter.

Harry: And the other daughter, that's right! Both of you, yes, Odelle!

Woman offstage: Yes, Harry.

Harry: Oh, boy, I got smart alecks everywhere tonight! And lovely Michelle and Rick, my brand-new nextdoor neighbors, across the alley there they are, wonderful neighbors! And, and I saw

Marilyn Maples is here, too ... and they help me out ... Marilyn always fixes me nice things and brings me over to eat, or smuggles me a Burger King ... Michelle, you had me over for a couple of nice dinners, but I have a question. Michelle, that last soup you brought me a couple weeks ago, it was unidentifiable soup.

Michelle: You better be careful, you won't get anymore!

Harry: Well, I ...

[UNINTELLIGIBLE]

Michelle: Careful, you won't get anymore!

Harry: I hate to say this, but you're not the only woman ever to tell me that!

[00:04:54.07]

Harry: Let's see ... I might, uh, what do I need to get? I need a ... where, where's Dottie? There ya are ... Another girl. Yep. We need a girl. Yep. Yep. A girl-type person. Yep. Yep. Yep.

Dorothy: What's your name, dear?

Kaylee: Kaylee.

Dorothy: This is Kaylee.

Harry: Kaylee? Okay. Well. How are you, Kaylee? Well, shake hands. No, no magic. I promise. Kaylee, I have here an experiment that ... is absolutely fantasmagorical in concept. This experiment, Kaylee, is beautiful. This experiment, as a matter of fact, was invented many years ago by Thador Manufacturing. The prop was made in 1925 ... oh boy, let me show it to you ... Now Kaylee, this is so beautiful, so fantasmagoric, a superlative sorcery endeavor unparalleled on the American stage. Absolutely unparalleled. We're gonna continue with this ... Melanie just missed cue ...

[LAUGHTER]

Harry: Would you hold that please? Thank you. Now what I want you to do is put it right in over there, hold it, yeah ... we're gonna fit it, that's good! Thank you. Now what we're gonna do is put this one over here, about like this. You see ... Now ... this is beautiful because, young lady, we tap the tube, everyone's seen it empty, everyone's seen through it ... we tap the tube! When we do that, because nice beautiful scarves will appear. The scarves will appear, creating an effect of superlative, prestidigital endeavor that you'll remember the longest day you live ...

Dorothy: Isn't he beautiful, ladies and gentlemen?

[LAUGHTER AND APPLAUSE]

Melanie: The only thing is, I just don't understand a word he says!

Harry: Oh, I don't know Rodney Dangerfield, but I wish I did! Young lady, we tap the tube, say a magic word, imperatus! Go ahead, imperatus.

Kaylee: Imperatus.

Harry: Imperatus is good, watch carefully! Hocus pocus! There we are ... heavenly be ... that takes practice! You think that takes practice, just watch this! Tell you what we're gonna do, you borrow the wand, don't take the wand, just borrow it ... don't take the wand, just borrow it! Tap the tube, if you will, please. And say sic siber mic gents! Buttermilk and bones!

Kaylee: Buttermilk and bones.

Harry: And the cat bit off the pump handle!

Kaylee: And ...

Harry: Yeah, that dates me, right? Pump handle? Grandma's house in Lakeland! Eek! Young lady, I tell you what, suppose you take hold of that ... I'll, I'll take the wand, and just walk back toward Dorothy over there and let's see what we have here. Yep.

[APPLAUSE]

Harry: Good.

[LAUGHTER AND APPLAUSE]

Harry: Oh goodness ... I, I haven't seen some of these in years! After, after seeing them tonight, I remember why! Oh ... There we are! Hey!

[APPLAUSE]

Harry: Thank you! Hand em to Dorothy, that's good ... Yep. Thank you, young lady! You're wonderful! Oh, for goodness sake, uh ...

[00:09:25.13]

Harry: Hello there! Uh ... You, uh, uh that's uh ... you actually uh, you're gonna do that, right?

Melanie: Yes. Yes.

Harry: Well, Melanie if, if you really want to, I guess so ... okay ... go ahead ... do you need uh ... you don't need any assistance or anything?

Melanie: No, I don't think so ... I can handle it ...

Harry: Okay. Ladies and gentlemen.

Dorothy: Everybody, Melanie.

Harry: For the next few moments

[APPLAUSE]

Harry: Oh, that's a girl's style, that's ... shouldn't be doing that!

Melanie: I'm going to draw you a bunny.

Harry: Yep.

[CANNED APPLAUSE]

Melanie: See that bunny? The bunny?

Harry: That's fine, close the doors. Open the door ... that's a silly lookin' bunny, but it is kinda cute and cuddly.

[APPLAUSE]

[00:11:08.28]

Harry: I'm glad you guys could make it, Christine. Really. Glad you could make it. Seriously. Well I'm glad ... I'm glad to hear someone say that! Okay, now, this ... I have a very good buddy right here, Mr. Jerry Corneil, and I was showing Jerry my cape a couple years ago, and Jerry says, "Well that cape's getting a little old and wrinkled and dingy," I said, but it's beautiful, I've had it for years, I'm gonna bring you another cape. The cape you saw me wearing earlier, Mr. Corneil brought me and gave me two years ago. Then he says, "That old top hat you've got's wore out!" He brought me this top hat. This top hat is from 1957, Jerry wore it one time, this man got married in it! It was in the original box and he brought it to me, couple weeks after he brought me the cape, so tonight the cape and top hat are actually came by way of Mr. Jerry Corneil.

[APPLAUSE]

[00:12:12.14]

Harry: Let's see, right here ... ladies and gentlemen, this effect here is kinda special, it's kinda neat ... uh ... I came by this about 1960 ... it was supposed to have been invented in China. Uh ... in fact, maybe I'll ... maybe I'll try to bring it a little closer to you ... this is called the Sing Toy Checker Mystery ... I've had this since January 1960, when I first went on TV, on Uncle Walt's! On Channel 6. I've used it ever since. Four. Solid. Blocks. Of Wood. Painted up to represent

oversized checkers. And. A scarf. And. A tin can. Now watch carefully because if everything works right here ... watch now. You have to believe. You have to believe in magic. Also a good vocabulary helps. Sim salabim imperatus! Watch now. The scarf went over the four blocks of wood. Now we're doin okay! Everything works fine. The scarf will pass, melt, or dissolve right down through all four ... blocks ... of wood.

[APPLAUSE]

Harry: You like that? The magic trick was good, too! Mel, if you don't straighten out, I'm gonna twang your eyeball!

Melanie: Well, if you do that, I'm just gonna have to sic Richard on you!

Harry: Sic Richard on me?

Melanie: Yes.

Harry: Sic Richard on me?! Richard can't even mash potatoes!

Dottie: Kidding.

Harry: Okay, I won't, I won't twang your eyeballs ... Watch now ...

[APPLAUSE]

Harry: I'd better move this back now ... hey! I hate all this moving stuff ...

[00:14:48.01]

Harry: I'm getting too old to do ... Now all I wanna do is set on my front porch! Look out over 6th street, right across the street, that wonderful park! I love to set on the front porch, watch CSI and Frasier, go fishing, and eat something good! That's all I really wanna do anymore! This next effect is a special effect that a man named Vern W.B. (NOTE: double B?) made for me. This table was made by Vern B.B. in 1957! 1957 was a special year for me. Because I took oh, oh no, '57 was when I went in the Army! Boy do I have a ... I have a bad memory about that, the first thing they did in the Army is cut my hair off! I took one look at that and said never again! Nope! You can tell, huh. I haven't had a haircut since! This little something we call Fraidy Cat Rabbit. Now you kids down front here can really help me here in a minute ... lemme show you about Fraidy Cat ... no, no, wait a minute, what is this thing? Oh, no, that's not ... yeah. That's right! Fraidy Cat ... that's him ... Yeah. I thought I had the silly hippopotamus thing, this is Fraidy Cat Rabbit ... there's also one with a hippopotamus ... Fraidy Cat Rabbit, now kids, Fraidy Cat Rabbit is very strange because he's scared of his own shadow ... just a moment ... here's how you can help me ... watch carefully! You're not gonna believe what you're about to behold! On the count of three shout Boo real loud! Just shout boo real loud! One, two, three ... louder than that, come on! Boo! Hey, that'll do it all right ... that blew the wax out of my right ear! You see what you've

done, and I know you're not gonna believe it, but what you have done is scare the bunny rabbit silly. He was a cute, little black bunny, remember? You scared him half to de--he's white as a ghost! Actually, he's white as a sheet and pale as a ghost! That looks silly, doesn't it? Now, I know it looks silly ... nobody gonna say anything? Nobody's gonna say "You turned it around?" I what?

Kids: You turned it around.

Harry: Oh, I did? Okay ...

Kids: You turned it around, then!

Harry: What?

Kids: When did you turn it around?

Harry: Well, now, young man, settle down! Everything is fine ... Shout boo backward! OOB!!!

Kids: OOOOB!!!

Harry: Come on, louder, louder, OOOOOOOB!!!

Kids: OOOOOOOB!!!!

Harry: That'll undo it, all right! Watch now ... bunny rabbit is back to his original dark color ... the color of the [UNINTELLIGIBLE] ...

Kids: What happened to the other?

Harry: I only have one thing to say, twang! Now, watch carefully ... I know what you're saying, I know what you're thinking ... there he is, nope, nope nothing on this side ... nope. huh? Oh, you want me to open it up ... don't be afraid to speak right up ... okay ... but what ... see ... when I open it up, well ... see, when ... okay ... watch this, Rick ... ah ... ah ... this time I want to thank all of you for your help. You did good.

[00:19:04.21]

Harry: Now ... oh ... Melanie ... all right ... I know what we gotta do ... I'm about to forget this ... oh, this is what the, uh ... there ... this is what the top ... yep ... oh yes, top hat ... I seem to remember. Oh, my goodness ... this, I got in 1950 from Abbott's Magic Novelty Company. 1950. It's called the Enigma of the Vampire Block. Simple. A simple, this represents the casket of the vampire, this block is the vampire, and the wooden stake for the vampire, all that stuff ... I know all you know the story about the vampire ... now ... if we have the vampire and we place the vampire in its nest, if we take the wooden stake and put it right through the vampire, the vampire

is not supposed to be able to escape ... right? Watch carefully, one, two, three! Hey! Here,
Melanie, put this away ...

[00:20:17.05]

Harry: Unbelievable. 44 ... 54 year-old block! Uh ... What, uh, what do you have on your mind?
You want me to do this thing? That's--I know you've been avoiding it ... that used to belong to
Art Burris, that prop was built in 1920 at Abbott's Magic Novelty Company in Colon, Michigan.
You don't remember it, I can tell.

Melanie: No.

Harry: I think you only did it with me one time, years ago ... well ... that is this, Melanie, listen
carefully now, Melanie. This is the Strange Cabinet of Diodar.

Melanie: Strange Cabinet of Diodar?

Harry: Strange Cabinet of Diodar.

Melanie: Do you know what it means? Pretty Sphinx?

Harry: Sphinx ... well, we don't find that ... why don't you enter into it and see what happens. If you need a wand, here's one right there. Yep. Yep. Well, close the front. Now tap.

Melanie: Uh huh.

Harry: Oh, I'm not a drinkin' man, but I wish I had one! If you people knew how much those cost, you wouldn't believe me!

Dorothy: How much?

Harry: They're beautiful, though!

[APPLAUSE]

[00:23:03.05]

Harry: Good. Thank you. Yes. Now, Melanie, that was very nice, Melanie ... uh ... they are beautiful ... huh huh ... Rick and Michelle, by now you've figured out that there's no difference tonight as been on your front porch on Myrtle Avenue ... Ex--except for the wardrobe!

Rick: You look sharp!

Harry: Well, thank you. Marilyn Maples, my nextdoor neighbor, oh, do I have a story! Just because I go up and down the alley once in a while and somebody throws something out, I carry a piece of lumber home ... Marilyn named me the "Old Man in the Alley!" I get this nice thing in the newspaper about the exhibit down in the Museum downtown, the Historical Museum, I take it, I'm so—

[CAMERA PAUSE]

[00:24:08.20]

Harry: Dorothy, why don't you come up and uh, help us in this next bit of [unintelligible] ... you'll stand right out here ... Melanie, if you would, over there ... stand right ... here ...

Melanie: Eew, no!

Harry: And what we'll do ... I haven't done this in a long, long time ... what we'll do is take ribbon and uh, see, take em there and there, uh, uh, Melanie ... now let's do this thing, Melanie ... okay ... gonna hand Dorothy two of em, too ... okay ... now this ...

Dorothy: I dropped the ribbon ...

Harry: Oh, Dorothy, I'm so glad you could be here tonight!

Dorothy: I'm glad I was able, too ...

Harry: Watch carefully ... this is something that was taught to me by a wonderful magician by the name of Berling Volta Ho. Berling Ho was known as a White Wizard in vaudeville in 1918 through the 30s. He retired to DeLand in 1950. I met him in 1952 and he taught me all kinds of things and this is one of them ... watch carefully. One, two, three!

Melanie: Oh! Ooh!

[APPLAUSE]

[00:25:29.25]

Harry: It's okay ... now, uh ... Melanie, I don't know here ... I guess I should go over here and do this thing ... wait a minute! Charlie Carlson asked me to do something very special ... uh ... go back and check the scarves, would you? There ... right ... Now ... uh ... Dot, Dorothy? Oh, there you are. Dorothy please get me someone, a lady, uh ... oh, wait a minute, what about this girl here? Right here? On, right on the end here?

Dorothy: Yes, sir. What's your name, dear?

Lynn-Diane: Lynn.

Dorothy: Lynn. Linda?

Lynn-Diane: Lynn.

Dorothy: Oh, Lynn. I'm sorry. We're all a little hard of hearing.

Harry: I know, sir. I remember. Yes. Yes. Hello there! Gimme a hug! Good to see you!

Lynn-Diane: Good to see you, too.

Harry: Now you're gonna think that we're in cahoots, but we're not. Lynn, tell these people you're my granddaughter.

Lynn-Diane: I'm his granddaughter.

Harry: This is my granddaughter. Seriously. We're not [unintelligible] ... and honestly, this is the first time she's ever seen me do a show. Please tell these people we are not in cahoots!

Lynn-Diane: We're not in cahoots.

Harry: I don't think they believed either one of us! Lynn, seriously, just for a minute, I have here five ESP cards. Five of the ESP cards. What I want you to do is take these cards ... I'm gonna go

way over here ... now don't look at you, just choose one. Put the other four face down here, and keep the other one so I can't see it ... Okay ... here ... I'm goin' over here ...

Lynn-Diane: Okay.

Harry: Fine, oh, you chose one?!

Lynn-Diane: Yes.

Harry: You don't have to look em over any longer?

Lynn-Diane: No.

Harry: Did you put the other four face down on the table?

Lynn-Diane: Yes.

Harry: You did. I'm gonna walk up to you and tell you the very card you chose. Uh ... this is the thing I used to do as Voglar, The ESP Expert, in 1981 and 82. I was known as Voglar. And there were many other names, which is all back there on those posters! I say ahead of the sheriffs that way! I'm gonna walk right to you and tell you the card you ch--you chose ... the star!

Lynn-Diane: No.

Harry: What? What, what one did you choose?

Lynn-Diane: Do I say?

Harry: Well yes! Yes.

[Unintelligible]

Harry: The WHAT?! The square?! You chose the square?

Lynn-Diane: Yes.

Harry: Oh, now, don't be upset, Lynn-Diane. Bear with me, folks, because I have here a white envelope---

Kid: The square.

Harry: Yeah, it was the square one. Yep. Yep.

Kid: The square!

Harry: I'm so glad I have a monitor! What, wh--when I have ... at 9:30 this morning, I made a prediction ... see ... and I put the prediction in an envelope ... and I know it ... oh ... Melanie, now did you see that ... did you see that envelope? It's a white one ... A white envelope ...

Melanie: This one back here on ... did you drop it?

Harry: Drop it? It's supposed to be right here! You saw me, dr--it's not on the floor!

Melanie: It's right here on the floor.

Harry: Uh ... Lynn ... uh ... well, thank you, but ... see what I put on there? Voglar prediction, 9:30 AM, 2/26/04 ... Would you please open that envelope? This is not way, by way of a written prediction. But ... it's ... it's, uh ... my precognition ... well, show em! [Unintelligible]

Harry: Round of applause for Lynn-Diane!

[APPLAUSE]

[00:29:56.20]

Harry: Uh ... this, this thing is from uh ... do this thing from uh, LaVerne's show? Yeah. Okay ... All right ... now ... this is a ... wait, uh ... I'll do it over here ... right ... Mr. Corneil, thank you. In 1960, I was playing Melbourne, Florida ... I saw in the newspaper where a man named The Great

LaVerne had been a big timer in vaudeville in America years ago ... was playing in Palm Bay, his last performance ... I went to see his show, he was good, I liked him, he announced he was retiring after the show, I went and talked to him and bought his entire show that night! That's the first show I bought! Over the years, I've bought out seven shows! Now, not big, train shows, or truck shows, but acts and all, you know ... this guy's closet full of stuff, this guy's station wagon full of stuff, like that ... this was in his things, this was made in 1940, once again, at Abbott's in Colon, Michigan. Now I have to explain this to you ... Especially to the children, because kids, this is just a simple box with four doors, no electronic magic, like today ... these doors are hinged to manually ... operate ... you see ... Now watch carefully ... because you're not going to believe what you're about ... to see ... watch now ... we place the box right in ... close the doors ... let's double-check ... can you see the box all right? Okay ... Now ... here's where the chicanery begins ... Once again, fantasmagoric in concept! I just love to style my set-up ... I'm gonna cause the block to disappear from the mythical cabinet ... Jerry, watch carefully ...

Jerry: I will.

Harry: Watch now. See? It's not there! It dissolved right into the stratosphere.

Kid: Not unh! Not unh! Show us! Show us!

Harry: It's what?!

Kid: On the other side.

Harry: Can't be on the other side! That's the back side there. It's not on the back side. Not on the bottom side ... Not on the top ...

Kid: [Unintelligible] all four ...

Harry: No on the front side—

[Unintelligible]

Harry: It's not on either end because we have two, one on each ... either, because we have two, one on each. Please pay attention, please pay attention. Okay ... enough [unintelligible], here it goes ... watch now ... not there! Don't! Don't point that finger's got a nail in it!!! What? Oh. Oh, well sure, I'll show you! Hmm? Open both doors, there you are!

Kids: All four! All four! All four! Open all of em!

Harry: Oh, oh, oh, all four ... okay ... it's faster 'n lightning, you gotta watch it, here it is ... all four! Oh! This door!

[APPLAUSE]

Harry: Oh, goodness. Ooh! Oh, shucks! Lookie here! Goodness gracious!

[APPLAUSE]

[00:34:05.00]

Harry: I, uh ... I'll be honest about it ... when Charlie Carlson came to me and said let's do a ... a retro show for the historic department—

[CAMERA PAUSE]

[00:34:16.27]

Harry: '46. Once again, Abbott's in Colon, Michigan. [Unintelligible] And I don't work for em ... 1946, I first saw em in 1952, on stage of the high school in Sanford. I loved the tables, they were in Bill Brundell's show, a magician from Lakeland. I didn't see em again til 1977 when I bought out Don Masters from Orlando and they were in his collection. And these tables were ... two of my favorite tables ... these tables are not made anymore, they're Don Redland's, from Louisville, Kentucky ... these tables are wonderful. And as you can see, they are big and hold a lot of stuff. And they're just not made anymore. I've been offered two dollars and a half for these tables!

[00:35:07.08]

Harry: Now, oh heavens! Oh, yeah! That's right! This is a collector's item. And I must have cleaned it, because ... oddly enough, I went in magic in 1950, I turned professional in 1953, right at the grammar school, across from my house. But, at the same time I'm gettin into magic, Earnest Southward is gettin into magic ... Wonderful amateur magician, he owned Southward Fruit Company here, all those years ... Now ... the thing is, by 1960, I'm getting on TV and really getting a nice career started ... I thought ... anyhow ... oh, well, you don't know the towns I've played, people! I'm the guy that played Yeehaw Junction! We'd go from Yeehaw Junction back to Chuluota! Chuluota all the way back to Holopaw! Now here's the kicker! Believe it or not, we go from Holopaw to Ty Ty, Georgia! There was a theater about this big in Ty Ty, Georgia. The old building is still there, they say I closed it. Watch carefully. Earnest Southward made me a present of this. In 1961. It's a nice thing. Oh ... Now ... You're not going to believe ... what you're about to behold ... maybe I'd better show you this ... and now ... watch carefully! This is tailor-made magic, made by Merv Taylor, when his big magic company, what was in Cincinnati, in the 40s. Pardon me, I really do have something in my throat ... I'm not kidding. There's no water back there, is there? Okay ... all ... all right ... Watch carefully ... water? Buddy, I would, yes ... I'm serious, I ... I, uh ... had a hangup there ... who's been drinking out of this?

Charlie Carlson: She did. She did.

Harry: Eew, I wish it were vodka ...

[Unintelligible]

Harry: Thank you. Watch carefully. Solid ... oh! Yes! Tube. Now ... this takes total ... absolute ... concentration ... watch carefully ...

[APPLAUSE]

[00:38:24.28]

Harry: Thank you for the kind applause. It's been really nice being here with you this evening. And especially with Lynn-Diane onboard here to see everything. Who brought you?

Lynn-Diane: Esther.

Harry: Oh, Esther, okay! Fine, fine, okay! All right ... how's Mike doing?

Esther: Mike is good, he...

Harry: Okay ...

Lynn-Diane: Mike said he couldn't make it ...

Harry: I wish Mike could've made it ... yes, yes ... did what? Oh ... oh ... okay, fine, that's, I understand ... you're not talking about Esther, are you? All right ... thank you. Appreciate it.

[00:38:59.00]

Harry: Now ... uh ... where's Dorothy? Dorothy, I must go into some detail to explain this to you ...

Dorothy: Oh, please do ...

Harry: Smart alecks everywhere! Why? Oh, Dorothy ...

Dorothy: We'll be with you later!

Harry: Hey, man, I'm the star here! Now, Dorothy, I'm gonna need a young man to help me out ... this young man is gonna have to be, like, brave ... he's gonna have to be [unintelligible], right? He's gonna have to be courageous ... and all that stuff ... what? What, you're sayin something? WHAT?! Oh, okay ... All right ... I'm gonna ... get to do funny ...

Dorothy: I need a brave little boy ... you in a blue shirt, come here, hon ... you look brave enough! What's your name, dear?

Garrett: Garrett.

Dorothy: Garrett. Everybody, this is Garrett.

[APPLAUSE]

Dorothy: We hope you'll be with us later...

Harry: Hello there. How are you? Give me a sec, I wanna check something ... oh ... okay. Young man, I'm, I'm Wise the Wizard, they call me Mr. Magic. What's your name? Garrett. Okay, not Pat Garrett. No. Just Garrett. Okay. Garrett, this is known in the show business world as The Dreaded Decapitator! The Cranial Separator! Are you a separator? You just got sympathetic pats on the shoulder. You know what a cranial separator is? Uh, you know what a decapitator is? We're not talking about a spud with a baseball cap on! Well, I'll show you ... Charlie, what?

Charlie Carlson: To clean the mess up...

Harry: There's no mess yet! The mop looks just like my second wife's hair!

Garrett: Oh...

Harry: Oh, I'm glad Denise isn't here tonight! Oh, yes ... I forgot where I was for a moment. Oh ... Young man, we have The Cranial Separator. We have a basket for your convenience

[CAMERA FLASH] ... This is actually the blade ... of The Cranial ... Separator ... you see. Can you see the blade? That ... has two sides ... Now, the object ... I take the top part of this gizmo off ... and your head goes right in there ... see ... now ... when your head goes in there, you see, I take the blade up over your noggin ... but lemme explain ... [CAMERA FLASH] the basket is only here, young man, in case we have an accident. The basket's in case anything falls off... separates ... now, young man, we only had one accident, which was at the Rialto Theater in Jacksonville, Florida ... His name was Charlie ... oh ... oh my ... anyway, Charlie ... Charlie was just ... his head fell off! Little guy in the first row picked up Charlie's head, dribbled it up the aisle, like a basketball ... Charlie has been with us ever since! Now I have a ... scarf here ... Now why don't you step around to this side ... here ... young man ... I want you to come right back here, please. And um .. we'll um ... just place your noggin right in this section ... lean forward a little more ... yeah ... yeah ... get the ear out of the way ... if anything separates, we want it all one unit ... now wait a minute, wait a minute ... don't be nervous! Let's do this, yeah, yeah ... yeah ... some of the girls and young ladies in the audience get upset, so if anybody wants to leave, just raise your arm. Young man, it's a little late for that now! I don't want you to be nervous. Be upset, but we don't want you to lose your head over this! Tell you what we'll do for more support ... just reach out and take hold of the legs ... just reach right out and take ... trust me ... trust me, I'm with you, but we must not do that! All right ... Make sure everything's lined up ... head back ... go ahead and take hold of these legs, you'll be fine, that's good. Give you a little more support. It's gonna happen on three if it happens, here we go, one, two, three. Woo! How bout that?! Uh ... young

man, just nod your head. Oh ... So far, so good. Now the hardest part is this ... The hardest part, we gotta get the blade back up, somehow, so grab these real tight, hang on tight ... I know the basket's all lined up good ... I'm gonna count to three, back just a little ... I'm gonna count to three one more time ... one, two, three! There we are!

[APPLAUSE]

Harry: [Unintelligible] Come on up...

[APPLAUSE]

[00:46:50.21]

Harry: Ooh...

Melanie: Yeah.

Harry: Okay ... ah, well, maybe, maybe we should have, uh ... one more young man ... now wait a minute, wait a minute ... one minute, Dottie, uh ... I must explain this to you because we ... we don't, uh ... we don't usually do this, but we're going to because Charlie requested, your own husband requested it.

Dorothy: He did.

Harry: Yes, yes.

Dorothy: It doesn't involve me, does it?

Harry: Uh ... As a matter of fact, it does!

Dorothy: Oh, okay ... It does.

Harry: Yeah, it's a beautiful thing, and it's a work of art, it's superlative sorcery, an imaginative endeavor ... par excellence!

Dorothy: What?

Harry: What?

Charlie Carlson: What happened?

Harry: Nobody understands.

Dorothy: I got it ... I got it...

Harry: Uh ... I need a young man, though, probably, uh, oh ... 16, 17 or so ... We got a young man that could help out, maybe 15, 16, 17? I ... out of all these people's exuberance, is there one? What? Your age group, I got it!

Dorothy: This one.

Harry: Oh, that one? Yes! Yeah.

Dorothy: A little healthy?

Harry: Chen, don't ever get 70!

Chen: Okay. I hope I do...

Dorothy: Don't [unintelligible] ... Harry, he's cute...

Harry: Oh, hello, there. Oh, man, you got as much hair as I do! Come on over ... Dottie?

Dorothy: Yes, sir.

[CAMERA PAUSE]

[00:48:11.26]

Harry: Stand on the line right here. And young man, I'll step behind you here, wait a minute ... I need this thing ... yeah ... where is ... oh, there it is. This is a color-changing scarf effect. This has been seen across 44 of the United States and a couple of tours of Canada. Two scarves ... two scarves ... now, young man, this looks silly, two scarves ... they're green, they're gonna change color to kind of a blue ... you'll know all about that in a moment. Now ... this is a superlative sorcery adventure! You're not gonna believe it until it happens. We take the two scarf--whoa, hold em for me right there at the knot real tight. Hold em right there at the knot real tight. Okay. That's good, sir. Now ... in a moment, Dorothy's gonna take one of em, I'm gonna take one of em ... and we're gonna count to three, regular old count of three ... and they change color instantly. From greenish to blue. I tell you what, if you hold em down about here like that, yeah, that's good ... well, a little closer. A little, that's good. Now ... no no no ... tell you what, let's do ... if you don't ... let me have this for a second ... hmm ... you don't mind? We'll just do this, we'll just ... put the, uh ... right down there, like that. Yeah. Just put em right down ... yeah ... Huh? Ladies and gentlemen ... don't be too exuberent, children! Ladies and gentlemen, you're not going to believe what your eyes are about to hold ... behold ... this is going to be an effect you will remember the longest day you live ... instantaneous and ... it's ... the scarves change color instantly, I'm not kidding, from green to blue, Dorothy ...

Dorothy: Yes, sir.

Harry: If you will, please, come over here. You take ... oh ... this one, right here.

Dorothy: Thank you.

Harry: And I'll take this one ... Young man, just go ahead and relax. Don't worry about a thing.

On the count of three, Dorothy, what I want you to do is pull, the scarf will change from green to blue. One, two, three, pull! Ah, hey! Wait a minute!

[APPLAUSE]

[00:51:16.15]

Harry: Hmm ... middle here? Okay ... Uh ... Melanie? Yeah, Dorothy, good idea—yeah ... uh...

Melanie: We need to get down the center line ...

Dorothy: We need to get down the center aisle. Okay. Just watch your toes, cause we're gonna be walkin down the center, okay? Thank you! Is this somebody's trick?

Kid: That's mine!

Dorothy: Is that your trick? Well, it's a good trick.

Harry: Ladies and gentlemen, we're about ready to close the performance. This is something that was taught to me many years ago by a magician in Atlanta, Georgia. Wonderful story about him ... the prop is really old ... it's from 1944. This is something really especially for the girls and ladies in the audience. All I can say is watch what happens ... uh, Dorothy and Melanie are gonna help me out with it ... Melanie, maybe you had better go on down here ... okay? Watch ... what happens.

Kids: WHOA! Whoa!

Harry: Music, maestro! There it is. There it is. ["Do the hustle"]

[APPLAUSE]

[00:56:46.10]

Charlie Carlson: Let's hear it for the great Harry Wise from Sanford, Florida! Melanie! Dottie!

[Unintelligible] Tonight ... I'm Charlie Carlson, thank you and have a magical day! Everyone, back to the back for autographs! Please go back there! [Unintelligible]

[THE END]

Gary Lester and Danielle Interdonato – Part One

[00:00:00.00]

Daisy: Aw, man—

Ryan: All right, you guys are good.

Daisy: Okay--so, um, first of all, do you have anything you'd like to talk about that we didn't get a chance to in our last interview, I know Danielle, we didn't get to talk to you at all!

Gary: Yeah.

Daisy: So—

Gary: Um, I think last time when we talked, we just talked about Harry. And ... most of that stuff, I think we got everything out and then ...

Daisy: Okay, um, I understand that you held a magic show last October um, to com--in honor of Harry?

Gary: Yes.

Danielle: Yes.

Daisy: Um, can you tell us a little bit more about that?

Gary: Yeah, um ... basically, the show was to honor Harry Wise, and so for the show, I actually used Harry's tricks in the, uh, production.

Danielle: And you also did a short documentary, too--right?

Gary: What?

Danielle: Didn't you do, like, a film?

Gary: Oh, no, that was ... well, we did like, a little um ... photo, um—

Danielle: Yeah—

Gary: Montage, uh, and we had ... taken some of his family ... photos and put it together ... but it was ... it was just really, uh, something to honor Harry ... um ... and his legacy ... um ... for what he had done ... and so, uh ... Charlie used one of his ... uh ... top hats ... with the little secret compartment inside ... so, it was really interesting and ... you know ... we got ... it was really cool ... and even though I use some of Harry's tricks on a regular basis for my shows, this show was

mainly just Harry's stuff ... with maybe, like, two or three of my own tricks. But it was so cool because ... some of these tricks were from ... thirties and forties and were passed down to him ... from ... you know, magicians that he studied under ... and it's amazing that ... they still hold up the test of time ... and ... entertain people ...

Daisy: Um, what was the show called?

[00:02:00.08]

Gary: Um ... I think he used our stage names, which was uh, The Amazing Professor Lester and Lady D.

[00:02:09.18]

Daisy: And now, who's "he?" Is that Charlie Carlson?

Gary: Charlie Carlson, yes.

[00:02:13.07]

Daisy: And, I understand that something very special happened?

Gary: Yeah. Well, I figured that, you know, um ... when you're doing magic, and, uh, in honor of Harry, you gotta go big when you do the ending, so, uh ... I decided to surprise ... Danielle ... with, uh, a wedding ring and I asked her if she would marry me there on stage. And we actually filmed the whole thing.

Danielle: I said no.

Gary: Yeah. She planned to say no. She told me about that later. I think I would've, she was gonna do it just to torture me ... and I think I probably would have had a heart attack. But it was really cool because ... the whole audience just like--

Danielle: Yeah--

Gary: You know, cheered, and clapped and everything. And they were, like, you know, rooting and it was ... like ... the coolest moment ever. And to see the look on her face, she started blushing and, you know ... she grabbed the ring as quickly as she could. But, uh, it was really cool. And she didn't see it coming. At all. So ... but it was ... it was great, cause we got the whole thing on tape and then, so we ... all the family that couldn't be there to see it, we sent that to them ... and then they got to watch it. So it was a lot of fun.

[00:03:23.18]

Daisy: Danielle, what was going through your mind when, when this happened?

Danielle: Thank God! Finally! After fourteen years!

Gary: We've been friends since her soph, freshman year---

Danielle: High school.

Gary: My sophomore year of high school. So—

Danielle: I was just nervous. I wasn't expecting any of that to happen. So ... And me being in the center of attention, I was like, oh—

Gary: You, you were really out of your element on that one.

Danielle: Yeah. I wasn't expecting that—

Gary: Cause you're really shy.

Danielle: Yeah. Very, very, very--

Gary: So that's why I did it in front of a crowd of people, you know. And that way it wasn't just like, you know, taking her to the park or something like that, I figured if we're gonna do it, we gotta do it big.

Danielle: Yeah. And then I talked to every other people ...

Gary: Yeah, she got so many people shaking her hand and patting her on the back!

"Congratulations! Congratulations!" One lady comes up to her and goes, "You're a little bit young to be getting married! Do your parents know about this? What're you? Fifteen? Sixteen years old?"

Danielle: Twenty-seven—

Gary: And she goes, "M'aam, I'm twenty-seven," she goes, "Oh! I'm so sorry!" (Distortion)
"Forgive me! Forgive me!" That was funny!

Danielle: You look very young!

Gary: Like I'm rocking the cradle!

Danielle: Thank you!

[00:04:34.20]

Daisy: The sixtieth anniversary of Harry Wise's first magic show is coming up this year. Um ... are you ... do you guys have anything planned?

Gary: I don't know, I mean ... um ... we'll probably have to talk to Charlie about that, cause Charlie's the one who really organizes this ... as far as things, but that's pretty cool. Um ... in fact I don't ... I think that's the first I heard about this.

Daisy: Yes. Um, October 30th of 2013 ... I know cause personally, uh, that's my 30th birthday is gonna be the same day as the sixtieth anniversary of Harry's first performance um, over ... it's, it's now the Student Museum in Sanford ...

Gary: Uh-huh ...

Daisy: Um ... but ... yeah that, that would be where he held his first magic show. Uh ... maybe, maybe we can talk later about trying to organize something—

Danielle: Yeah.

Daisy: With Charlie—

Gary: When is it? When is it gonna be?

Daisy: Um ... The ... the actual sixtieth anniversary would be October 30th.

Gary: That may be um ... when we're doing the, uh ... uh ... Night of the Paranormal ... we have this thing that we do every year at the Museum of Arts and Sciences called Night of the Paranormal ... and ... this year, we're actually doing something that's a little bit like Harry used to do, which was the old spook shows? And so ... we're kind of putting on our own version of that, so that might be why we would plan that in, that might be ... kind of a coincidence. That that's happening around then cause that's in October and I think that's happening around ... the 28th or the 29th, which would be pretty close to when that's happening ... It may even be the 30th, I don't know. So that's a good thing, I'm gonna check in on that. But ... he had planned to do that--and it would be kind of in honor of Harry ... and we're gonna dress up like a vampire, she's gonna be a vampire ... we're gonna have this whole thing ... we're gonna have like a werewolf run into the audience, and stuff like that, you know ... all the little ... you know, surprise, spook and, you know, vaudeville-type kinda things that would've been a part of that ... and so ... um ... we planned to do that this year. For the Night of the Paranormal.

[00:06:30.07]

Daisy: And, and where is that gonna be held?

Gary: The Museum of Arts and Science, um, it's off of Nova Road ... um ... and ... they have it every year. For the past ... twelve ... thirteen years?

Daisy: Is that here in Daytona Beach?

Gary: Yes. Here in Daytona Beach. And, um ... they bring in a lot of psychics ... and ghost hunters and all that kind of stuff ... and ... you know, it's for people who are into the ...

Danielle: The supernatural—

Gary: The supernatural, yeah. And uh, but it is a lot of interesting people that come there, a lot of people from Cassadaga ... and then, uh, Owen Slider, who's a local spook hunter ... and he's good friends with Charlie and, uh ... he's, uh ... he's a spook hunter who doesn't believe in ghosts ... he just goes to do it ... but he's, he's a stitch. So ...

[00:07:22.28]

Daisy: Can you walk me through what's going through your mind when you're performing a trick, uh, like with the Zombie Ball Illusion?

Gary: Uh--well, I'll tell you this. Um, I know for myself personally, uh, even before we get up on the stage, and do stuff, I'm scared out of my mind. I mean I, it's not like stage fright or anything like that, but it's always the concern that, I hope we do a good job ... And ... even when we're doing the tricks, um ... you know ... it's always that kind of okay, now let me do what I need to, and it doesn't come across like that when we're doing it from the audience, but ... um ... it's always a sense of nervousness or ... you know ... um ... "I hope this pays off!" I hope they laugh, I hope they understand. It's uh, we talk about it a lot ... it's feeding off of the audience ... and ... so that's always what's going through our heads ... all right ... you know, when we do this, are we gonna get what we expected from the audience?

Danielle: If we can get the audience to laugh and enjoy themselves, then ... we did what we were supposed to do ... as ...

Gary: What do you think of when you do it?

Danielle: I'm scared, I hope I don't mess up! I hope, you know, just nervousness ... before going on stage ... really ... yeah ...

Gary: What about when you're on stage?

Danielle: Oh, then I'm, it's like ... everything goes away. It's like I'm so nervous and then when the show starts, and I do my intro, and when that's when people start laughing and then it's like, "Oh, okay!"

Gary: So you tell me I'm the only one that freaks out onstage?

Danielle: Yes, you're the only one that does that.

Gary: I'm the only one that freaks out, she's completely comfortable onstage.

[00:08:56.07]

Daisy: So, uh, when I saw you guys rehearsing earlier, I noticed that you were coming up with new ideas ... how, how much of it is ... preplanned and how much of it is improvised by the time you get ... onstage?

Gary: Basically—

Danielle: Every other performance, we try something new. We usually keep some of the original, like, Douglas and the breakaway's always gonna be in our routine ... but then we add new things ... every other performance ...

Gary: We do. Like, every other performance we add something a little bit new ... um ... just to keep it a little bit fresh ... um ... when we rehearse, we kind of go, like what you saw ... we kind of, have like a broad overview. We know the tricks, we know how they function ... we kind of try and come up with new jokes ... things that we do ... and ... we ad lib a lot ... and she does stuff like right off the top of her head, it always ... you know, I have to think, what is she doing? And then I get it, and I'm like, oh, I get it! And then I kind of play off of that ... and that's the great thing ... I mean, with us working as a team ... is that ... she's incredibly funny ... and, um ... for me, all I have to do is just work off of what she's doing ... uh, if I'm doing it by myself, I just have to ... you know .. try and make the audience laugh and I have to be able to stop. But with her, I can play it straight and people are entertained by that because they see my reaction and ... you know, they laugh ... but ... I mean, half the time, we get up onstage, we have ... we know how to do the trick, and then it's just ... things happen. And that's really how it works. We ... pretty much ad lib ... a lot of the show ... just ... based on what we get from the people that we bring up from the audience? And ... what we're doing between the two of us ... so a lot of what happens is ... unrehearsed ... stuff.

[00:10:43.11]

Daisy: How, how long have you guys been ... doing magic together?

Gary: Oh--jeez ... we've been doing it together for at least ...

Danielle: Five?

Gary: Five years—

Danielle: Yeah.

Gary: That's when ... I'm thinkin, five years ... uh, I've been doing magic myself for ... ten years.

And ... um, half that time, you've been doing it with me.

Danielle: Yup.

[00:11:04.14]

Daisy: So, Gary, how did you get into magic? What motivated you?

Gary: Well (clears throat), it started, um ... in high school ... one of my best friends um ... was a really great magician ... and, I mean ... he was spectacular, he ... blows me away ... he'd do tricks right there in the middle of the courtyard at high school ... Um, but what I had done is, I went out for Mister Atlantic, which is the King of the school, it's like higher than the Prom King and all that kind of stuff ... but it's, uh, through a pageant ... so, what you do at the end of the year ... is, you come up with a skit ... um, you have to show poise and presentation, you do interviews and then ... um ... you're judged ... based on your talents ... and then you're picked to be either Miss or Mister Atlantic and they have both of them. And so, I don't like doing the same thing as anyone else ... I like being different ... so ... when I did it, I gave comedy, I did stand-up comedy ... everybody laughed ... and they liked it ... and I got picked ... so the next year, you have to pass the crown on to the next person, and I didn't want to do stand-up comedy again, because I freaked out and was terrified that the jokes didn't work and all that good stuff and, was I gonna do it again, was it gonna work? So I went to my friend, and he said, "Oh!" I found out he was doing magic, and could he teach me some basic tricks. So he showed me a few things, I went out and bought some stuff, and I did a magic show ... everybody liked it! And it became really funny and popular ... and, uh ... so ... some people saw it, um, I got a scholarship for performing arts ... and the people that gave that scholarship were, uh, Louis (unintelligible) Rice ... and, um ... there's a whole thing that goes along with it, but her daughter died from a disease called Reye's Syndrome. She was um ... a singer ... and ... she had a whole career ahead of her, and was going on to do a whole bunch of different things, so ... they honor her by giving a scholarship out ... and they have a concert ... a yearly concert ... and so they asked me if I would start doing a show for that ... and so, something I had only intended to do once, for my high school performance

turned into this thing where I started doing it for their concert ... and then I got, uh, to where I was doing it for the summer camp program for the City of Port Orange and then ... doing it at Night of the Paranormal ... and before I knew it, it turned into something that was a little bit more than a hobby.

[00:13:29.24]

Daisy: Um ... how long does it take you to learn a magic trick?

Gary: It depends on how difficult the trick is. Some tricks you can learn in a day. Some take years. Um ... it just depends on the difficulty levels, I mean, some of em, you know, like coin manipulation or card manipulation, you're actually hiding small decks of cards behind your hand, and it depends upon how you move your fingers and ... what do people see and what they don't see ... it takes a lot of practice ... and you have to look in the mirror and be able to do it without ... looking at your hands ... and the whole reason for that is because ... whatever you see in the mirror is what the audience is gonna see ... So if you can look in the mirror, and you can say, "I don't see this card, or I don't see the coins going, when I'm doing my mis-direction," um, then you know you've nailed it. That can take a long time. Some people, never get it .. some people get it ... just like that ... for me it's a bit harder. I love the stage production, because it's bigger, it's grander, you have a little bit more leeway ... and ... just looks cool ...

[00:14:36.01]

Daisy: Um, I understand that, uh, The Great Harry Wise taught you some magic, which tricks did Harry teach you?

Gary: Uh, he taught me ... the main one he taught me was ... the zombie ball ... um ... and when he told me about that, cause I had been doing the zombie ball for a little bit ... um ... he showed me how you roll the blanket ... um ... cloth ... over the wire ... so that you can turn around ... all the way around ... and you can just see the front and the back of the cloth ... and never see how that ball's getting supported ... and it's something so simple, uh, you never even think about it ... but that little bit of payoff when everybody in the audience is going, "Ah, I know what you're doing!" and then you take that away from them, and then they go ... "Wait? I guess I didn't know ..." And they're like, "Well?! How did he do that? How, why, how is this thing on that piece of cloth?" And they don't get it. And it brings back that ... little sense of mystery and stuff, that's what ... Harry taught me ... um ... to find that ... and you know, putting in a little bit more humor and, you know, always have um ... an assistant. And have somebody you can play off of ... And that was a good thing, too. And that really does work, I mean, now I couldn't imagine doing the show without Danielle.

[00:15:57.15]

Daisy: Um, now I obviously haven't met Harry, but, um, did he have any particular mannerisms or quirks or pet peeves? Like, what was it like ... to learn from him? Like, what, how did, what was his method of instruction?

Gary: He was very straightforward, um ... I mean, I only got the one opportunity to learn a trick from him, but I had ... maybe met him ... um ... two or three times ... um ... through Charlie ... because Charlie was a producer for a lot of his shows and stuff like that ... um ... he was an interesting fellow ... um ... I learned a lot about him from other people ... uh, but ... he was very straightforward about the tricks ... and, for him it was all about the payoff ... on the trick, you know ... he wanted to make sure that you do it right so that when people see it, you know, it doesn't look hokey, it doesn't look like it's put together ... there's showmanship involved, you know, and so, um ... and he showed me the trick ... uh, he would show it, and then he would say, "This, you need to change this, do it this way" you know, it wasn't a lot of you know, explanation, it was very straightforward, this is how you do it, that's how it's gonna look. And so it was ... it was really helpful. I mean, working with somebody who has it mastered, and they know what they're doing, is really interesting, because you get a lot from it. You know, to have the experience that they've had. They've made those mistakes, and now they're showing you how not to do it ... and do it the right way ...

[00:17:32.23]

Daisy: Um, did you have to undergo any sort of initiation or proving yourself or anything before Harry showed you?

Gary: No, I don't think, I don't think I got to that point yet. I mean, you know, I'm sure that there were people that he worked with in the past that ... really had to prove that ... they had a little bit of ... of, uh ... stamina, you know ... to stand up against him, but you know, show that they could actually do magic, but, uh ... I never felt like he questioned me or, uh ... felt like I couldn't do it ... um ... he was very open ... I think maybe I caught him on a good day? So, but he was, I remember when I met him, it was over in Sanford, um, at the ... the town museum ... and Charlie was putting on a side show type thing ... and he had this big, uh, stage up that Harry was doing this show on ... he had a fire eater and all that stuff ... and so I think he was just excited to meet somebody new and to share some of that knowledge ...

[00:18:27.13]

Daisy: So, did you, did he teach you then and there or did you guys make--

Gary: Right then and there. Right there on the spot! And he took, he took about ten, fifteen minutes, uh ... away from, you know, like, whatever he was doing and he just showed it to me right there ... with Charlie ... he ... he didn't have any problem with me doing the zombie ball,

showed me how to do it, and, uh, he critiqued me on my work and all of that ... I wish that I had, uh, a chance to actually show him one of my performances ... just to kind of get some feedback on that. Cause that would have been really cool. Um. Yeah, we saw him a few times, but he had ... because I do films, too ... uh, we had planned on doing ... a small documentary on Harry ... and uh ... that never really worked out ... Harry had ... quite a few grand ideas ... of ... how he wanted that done ... and how much he expected to get from it ... and ... he wanted to be paid ... and ... you know ... yada, yada, yada ... so we kind of ... skipped that one ...

[00:19:33.00]

Daisy: What sort of grand ideas did he have?

Gary: Um ... well he thought that if we were gonna be doing a documentary, that we were probably going to be making a lot of money off of it, and anybody that works in film and video knows that ... you don't make any money off of it! And, you either do it because you love it, or because you just ... you're crazy, so! And, uh, I do it because I love it. And, uh ... but he wanted, uh ... us to pay him ... a large sum of money, for us to do the documentary--

[CAMERA BREAK! END OF PART 1]

Gary Lester and Danielle Interdonato – Part Two

[00:00:00.00]

Gary: ... Were still hanging on the clothesline. And we go in the back door, and the light's on in the kitchen ... and ... Lynn hands us each a flashlight ... and we say, "What is this for?" and then "You'll find out ..." We started moving to the back of the house, and it was like going into a cave. You've got this much space ... to walk ... and ... there's just piles and piles and piles ... of stuff! Books, and clothes, and ... antiques ... and junk ... and ... a lot of other things ... and, uh ... I mean ... apparently he was using his bathroom as like, a faux dining area ... and he just put a board across his lap and, you know, just eating there ... and that was it. And, uh ... I mean, you know ... going to his room and he didn't have doors ... it was just blankets nailed to the door frame ... and ... you go in there and there were things on shelves and stuffed snakes and ... animals and things in jars ... and, I think there was, like, five TVs and several VCRs stacked at the foot of the bed ... and ... in the back of my head, I was thinking to myself, "This is just like Seven or ... you know ... Silence of the Lambs in here ..." Uh, it was a little bit creepy. Um ... and everything was covered in pesticide. Uh, cause he had problems with termites ... and ... probably rodents and other things ... and so there was a lot of pesticide that was just kinda like scattered all over the place ... and, uh ... then he had a separate room ... that was just all of his magic stuff ... and ... what ... Lynn said, "Whatever you want, take it, because it's either gonna be given away or it's going in the trash." And so I, I got as many things as I could and ... surprisingly, the one area that was the most organized, was where he had his magic ... um ... so ... all of the pieces that I have for his tricks are the pieces that go with that ... but, I mean ... it was ... it was a lot of stuff ... and

... even some of the stuff that we got, that I really wish we could have kept, had termites in it ... he had these old tables ... that were production tables ... that were ... skeletons! And they were black! And they were, I think from, uh ... a famous magician ... not Mandrake ... one of em ... but they were used on stage and he had, like, sequins and all this kind of stuff ... and I got em, and I got em home to clean em off, cause a lot of them had, like, tar stains on them ... and, uh ... I noticed that the wood was soft and I started pushing in, and when it cracked open, the whole thing, both of em were filled with termites. Inside and out, and I had it on the back porch, and then the, and then the next thing in my mind was, "Oh! No! I've just brought termites into the house! I'm gonna have my house eaten away by termites!" So, I ended up having to vacuum those and throw em away because ... that broke my heart ... because those were ... true antiques ... those were part of ... history ... if one is concerned with magic, but because of the conditions he was living in, and the way that things were being kept, there was no way to save em.

[00:03:15.22]

Daisy: How do you think Harry ... felt about other ... magicians, um, was he into more traditional magic or ... or more contemporary special effects-driven magic?

Gary: I would say ... he was traditional, through and through, I mean, he was ... every time I heard Charlie talking about him, or any time I would hear like a story, like when we went to meet Harry, um ... he had the classic vaudeville style magic show, you know, he was ... he was the showman ... the travelling magician ... you know, he had his assistant ... he had his routine ... he had his stooge in the audience, it was, you know ... the classic magician ... and ... I don't know

... to me, he didn't seem like the kinda guy who was like, you know, really into the whole, like Criss Angel, new kind of magic where it's street magic ... and in-your-face rock 'n roll kind of a thing ... he was the showman ... he was the man in the tuxedo who had, you know, a sense of, uh, elegance and, and class ... you know ... almost like the James Bond of magicians ... you know ... he was the cool guy ... the uh ... you know ... had presence to him when he walked into a room ...

[00:04:29.16]

Daisy: What do you think motivated Harry to get into magic?

Gary: Um, I think, for Harry, it was entertaining people ... Um ... I, I think for most of us, when we get into magic, period, it's because one, we're fascinated by the sense of ... creating illusion ... or ... you know ... uh, maybe there's something a little bit more ... you know, supernatural about that person or you're creating the illusion of something being supernatural ... um ... you're able to do something that people can't explain ... it's mysterious ... and, uh ... it grabs people's attention ... they want ... to learn, they wanna see, they want that experience ... and ... you're an entertainer ... and, you know, I think that's probably the biggest part is ... amongst everything else, you're entertaining people. And you grab people's attention, and they want to see more and they're excited, you know, about what you're doing ... it's a great feeling, and I think that's what Harry like most about it ... and I'm sure that once ... you know he really got into it, it was really about ... entertaining people. You know ...

[00:05:41.10]

Daisy: What is the most important thing about magic, to you?

Gary: Um ... the most important thing in magic, for me, would have to be ... the fact that ... um ... I'm sharing ... uh ... with the audience ... these amazing illusions that ... make them go, "Ah!" And that ... you know ... I know they're not gonna figure it out ... even when they try to ... uh ... um, but uh ... I guess the same thing for what I said about Harry. It's, it's the entertainment, I mean, both of us, and you know what I'm talking about, it's feeding off of that energy that the audience gives you ... when you're doing it right, and you know you're doing it right, and you're getting the laughs, you're getting those ... unexpected like, gasps, you know, like the guillotine where I'm going, it looks like I'm going to chop off my hand and nothing happens, and everybody goes, "Huh!?" You just love it! You love that kind of thing. I don't know, what do you, what do you think?

Danielle: That trick scares me! But, yeah ... Same thing. Seeing them, making them laugh--just pays it all. It's ... amazing ...

Gary: Yeah.

Danielle: It's a rush.

Gary: It is a rush. It's a big rush. It's ... I don't know, like, I guess it's like being an adrenaline junkie ... but instead of jumping out of an airplane with a parachute, it was just going up onstage. Which I guess is the same thing, you're taking a leap ... more of a leap of faith, though ... but when it's good, it's good. and when it's bad, it's ... mmm ... terrible.

Danielle: We haven't had a bad performance yet—

Gary: That's the good thing! We have not had a—

Danielle: We had a bad practice--

Gary: Yeah, we did have a bad practice, but that was not a performance!

Danielle: That wasn't a performance, that was--that was a practice--we were off on our jokes ...

Gary: Yeah.

Danielle: And everything, and then, and then we got really nervous ... and then we just went out and all of a sudden it just came back. It just like—

Gary: Yep. Yep.

Danielle: Yeah.

[00:07:33.00]

Daisy: How often do you guys practice?

Gary: Only when we're doing a show.

Danielle: Mmm-hmm.

Gary: See, we don't, we don't ... it's not often ... uh ... it's not normal for us to practice like, you know ... and, uh ... but like, once a week or once a month, we're like, "Oh, we gotta freshen up here! Come on, kid, let's get out there and ... we'll rustle up some tricks and we'll practice!" It's normally like ... we'll do it the night before the show, or we'll do it the day of the show.

Danielle: Cause, like if we practice—

Gary: Just so ... it's fresh—

Danielle: Cause if we practice, practice, practice—

Gary: Right--

Danielle: And we'll just get nervous, so we try to practice the day before--

Gary: That ... and also, too ... it becomes too mechanical ...

Danielle: Mmm-hmm ...

Gary: And too ... predictable ...

Danielle: Fake.

Gary: Yeah, and then all of the sudden everybody knows what you're gonna do ... if we do a general practice, and we get the tricks nailed, and then we ad lib on stage ... it's fresh. People like it. We get to interact with the audience, we get to add new things ... and most of the time, before we even do the show, even before we've had a practice, she'll get an idea or I'll get an idea, and then we ... somehow we find a way to work it in ...

[00:08:32.05]

Daisy: What is the most important thing about Harry Wise?

Gary: The most important thing, to me, about Harry Wise is that ... he shared some of his knowledge with me ... and that, um ... amongst everything else that was Harry, that, um ... he had

that sense of excitement, and ... wanting to ... um ... make people smile ... and laugh ... and for a few moments, being up on the stage, performing ... he was able to help people forget about whatever else was happening and, uh ... whatever kind of problems they were having outside of that theatre, for those few moments, he was the grand wizard, he was the master magician, and the entertainer ... I think that's the most important thing about Harry ... he could make you smile.

[00:09:26.18]

Daisy: Do you guys have anything you would like to add? Okay. Well, that—

Ryan: I have a question.

Gary: Okay.

Ryan: Do you have names for your characters?

Gary: I'm The Amazing Professor Lester ...

Ryan: Mokay.

Gary: Or, um ... Dr. L. But, I go with Professor Lester—

Danielle: Mister Weirdo!

Gary: But, when I come out, instead of saying my name appropriately, go ahead, do your intro.

Danielle: The whole thing? Or—

Gary: You can just, yeah--just do the whole thing!

Danielle: Just do the?

Gary: Yeah, do the, do the whole thing ...

Danielle: Good evening, how're you guys doing? Like my dress? Just to let you know, the exit are there, there, and back there—

Gary: And I stand off stage and go, "Psst! We don't need to talk about exits! We're covered with insurance! Quick! Just introduce me!"

Danielle: Okay! Okay! (Peaks) Now here is the amazing, the talented (distorts), Mister Weirdo!
Let's all give him a hand ...

Gary: It's The Amazing Professor Lester!

Danielle: Okay, Chuck! And then I'll just—

Gary: And she smacks me on the back—

Danielle: Slap him really hard. So he goes up—

Gary: Back off, yeah. She does it just to embarrass me. Now, we have a giant box that says, "Mister Weirdo's Magic Box," and so I turn around and say, "What are you--"

Danielle: The Amazing Mister Weirdo and Lady D.

Gary: Yeah. And ... but she intentionally messed up mine ...

Danielle: On purpose ...

Gary: So ... Yeah. Yeah.

[00:10:49.12]

Ryan: So, do you ever find yourself, like, do you ever find yourself falling into your character?
Just like, just in a normal day?

Gary: We do it all the time.

Ryan: Like when you get into a situation with, like, not even each other, but, like, with other people.

Danielle: (Muffled) No, I've never had that yet.

Ryan: Does yours ever come out?

Gary: Oh, no, no ... not with other people. When we're together, though, it happens a lot. It happens -not intentionally, either. We just end up doing it ... and then we start cracking up ... and sometimes, um ... you were asking about practice ... we may not have practice every day, but every once in a while, like I'll get a really stupid idea in my head, that I start laughing, and she goes, "What are you laughing about?" And then I, and then I tell her, and, "Oh no!" But somehow, it ends up working out. But we, we constantly are cracking jokes and stuff like that. We're the perfect, um ... comedic straight man team. Even in life, we're just ... ridiculous people. But that's good. You've gotta be a little bit crazy.

Danielle: Yes, and geeky.

Gary: Mmm-hmm.

[00:11:45.04]

Ryan: I've, I've watched a lot of documentaries about comedy and comedians—

Gary: Yeah.

Ryan: And I've heard that, you know, like even the Pythons—

Gary: Yeah.

Ryan: You know that they—

Danielle: Mmm-hmm.

Ryan: That they would, uh, around each other ... that they would pull their characters on each other?

Gary: Oh yeah.

Ryan: (Muffled), So is it a different—

Gary: Well—

Ryan: Different characters would come out—

Gary: She doesn't take me to stores anymore cause I apparently embarrass her too much. But we start, we'll start joking around and we'll start ... we'll start acting like this and stuff like that ... just to do it!

Danielle: Sometimes he gets geeky, I tell him, "You're getting too geeky on me!"

Gary: Right! Yeah, cause I'm a big, I'm a big TV/movie buff and so I'll start talk, we'll go to a movie and it annoys the living daylights out of her cause we'll go to the movies and I'll start talking about, like, "And blah blah blah blah blah" and all of this and she's like, "Listen, shut it so I can watch the movie and just be entertained!" Okay, sorry—

Danielle: He did that the other day!

Gary: We were watching Evil Dead, and I was like, "Oh, this is the part where he like--"

Danielle: No, no, no!

Gary: Freddy Krueger's claws!

Danielle: No—

Gary: Right there above the door frame!

Danielle: No--went to the theater—

Gary: Okay—

Danielle: Went to the theater, and ... we went to go see The Powerful Amazing Oz ... "Did you know Bruce Campbell is in it? The guy from Evil Dead? He's always in every of his movies!" And, like, okay, and then he looked for it, to point it out! There he is!

Gary: Yeah. So we don't go to movies much anymore cause I annoy her during the movie, but ...

Ryan: I sit on the couch with an iPad, and like, when my wife's trying to watch things--

Gary: Yeah—

Ryan: I fact-check things.

Gary: Right!

Danielle: Does this—

Daisy: I get a message, like "Have you seen this movie? I had to stop watching it, it was so ... completely ridiculous!"

Gary: It's a curse! It's a curse. Cause then you, like, when you go to, like, film school and you start learning about continuity, and stuff like that—

Ryan: Right—

Gary: Oh, no, no, no, no! You didn't have that plate in your hand five minutes ago! You had a such-and-so in your hand—

Ryan: It ruins it—

Gary: That's wrong, yeah!

Ryan: It ruins it, and start—

Gary: Oh—

Ryan: You start critiquing the production value ...

Danielle: Mmm-hmm.

Gary: Oh yeah, well, I got really annoyed, my dad was like, "I can't watch this movie anymore with you," we went to see the Rob Zombie, uh, Halloween ... remake of Halloween? And they had this one scene where they're in the ... the ... the psych ward, and he puts on a black mask, and then the doctor comes in and goes, "Oh, that's interesting, why did you pick black?" and he goes, "You know, black is the absence of all color!" And I said, "No it's not! White's the absence of all color!"

Ryan: Depends on if it's additive or subtractive—

Gary: Right, and, and he's like, "Does it really matter?" And I said, "No! Cause they screwed up the whole scene! White's absence of all color! Black is presence of all color!"

Ryan: If we're talking about a mask—

Gary: And I was like—

Ryan: He'd be right.

Gary: Hey, so like, I couldn't ... I couldn't stand it. He ... I was like ... That doesn't work. That doesn't work at all. They need to take that out.

Ryan: My wife's the same way. She gets so annoyed.

Gary: Yeah.

Ryan: She's ... Daisy's been over to my house when ... yo, she comes over to my house, I wanted to show her, cause this is how geeky I am, I'm like, "Come over and listen to some vinyl!"

Gary: Right!

Ryan: You know, like, come sit! And listen to my 1962 Altec Valencias.

Gary: Right!

Ryan: And we'll listen to some vinyl! I have these, these giant, and I've got the amp--

Daisy: Theater speakers!

Ryan: Made in '63, cause I can't have an amp made now, with speakers made back then! So, you know, it's all gotta be vintage ...

Gary: Exactly—

Ryan: So, like, sit down, we're gonna listen to Les Paul! You know what I mean, like, she's--

Gary: Yeah. Yeah.

Ryan: And of course my wife, she's just like—

Daisy: She, she just says, "Don't let him bore you!" and gets up and leaves!

Gary: I, she does the same thing. I just got laser discs, uh, I mean—

Ryan: I have laser discs!'

Gary: I'm, I'm trying to find a laser disc player ... I was like, honey! Look! I got laser discs! And she's like—

Ryan: We actually surplussed—

Daisy: Yeah, I have--I might be able to get you a laser disc player ... I'm ... I'm moving at the end of May, but before I leave, um, the laser disc players are leaving, so ...

Gary: Oh, well let me know! Cause, cause I got Terminator, I have all that stuff on there ...

Daisy: I don't know if it works, I'll have to find out if it works ...

Gary: Yeah, let me know, let me know if it works ... Yeah ... cause I've got all, I've ... uh ...
(muffled)

Daisy: Cool.

[END INTERVIEW]

Gary Lester and Danielle Interdonato – Magic Rehearsal Part One

[00:00:00.00]

Gary: And, uh, they have no idea how you got it out of the brief case.

Daisy (to Ryan): That's good, natural –

Gary: And the inside has got like a leather, flat leather piece in there, so that it ... looks like there's nothing in there.

Danielle: Sounds like a plan.

Gary: What do you think? Think so? Yeah? Yeah? All right, so ... for the next show, we're gonna use this. So, I'll bring it out and (muffled) ...

Danielle: Other place.

Gary: Fine, I'll bring this out on the table, then we can just prop it open, and then go through a routine and then we'll just (muffled) ... what is this? You've got your raccoon?

Danielle: How did he get there?

Gary: I'm not sure what you stuff in—

Danielle: Did anybody hear the story about how I—

Gary: No, nobody wants to hear about the stupid little .. just put him in the box for me—

Danielle: Gently, gently—

Gary: Yeah, okay ... what?

Danielle: Snake on a stage!

[00:00:58.27]

Gary: And ... thank you ... alright ... which one do we have in here ... are you using this for your, uh, laundry?

Danielle: That's how ... that's where everything got!

Gary: This is ridiculous! What do you have in here? This is horrible!

Danielle: Just stuff, a few stuff ...

Gary: A few things? This looks like the entire closet! What is this?

Danielle: Just a few stuff ...

Gary: Um—

(Danielle slaps Gary)

Gary: Oops ... movin' on ...

[00:01:30.11]

Gary: All right, so (clears throat) we're gonna do that ... and then ... I wanna have a dream bag in there, and I'll have it tucked on the inside, and obviously I think we're gonna have a little bit bigger stage than my little table, but ... we could open it up ... see ... it's completely empty.

Danielle: Okay.

Gary: And then I could have this ... tucked in right here ... and then I could pull it out ... and then I could close this up ... and then I'll hand it to you ... just to ... set next to the box ... and then when you do it, just do a quick little mmm ... nice and compact. And then just make sure that when you turn it back around, this is facing the audience. Otherwise they start noticing that that's stained ... yeah ...

[00:02:12.13]

Gary: And then we can do this trick. And then we'll do the whole thing, right ... I'll say we've got it ... from Publix, uh, I noticed this behind the dumpster and this amazing—

Danielle: What were you doing behind the dumpster?

Gary: None of your business ... incidentally, that's also where I found my ... assistant ... and then ... yeah ... and so we'll do that and then we'll do the whole thing and we'll say ... all right, now we're gonna use ... the power of the mind ... to predict colors and shapes and all of these different things ... through ... psychic ability ... and it will be amazing, but I need group participation and that's when you when you, oh! So we're gonna, we're gonna have ESPN! All right, so, I'm gonna do that and then you say ... so, I'm gonna need the power of the audience, we're gonna use our minds, we're gonna predict colors and shapes—

Danielle: Like ESPN?

Gary: No, not ESPN, ESPN is the sports network. ESP!

Danielle: That's what I said! ESPN!

Gary: Okay. And we'll move on ...

[00:03:14.02]

Gary: And then we'll start doing that ... all right ... so ... and then ... did I bring? Did I bring it?

Oh, here it ... we're gonna do ... these two boxes ... and we'll start out with this one, this one ...

Danielle: Okay.

Gary: But ...

Danielle: And then, and then ...

Gary: We're gonna do this one, and then this—

Danielle: Another box—

Gary: No, this is the one where ... I'm gonna say ... all right, now ... you're gonna do the nother box when you do that one. So, the first one you're gonna say, this I have here, is a very amazing box and you're gonna go, "Whoopee! Tiny little box!" All right? So ... I'd like to share this with you, this is an amazing box that I have here ... all the way from Europe, uh, not Europe, it was from Asia ...

Danielle: Whoopee! Another tiny little box ... whoo hoo ... (claps)

Gary: This is sad. Because you know what, you're making the whole audience depressed. Thank you. All right, and then I'm gonna do a whole thing where I open it up and show that there is absolutely nothing inside of the ... container ... and then—

Danielle: I say not true?

Gary: No. Save that one for the (muffled)

Danielle: Okay.

Gary: All right, so we're gonna close it up, and that's when I'm gonna ... sorry ... pulling out this. All right ... and then ... whip it ... all right, and you just throw it over your shoulder. Right. And then you'll say, "Now, I know you're all impressed ... please ... keep your excitement to a minimum. And then I'm gonna open up the box again, show that there's still nothing in there. And then this is when I pull out the one that's got the three, and then you take it and go, "Oh my god! Oh my god!" and you pull it out ... like this, I actually have ... three ... three silks inside of here, isn't that amazing—

Danielle: Oh ... my ... god!

Gary: I know, it's amazing, isn't it—

Danielle: It matches my outfit! (Audio peaks here)

Gary: Please, this isn't fashion week, and that's not your stuff to accessorize with! Sheez ...

Perfect. And you could say something like, "Gee! Somebody's got their underwear on too tight!"

Something like y'know ... something ... that'll get em

laughing ... something like that ...

[00:05:21.03]

Gary: And then we can do this one, this is the one where you're gonna say, "Oh, another box ..."

Cause this one I can actually show ... now ... this came as a set. I got both of these boxes when I was in ... Asia ... this one I can actually open up to show you ... there's nothing in here ...

completely ... empty ... look through the center and there is nothing in there. And then we'll pull out the scarves, and actually, why don't we do ... the last one ... with this one ... so then you can do that ... and then that's a good way to, like, transition it out

Danielle: Okay.

Gary: 'Kay.

[00:05:53.20]

Gary: So ... and then we're gonna move on to ... this ... now ... somewhere in between ... probably after this trick, you should do your chicken sandwich trick ...

Danielle: Okay.

Gary: All right? So. We're gonna have this one ... and we're gonna have a big box and then ... sparklies ... posterboard and cut it ... plaster on the bottom ...

Danielle: To make it, um—

Gary: To make it more ... magical ... all right, so ... we're gonna do this one ... and we wave hands over the top ... and explain to the audience that inside of this ... we have ... amazing feat of magic ... we're gonna do several frogs ... I'll show you here ... you can see the hole ... this is one tube, and inside is another tube ... and when we put these two tubes together and wave our hands mysteriously, we get ... a whole container of small Amazonian tree frogs, and they're worth thousands of and millions of dollars ... because they're ... almost extinct, and we have to take care of them, because ... nature, and yada, yada, yada ... and then you start flickin' em in there with the snake, and, "Oh! He's hungry!" And people are laughing ... what're you doing? What're you doing with the frogs?

Danielle: Look at the snake go! He's eating them!

Gary: Don't eat that, no! He doesn't need to eat our little tiny frogs! That's like throwing a million dollars in there every time you drop it ... stop it! Just put em up, please! Please! Put 'em up!

Danielle: And then ... what I'm gonna do is ... take it ... pull it up ... and then flick ... some more in—

Gary: Did you just pour more in there?!

Danielle: No.

Gary: And then we can go on ... and then probably come up with some kind of smart aleck remark ...

[00:07:32.22]

Gary: All right ... so that's good ... all right ... oh (clears throat) ... we also gotta do the flag ... cause you wanna do that ... and you know what, I actually have a watch that I have now ... so we can ... maybe when we do the show ... we'll have Alex (distorted sound -- sound goes out)

[00:08:06.09]

Gary: Out ... and then it's all in pieces ... in, uh ... he can have like a little bit of a freak-out moment, you think your brother could do that?

Danielle: Okay. Okay.

Gary: I mean, like, a ... not like a you know, an acting freaked out—

Danielle: No, he'll do it. Just don't tell him the trick and he'll do it.

Gary: Okay, we won't tell him that it's broken. So he can be a little bit shocked, okay?

Danielle: Okay.

Gary: And then we'll just, we'll have him in there, and we'll dump it out again ... it'll still be broken. And then ... and then we can have you do something like where you do your own kinda magic and you could do like something like, funny, like poof! Or something, I don't know ... but we'll ... think of something real ...

Danielle: Will it still be funny?

Gary: Yeah, something like, do something like you're doing, like your own spell or something like that you're casting over it ... poof!

Danielle: Helcradawkadawka baumb! (Peaks) Bazinga!

Gary: You could act like you spit into it—

(Danielle pretends to spit)

Gary: Eew! Did you just spit in there?!

(Danielle pretends to spit again)

Gary: And then ... and then you could say, "Nah, check it! Check it!"

Danielle: Check it! Check it, check it, it's fixed!

Gary: And then I'll pull it out—

Danielle: See?

Gary: And then say, "Gotta little bit of spit on it, but it's still good ..." And you can hand it back to him ... that'd be funny ...

Danielle: It would be funny, like ... that one, I like that better than—

Gary: All right ... So--

Danielle: In the bag—

Gary: I like the (muffled) ones, but I think it's getting a little bit old, especially with the kids, cause everybody has seen it already ...

Danielle: Mmm-hmm ...

Gary: So, but you know what, we can use that for when we do the (mumbled) rice thing, too.

Danielle: What?

Gary: Next year.

Danielle: Oh, yeah.

Gary: So, we'll have to have a stooge, you know, but ... all right, so we're gonna do that one.

[00:09:28.05]

Gary: That's gonna be really good ... all right ... and I like this one, cause I don't know how usually ...

Danielle: Beginning.

Gary: The beginning?

Danielle: When you come on.

Gary: Should I use it over the, like the, uh ... the suitcase ...

Danielle: Actually, you should use that with the dagger ...

Gary: With the dagger?

Danielle: For covering the box with the dagger, and then you slowly—

Gary: Lift it up?

Danielle: Lifting it up? And that? And that change ...

Gary: Okay. So ... now let's see, I gotta (muffled) ... all right ... so we'll have this ...

Danielle: So you have this up here—

Gary: With the daggers--all right ... and then when I lift it up, do the whole ...

Danielle: Mmm-hmm ...

Gary: And then ...

Danielle: That's good, cause red means stop ...

Gary: Uh-huh ... Danger, you're gonna get your—

Danielle: Danger, danger! Stay away!

Gary: Good. So ... that's how we're gonna use that one ...

[00:10:17.24]

Danielle: And then—

Gary: All right, so ... then I can be over here ... all right, now for the next trick, this is gonna be absolutely amazing, folks, you're gonna love this one—

Danielle: And then—

Gary: It's gonna be absolutely perfect—

Danielle: I'll sit down (Peaks)

Gary: Shocking! What are you doing?

Danielle: I'm taking my break!

Gary: You're not supposed to take a break!

Danielle: In my contract, I'm allowed to have a five-minute break!

Gary: That's after the show, or in between the shows ...

Danielle: Does anybody want a ... chicken sandwich?

Gary: Please don't ... don't laugh at this, it's gonna make everything a whole lot worse for you ... all right, so ... that's good, and you ... put that in there.

Danielle: Yeah.

Gary: All right.

[00:10:48.04]

Gary: And then ... the zombie ball ... this one ... we need to do something ... funny ... where we say, "All right, the next trick we're gonna do is zombie ..."

Danielle: And then I—

Gary: And then you're gonna go, "Zombie!!!"

Danielle: Zombies?! The Zombie's coming on stage?

Gary: You could say, "Where's Daryl?"

Danielle: Where—

Gary: Cause anybody who watches Walking Dead ...

Danielle: Where's Daryl? He can save me!

Gary: Say ...

Danielle: Or the other girl ...

Gary: There you go.

Danielle: It gets too crazy right now.

Gary: Right. You could do that. Cause you know what? Half the people that are gonna be there, are gonna know what you're talking about (audio distortion--sound drops out again)

[00:11:39.16]

Gary: Say, "The Zombie Ball" ((distorted) and then just go "Zombie!"

Danielle: Zombie's coming on stage? (Overmodulated audio)

Gary: This is like, really, loud, "Zombies! Where's Daryl?" And then you could be like, "What's next, what's next?"

Danielle: What's next? What's next?

Gary: Okay. We're gonna do ... The Zombie Ball!

Danielle: Zombies? (Peaks) Where's Daryl?

Gary: Not THAT kind of zombie, a ... this is, a metal, you know, that floats ... uh-huh?

Danielle: Metal? Oh (laughs) ... okay ...

Gary: Yeah, they're both empty.

Danielle: And I'll just, like, be oblivious ...

Gary: That would be funny. Yeah, empty ...

Danielle: Yeah, empty!

Gary: All right, and then I could do ... the whole ... and we gotta have music--

Danielle: Yep.

Gary: Cause last time when we did it, and we didn't have music, it was stale ... and ... people were like ... (mumbles) and I could do that one, too ... where it looks like it's disappearing.

Danielle: Okay.

Gary: Then it reappears. This one's ... but let me know, cause ... when you see the rod ...

Danielle: You can't really see the rod when you do that ...

Gary: All right, then, so we have that ...

Danielle: Mmm-hmm ...

Gary: Without making it fall off the table ...

Danielle: Okay.

Gary: All right, so ... we've got that one ... Now ...

[00:13:12.18]

Gary: For this one, we need to have this on-stage, cause I tried doing this last time, but it's not funny if I do it. If I, if I pull this out and say, "Look, if my hand gets chopped off, I got a hook," it's funnier if you do it. So if you have this ... in the ... the basket ... and you go, "It's okay, do the trick! I stopped by the prosthetics store" or something like that ... "I got this!"

Danielle: So, when you're doing the ... like, we're gonna do the guillotine on like ...

Gary: You just say, "Hey, don't worry!"

Danielle: Don't worry—

Gary: "Don't freak out! I got it covered!"

Danielle: I got it covered! If you lose your hand, I got you this!

Gary: Really? You got me a—

Danielle: It's 14 karat!

Gary: You made me feel so much

Danielle: That's what the guy said! (Peaks) At the store!

Gary: You made me feel so much more comfortable.

Danielle: I got it for five hundred dollars!

Gary: You told me this was fool-proof! Now you're handing me a hook?

Danielle: Just in case! (Peaks)

Gary: Just in case, no! All right, so then—

Danielle: It's pretty!

Gary: Then we'll set it up ... uh ...

Danielle: You can still scratch your nose!

Gary: Yeah. If I pick my nose that, I'm probably gonna hook my brain.

Danielle: Have you seen King Pin?

Gary: Yeah, right. All right ... I stick my hand in ... and ... yes, I do ... that's the one thing, like ... once I get it set up ...

Danielle: Mmm-hmm ...

Gary: Don't hesitate to push all the way down. Cause if you don't push all the way down—

Danielle: I know, that's my biggest—

Gary: It stops, and everybody sees the blade hanging there. All right, so go for it ...

Danielle: I hate that trick, too!

Gary: Yeah. It's my favorite! So, but, that's what you've gotta do.

Danielle: Mmkay.

Gary: If my thumbs are right here, it's locked. And see, it won't ... it won't go down. It won't go down. Cause it's an L-shape. So ... My hand has to be in there for it to go down. All right?

Danielle: And that's a blade.

Gary: Yeah. And you can tell, because the blade's right there.

Danielle: I see, I see—

Gary: It's really sharp—

Danielle: Yeah, you have to, you have to—

Gary: Okay. Put that over there ...

[00:14:54.12]

Gary: And then we'll do ... Doug and Douglas, and I think I'm gonna have to get a new Douglas.

Danielle: Yeah, I know, he's dying ...

Gary: Cause he's ... his feathers are coming off ... so we'll do the whole Doug and Douglas thing ...

Danielle: Go through the act—

Gary: And then ... and then ... here he is ... I would like to get flash powder, cause I think that's a little bit more ... surprising—

Danielle: Who?

Gary: Flash powder ... you put it down in here—

Danielle: Oh—

Gary: And then you drop a, a match—

Danielle: Oh—

Gary: Poof!

Danielle: Oh, that would be cool!

Gary: Or, even like, uh, flash paper ... it's a little piece of paper ... you light it, and you drop it in there, and it ... look! He's already dead ...

Danielle: I know ...

Gary: You're pulling out the rest of his feathers ... poor guy ... he's been through a lot.

Danielle: We need to get a new Doug—

Gary: We do. All right, so we pull this out—

Danielle: Save him—

Gary: Uh-huh. We could ... we could have, you know--we should have ... like ... like a Sharpie ... and like ... draw stitches right here, like they were stitched together? This as an experiment—

Danielle: I did –

Gary: You did—

Danielle: And then you look at, why it's all stitched up?

Gary: Why is he all stitched up and stiff?

Danielle: Ah, that's a good one! I like it—

Gary: Did you stuff Doug and Douglas?

Danielle: No. Not at all!

Gary: Right?

Danielle: All right?

Gary: He smells like wood chips and formaldehyde! (Tosses bird, which falls to the ground)

What happened?

Danielle: I don't know! (Peaks)

Gary: Obviously, you do! Otherwise you wouldn't be acting like that! How long has he been in there?

Danielle: Since our last performance! (Peaks)

Gary: Why does he smell like wood chips?

Danielle: I stuffed (distortion) him!

Gary: I like that one. You should do it ... And we'll have little stitches on him ... we're keeping that Douglas. All right, that's good.

[00:16:29.00]

Gary: That's good. "I didn't wanna tell you!"

Danielle: I just didn't wanna tell you!

Gary: "I didn't wanna tell you!" Well, you think I was gonna figure it out when I noticed the stitches on him?

Danielle: Oh, and then ... what I'm gonna do is feed him to the snake—

Gary: Yeah, drop him in the ... feed him to the snake ...

[00:16:46.20]

Gary: All right. And then I'll do the whole thing.

Danielle: Oh.

Gary: That's why this is rehearsal.

Danielle: Mmm-hmm ...

Gary: All right ... well, you ever heard of eye for an eye?

Danielle: You hear that? It's when you stop!

Gary: When you stomp on my feet, and like (muffled)? That means stop. I did fix this from last time.

Danielle: Mmm-hmm ... Sure you did.

Ryan: This is your punishment for not telling him—

Danielle: Yeah, about Doug and Douglas ...

Ryan: And you know what we gotta do now!

Gary: All right, bam-bam-bam ... all right, this is the key one, right here ... all right ... right there ... and I'm going to try to just put this on first, so I can see ... all right ... and then you're gonna do your whole little robot thing ...

Danielle: Look! I'm a robot!

Gary: You're not a robot.

Danielle: Boop! Boop!

Gary: Please—

Danielle: Boop! Boop! Boop! Boop!

Gary: Not a robot at all—

Danielle: Boop!

Gary: You're in a box. You're in a box. Okay. Are you done with that?

Danielle: Yeah.

Gary: Okay. Okay.

Danielle: Boop, boop!

Gary: You sure you're done?

Danielle: Mmm-hmm.

Gary: Okay. Okay. Is your bun in there? All right. So, when I do the trick, you're gonna have to lower your bun. Or turn your head to the side. There ya go. All right, so remember that, okay?

Danielle Okay.

Gary: Okay? And that's closed—

Danielle: It's not closed!

Gary: It is closed. That's as far as it closes, that's why this goes in the middle. To cover up the seam. See? Now you're covered. All right.

Danielle: No, it's not, Gary.

Gary: It's okay. It's covered. Totally. I can see ... I can't see it. I can see it when you start moving it like that ... In there. And that's holding it, when I put these other ones in, that holds it ... Then we're gonna have some dramatic music ... (muffled) it's not just me trying to—

Danielle: Oh! (Peaks)

Gary: You need to do that for the first time ... When the first time, when I get close to putting it in, just start screaming, "Ow! Ow! It hurts! It hurts! " and I'll say, "But I didn't put it in yet."

Danielle: Ow! Sorry! (Pause as Gary inserts more daggers) Ow! Oh! That went through my hair!

Gary: Did it?

Danielle: Yeah. (Pause) Oh! Oh! Neck! Neck, Gary! Neck! Ow!

Gary: Is it going behind you, though?

Danielle: Yeah.

Gary: Okay, then we're good.

Danielle: Be careful when you do this!

Gary: No point in fighting when it's level ... all right ... so then ... all of those are in there ... then you cannot see, unless you start playing around with it.

[CLIP END - CAMERA BREAK]

Gary Lester and Danielle Interdonato – Magic Rehearsal Part Two

[00:00:00.00]

Danielle: Okay.

Gary: This is ...

Danielle: We pull two people from the—

Gary: Right ... and I like it when we get, like, people who aren't aware of it ...

Danielle: Yeah.

Gary: Cause then you get their reaction to ...

Danielle: I like getting little kids ...

Gary: Yeah ... Cause they're funny ... or like—

Danielle: Yeah.

Gary: Like girls that are really shy ...

Danielle: Uh-huh ...

Gary: Cause then, like, they start blushing and everything ... and that's, that's the funny part ... alright ... give it a tie right there ... just like that ... all right, and we'll anchor it ... like that ...

Danielle: And why do you have to anchor it--in your pants?

Gary: It's on my belt. It's on my belt. I gotta have something, you're lifting me up. What'm I gonna do, hold onto this? I gotta have direction ... all right, you pulled too soon ... they have one of these at Harry's ... that I wanna get ... it's got a bra on it ... and I think it would be funnier to have it, like, on my shirt ... and then you pull it ... and a bra comes out ...

Danielle: That's my bra!

Gary: "Why do you have a bra on?" Ah, folks, show's over! Let's go home! All right ...

Danielle: And then you could—

Gary: All right, count of three ... one, two, three, lift!

Danielle: And then—

Gary: and then ... there's the tightie-whities ...

Danielle: And then you go off—

Gary: We gotta remember, like, you gotta have it on this side cause ... otherwise, the back of it, just looks like white flag ... and uh ...

Danielle: And then you go off and and I'll just—

Gary: Yeah, I'll run off and then you're doing your bowing—

Danielle: Thank you—

Gary: It's the show's over, let's go! Let's go! You're done! And then we go—

Danielle: They're screaming for encore!

Gary: They don't want an encore! All right. Oh, you know what we forgot to do? This.

[00:01:29.11]

Gary: The, uh, breakaway ... You know what, I actually have a flower that would be really cool to do with somebody. You light a match, and then you shake it, and then it turns into a flower—

Danielle: Yeah, I like that—

Gary: That would be simple... so I think that is something we should add. All right, so ... This is a good one. But we gotta work on the timing a little bit. Like when you do your dollar store thing, and you go through like this whole spiel and then, at the end, just go, "Nope! It's not true at all!" And then do the whole dollar store thing.

Danielle: Fine, so do your thing—

Gary: All right. So ... Folks, this here is an amazing fan that I want to share with you this evening ... it's made from the finest silks and the finest metals, it came from all the way from The Orient ... very expensive ... thousands of dollars! Worth a lot! It means a lot to me! And tonight what ... (Danielle clears her throat) I hear the throat clearing thing and I think that you're trying to just ... annoy me ...

Danielle: Not true!

Gary: Okay, then what are you trying to say?

Danielle: That came from the dollar store! Donna checked us out!

Gary: Shhh! It didn't come from the dollar store!

Danielle: She checked us out!

Gary: It didn't come from the dollar store!

Danielle: Yes it did!

Gary: Listen, the sticker on it when I bought it said "Made in China," it's from The Orient! Got it?

Danielle: From the U.S. dollar store!

Gary: It's from China! Folks, this was made in China. All right? So, we'll call somebody up, and then ... we'll do the whole thing ... and then ... all right ...

Danielle: Okay—

Gary: Go ahead, check this ... make sure everything is kosher with that ... and ...

Danielle: And I'll be like, oh—

Gary: What did you do to this—

Danielle: No, good, and then they're, they end up blaming me.

Gary: No. Do this. "Typical! Dollar store--"

Danielle: Typical—

Gary: Crap!

Danielle: Typical dollar store! That's all I'm saying!

Gary: Give it back to me!

Danielle: But why are do the kids usually blame me? They usually point to me, like I did it, they-

Gary: Oh, because—

Danielle: They always do this!

Gary: You're the, you're the stooge, so they wanna, they don't ... you know how kids are, they don't wanna take the blame for anything. "How did your car get a broken windshield?" "Mommy did it!" All right ... So ... All right, so you're gonna hold this, and I'm gonna say now, listen, I have this wand that was given to me by my grandfather. Okay? It was given to him by Harry Houdini ...

Danielle: Harry who? Doon-dee? Who-what?

Gary: Not Harry huhnehdiuh, Harry Houdini.

Danielle: Who's he?

Gary: Oh. The world's—

Danielle Is he--

Gary: The world's greatest magician, and you don't know who he is?!

Danielle: Oh! The world's greatest musician!

Gary: Not a musician, a magician!

Danielle: That's what I said! Musician!

Gary: Musicians make music! You know what? My brain is already starting to hurt just talking to you! I'm gonna need a nap! Gimme this! You take this and then you're gonna fix the fan. Okay? Don't ... and that's where everybody laughs ... and then I go, "What'd you do?"

Danielle: Nothing.

Gary: What did? Where is it?

Danielle: Where's what?

Gary: Hand it over. Cause it's behind your back! What'd you do to it?

Danielle: I broke it. Harry Houdini didn't get a good wand! He must've got it from the dollar store!

Gary: I don't think they had a dollar store back then. Take it. Go ahead and shake it over the top

...

(Danielle pretends to spit)

Gary: That's good! I like that you brought that back! That's funny! Look at that, folks! She fixed it. Amazing. Absolutely amazing. All right. Since you were such a good help and you spit on my stuff, and I really want you off the stage now, I'm gonna give you this flower.

Danielle: Thank you!

Gary: You have death on your hands. That's all I can say, is you have death on your hands. (She starts touching him.) What are you trying to do?

Danielle: No. Not true, it just hasn't been working!

Gary: Oh! That's a good one. I like that. "Looks like you're still alive!"

Danielle: Looks like you're still alive!

Gary: Darn! That's good. So that's what we're gonna do. Okay? And then, but when we do it, I'm gonna have a whole vampire outfit and you're gonna have your whole vampire on. You should have like the really crappy uh, vampire teeth that—

Danielle: Crooked--

Gary: You know, that are like the, you know, the plastic ones that are really wide. Hi, talk, you know ... they have like, the ... you have to spit 'em out and they're covered in spit ... that would be funny ...

Danielle: Put this away!

Gary: That would be really funny. That would be hilarious. We need to do that. All right. So that's what we'll do. All right? So we'll just pick up. And we'll get the tricks reset.

[CAMERA BREAK - END PART TWO OF MAGIC SHOW REHEARSAL]

Charlie Carlson and Art Litka – Part One

00:00:00.00]

Charlie: You know, Art, I first heard about Harry Wise, I guess I was, must have been in the fourth grade. This guy comes to, uh, West Side Elementary School in Sanford and we had a very small stage there ... and I don't know how old Harry was then, but he was probably a teenager, he performed some magic there, and ... simply amazed all of us, you know--

Art: Right.

Charlie: That was, that's my first recollection of, of Harry. How 'bout you?

Art: Well ... my first recollection was ... actually, I didn't know him, but he was on ... Uncle Walt, which was a local TV show--

Charlie: The kid's--

Art: The kid's program, he was Mr. Magic. And it was years later, many years later, actually, that I learned about him in Sanford.

Charlie: Wow.

Art: And after talking with him, I pieced two and two together and said, "Were you Mr. Magic?" and he said, "Bingo!" And it was like, wow! You remember me? Well, I did, but--

Charlie: He, he loved to be remembered--

Art: Oh, he did, absolutely, absolutely, he, he wanted to be remembered, for sure.

Charlie: You know, that was the highlight of his career, being ... on Central Florida television and having his own show--

Art: Right--

Charlie: And everything on there, and uh, I was a little older then, but I do remember coming home from school and turning the TV on and watching Mr. Magic on, uh, Uncle Walt's, uh, program there. Uh, but there's a lot of people that knew him as Mr. Magic and didn't know anything about all these other things that he did, uh--

Art: That's right ... Yes, he had many other, other uh, names.

[00:01:55.25]

Daisy: Uh, do you guys recall, uh, any of his other names that he was using in some form or another?

Charlie: You know, talking about all these other names that Harry used, in, in his time in show business, uh, I can, I can recall a few, Darkvale--

Art: Darkvale. Yes.

Charlie: Which was spelled two different ways, and uh, I don't know if you've ever heard the story of how he came by that name? But he was at a funeral--

Art: Okay--

Charlie: He was standing there in the rain at the funeral and he didn't want to be at the funeral, and uh ... the, the preacher at the funeral said something, "May the dark veil be lifted"--

Art: Okay--

Charlie: Harry wasn't thinking about the deceased or the dearly departed or anything like that, he says, "Dark veil! Wow, what a great show name!"

Art: Uh-huh. I can believe that.

Charlie: So, so he took that from the funeral and he used it on stages across the country in his show. Uh ... of course he was also known as, uh ... uh ... what was the ... there was a mentalist, he uh, he had a mentalist show--

Art: Yep ... Vol, Vol ...

Charlie: Uh ...

Art: Started with a V.

Charlie: Voglar--

Art: Volgar!

Charlie: Voglar.

Art: Voglar, that's it! Yeah

Charlie: Yah. And the story about where the, uh, the great Voglar got his name, uh, and he promoted himself as being from Germany or someplace, which Harry had never been to Germany!

Art: Never been to Germany.

Charlie: But it sounded good.

Art: Yeah, yeah.

Charlie: You know. And Voglar was his mother's maiden name--

Art: The was his mother's maiden name, yeah.

Charlie: That's where he got it--

Art: That's correct, yeah.

Charlie: That one, he told his mother one time that somehow he would work her into one of his shows. Well, he certainly did because he took her maid--

Art: Took her maiden name and--

Charlie: That's that. And there was a couple of smaller, uh, uh, names that he used, too, that, that ... wasn't publicized as much, but I think his, his biggest one was Mr. Magic, The Great Voglar, Dark Veil--

Art: Dark Veil.

Charlie: A few different ways, um, and, uh, course out of all those, uh, I think, oh--you can't forget, uh, Doctor Jekyll!

Art: That's it!

Charlie: Yep. His, name he went--

Art: Yep.

Charlie: Um, when, when he had the big ghost show. Uh ... but all in all, everything was Harry Wise.

Art: It was Harry all the way. Definitely.

[00:04:16.27]

Daisy: What drew you guys to Harry Wise?

Art: Maybe you go first cause you've known him for so long.

Charlie: I think, I, I, when I was a kid I used to, I used to sit out on the front yard, and I used to watch show trucks coming to town when we had the county ... fair ...

Art: Mmm-hmm.

Charlie: And you'd see all these ride trucks and side shows trucks--

Art: Right.

Charlie: All going in and I was ... I was probably seven or eight years old, so ... I've always been excited by ... show business ... one way or the other ... so, uh, uh, when I was in elementary school, I remember a guy came, uh, to the school and performed uh, had some trained dogs, so, so I figured, well, I'll go home and we had a ... chicken yard ... chickens in it ... and I, and I thought, "Well, I'll train those chickens to do what those dogs did." Well, I, I was not successful at that, so ... I didn't go on the road with my chickens, you know ... But ... Harry came in ... they were always bringing some ... entertainment in for the kids ... and when he performed there, and

I do remember that ... one of the things he did was, uh, cause a thimble to ... appear on a kid's tongue ... the kid opened his mouth and Harry took that thimble out, or so it looked to me.

Art: Right.

Charlie: And I said, well there's gotta be something else to this, this thing, this can't just scientifically, just can't happen, there has to be some real magic... involved ... there, and I, I think the magical part, the amazement, is, is what ... I liked about this. And of course, uh ... several years after that, uh, when I was, when I was twelve years old, I became a stooge in Harry's magic show.

Art: Oh, wow!

Charlie: So, I, I still remember back when he came to the elementary school ... and then when he selected me ... to perform on stage as a stooge ... uh ... that was something special.

Art: Yeah--

Charlie: So, so that ... that, I think right there is where ... my bond with him started at.

Art: Well my bond with Harry started much later, of course, I was fifty-nine when I met him for the first time, actually. So ... he was already ... well retired ... and ... uh ... pretty much ... uh ... a

recluse. Uh ... and I was introduced to him through, uh, the downtown bookstore, in, in Sanford. Uh, Maya Books, and she said, "Well, you need to meet Harry Wise, cause he's into Halloween like you are!" I said, "Okay, where does he live?" So she describes his ... residence and where he was ... my, my wife and I were riding our bikes one day, and ... I ... went that way just, on purpose, to, hopefully, meet him. And it just so happens he was walking across the street and back to his house right at that moment ... as we were riding down. And I stopped the bike and the only thing I could say was, "Are you the wizard of Sanford?" And he turned around and looked at me and stared at me and ... then of course I, I knew that that broke the ice, because I had his attention and uh, and we introduced ourselves and ... I told him about the Halloween ... village that we have at our home ... and he ... he was very curious about that, wanted to see that Halloween village, so ... when I brought him over there for the first time, he was enchanted ...

Charlie: Oh, I can imagine he was.

Art: And ... then he started telling me about you and all the other things that go on, and went on in his life, and ... it, uh, was quite a, uh, an encounter. For me, at that age, because I'm the ultimate skeptic, I'm the scientist guy, but ... I don't--

Charlie: But you've gotta look at some hidden history there, the, the average public at the time --

Art: Absolutely. Absolutely. It was just an amazing ... opportunity ... To, to look into those things.

Charlie: That's right, yeah.

Art: Yeah.

[00:08:19.28]

Daisy: Umm ... Charlie, is, um, the, this is actually a question for both of you, but in the last ... interview that we did, you ... said something about, you said that "All showmen are conmen, to some extent"--

Charlie: Yeah:

Daisy: Um ... can you guys think of any illusions or impressions that it was ... important for Harry to ... maintain ... um ... how in control ... was he of how, um ... others perceived him?

Art: Very interesting question about Harry's ... "in control" of things around him ...

Charlie: I, I would say that ... that Harry changed over the years, you know ... early in his life, he was, he was happy-go-lucky--

Art: Mmm-hmm.

Charlie: He would, uh, he was somewhat of a conman, which you have to be if you're a showman, to, to--

Art: Right.

Charlie: To produce the--

Art: Mmm-hmm.

Charlie: Entertainment for the audiences ... uh ... Harry could probably ... uh get away with selling ice water in Alaska? You know, he was that skilled as a salesman--

Art: Uh-huh. Right.

Charlie: And ... but as time moved on, he had a lot of trials and tribulations in his life.

Art: He did.

Charlie: He, he had his up time and he had his down time. And, uh, a lot of that had to do, I believe, with, uh, with, with some of his, uh ... failed ... marriages ... uh, which left him devastated.

Art: Right.

Charlie: And, uh ... then the whole changing of the theater scene. Uh ...

Art: Sure.

Charlie: With, with modern technology and things, Harry was, was a fly by the seat of your pants showman.

Art: Absolutely.

Charlie: He built his own props ... he, he had that skill that was needed to be on stage. So, so he didn't cater very well to all this new pyrotechnics and all this other ... technology that was being developed--hated computers--

Art: Oh, absolutely!

Charlie: Harry never had a cell phone or anything like that--

Art: No.

Charlie: So, uh, you know with the changing world like that, and also the regulations, insurance, and everything else that ... that was a roadblock to ... to being able to get on stage and entertain people ... he became very frustrated.

Art: Yes.

Charlie: And, and this frustration, I think, let to, uh ... a, a depression. He became destitute and so one thing fed the other--

Art: It did.

Charlie: And, and he got down at one point to where ... uh ... he, he wanted to be known for what he had done, but he was quickly being forgotten. And ... he was living from ... hand-to-mouth, essentially. And I, I think that what, what really brought him back up out of the dumps is, uh ... when I, my, my path crossed with his path again ... we did a few small, uh, events and we did the big, uh, magic show, uh, in Seminole County, the free thing was the commemorate his fifty years in show business--

Art: Right.

Charlie: So we threw that right in the face of the public ... we had a packed house, we had a lot of kids in there ... I went down and, and got him a tuxedo ... because the, I asked him, I said,

"Harry, do you have something to wear?" He, he brings up this powder puff blue tuxedo that was full of ... holes--

Art: Holes--moths had just--yeah ...

Charlie: Eaten the thing up.

Art: Right.

Charlie: And I was in a thrift shop ... in New Smyrna and I see this ... tuxedo ... and I said, "There's no way that's gonna fit him." So I went ahead and bought the thing, I took it over to his house, I said, "Try this on," he comes out and the thing looked like it was tailor-made--

Art: Tailor-made. Yeah.

Charlie: I said, "We're in business," man, so we did that big show--

Art: Yep.

Charlie: And packed that house. Uh ... To see him enter the ... the, uh ... through the audience, back of the, uh, auditorium ... he was beaming.

Art: Yep.

Charlie: He had a wand up there and he had a cape on, had the red on the inside and that tuxedo on him ... and he was coming down through the audience and people was standing, and they were clapping, reaching out and shaking his hand and everything. By the time he made it to the stage, he was Harry Wise.

Art: He was.

Charlie: Again. And, uh ... that really, I think, did ... a lot to, to bring him back up to where he belonged at--

Art: Ah.

Charlie: Then, of course, from that, you know, uh ... I, I wrote a book about his life on the road, and, uh, managed to get him, uh, an exhibit at the ... Sanford Museum ... but, um--

Art: He was in Weird Florida, too.

Charlie: Yeah, he's in--

Art: Yeah.

Charlie: Oh, he's in many books--

Art: Yep. Right.

Charlie: Yeah, Weird Florida, he's, he's certainly in that one. And, and some others that, uh ... I have written, some articles and whatever ... but ... I, I really think sometimes I saved him, you know ...

Art: I think you did.

Charlie: Just--

Art: I think you did.

Charlie: A showman, a showman ... will die on the vine if the showman doesn't have an audience--

Art: Right.

Charlie: You know, there's nothing worse than going up to somebody and not being recognized when, when you're a showman. So, so a showman always has to have an audience ... Harry got to that point where he didn't have an audience.

Art: Right.

Charlie: I gave him back--

Art: Yep.

Charlie: And lifted him up out of the, out of the dumps there and ... all, I've always felt good about that.

Art: Well, you should.

Charlie: Probably added five more years to his life, you know--

Art: I, I think so. Because that's basically when I met him.

Charlie: Oh, yeah.

Art: Is right after all of these--

Charlie: Yeah.

Art: Uh, revival-type shows that he was doing with you. And then, even when I would ... take him out for a lunch ... he'd meet a complete stranger and before ... thirty seconds ... he had them entranced with ... what he would ... used to do!

Charlie: Uh-huh.

Art: And ... you know, I ... it, it was ... I would just sit back and watch him ... perform ... right at the table! It was an amazing--

Charlie: Yeah.

Art: Thing to see! And you could just see that light was still there, he just needed an audience. That's--

Charlie: Yeah, that's exactly--

Art: What he needed.

Charlie: Yeah, he was, he was, uh, used to that. That's what he fed off of. That's, that's ... a great thing. Good memories.

Art: Yes.

[00:14:40.21]

Daisy: Um ... did Harry ever ... something about, um ... celebrities are just always kind of the split ... between their public life and their private life. Um, and sometimes there can be like, a conflict, like ... someone might be intensely private ... but then also ... love attention ... and want to be ... adored by others, um ...

Charlie: Well, I think, I think we pretty well answered that--

Daisy: Yeah.

Charlie: Conversation right there.

Art: Yeah.

Charlie: There's always that side to people that know, uh, versus his public side. So he ... he went from up here down here and we brought him back up again, but he, he certainly liked his ... recognition. So I think, I think that pretty well addressed it ...

[00:15:35.29]

Daisy: Can you tell me about Harry's house? Uh, did you ever get to go inside it?

[They both start laughing.]

Art: Harry's house ...

Charlie: Art, I gotta ask you, have you ever been in Harry's house? Did you ever get a chance to ... go into the wizard's domain?

Art: Well, only partly while he was alive. Uh, the first day that ... we met him ... we were ... invited onto his front porch. Where basically--

Charlie: As far as you could tell--

Art: That was as far as one could get. And--

Charlie: Uh-huh.

Art: Uh ... we could tell that the house was in bad shape. Uh, bad state of repair, but the Halloween decorations in there, just immediately caught both of us--

Charlie: Mmm-hmm.

Art: And ... we knew that we had to ... know this guy better, and ... get him over to our place to show him what we were doing, but we could also tell that he was, uh, very low on money--

Charlie: Uh--

Art: And was probably living ... you know, from month-to-month with ... whatever ... government aid he could get, because I don't think he had a pension, he had no--

Charlie: He--

Art: Source of income--

Charlie: He just had, uh, his social security, basically--

Art: Yeah.

Charlie: Unless somebody ... made a donation to him since--

Art: Right. Right.

Charlie: But, uh, yeah, the house, you ... the whole front porch was nothing but Halloween, you could not walk through the house, because ... it was just cluttered. You come around through the back door, you come through the kitchen--

Art: Kitchen, right--

Charlie: And it was ... you had to turn sideways to get through there, he had a lot of canned goods, and what have you, then you had to cut through to his den, he called it his den ... and in that den, there was ... every type of magic device, apparatus--

Art: Oh, yes.

Charlie: Box, tube, top hats, and you name it--

Art: All of his props were basically--

Charlie: It's all--

Art: There, yeah.

Charlie: And, uh, there was one easy chair in there that he could sit in, in the middle of all of this, so if you had a guest you, you ... hard-pressed to find someplace to sit down. I went over there one time, and, uh ... he had a styrofoam box and ... he was, uh, sitting ... he had the lid down on the uh, commode, he was sitting on top of the lid, eating dinner--

Art: Oh, no!

Charlie: Because he did not have any other space to, to eat! And, uh, I said, "Harry, what's ya doin sittin there," he said, "I'm eating my dinner, there's no other place here to , that I can sit down to eat," I, "Well you need to clear out something, put you a table or something in there," but ... the house was amazing, in all the stuff that he had ... put in there ... you know, he wouldn't throw anything away--

Art: No, it was a shrine to his parent--

Charlie: It was clearly a shrine, you, yeah, you--

Art: Yeah.

Charlie: Got that right. And, of course, some of the, the magic, uh, items that he had there ... they were deteriorating, they had--

Art: Right. Yeah.

Charlie: Termites in them, and after he passed away, I understood a lot of that stuff just had to be thrown out.

Art: Yeah. Yep.

Charlie: Because there's no way to save it, you know. But, uh ... it ... his house, itself, I think, was ... was just amazing ... You, you know, talk about hoarders and stuff.

Art: Yeah, he, he--

Charlie: A hoarder of magic and Halloween, you know.

Art: Right. Yes.

[CAMERA BREAK - END PART 1]

Charlie Carlson and Art Litka – Part Two

[00:00:00.00]

Daisy: Okay. Um, so Art, uh, you were getting ready to tell us about Harry's abhorance of modern technology.

Art: Well ... of course, in, in my world, I'm used to ... high-tech gadgets and I love those kinds of things.

Charlie: Mmm.

Art: And ... Harry ... couldn't stand anything that had ... any kind of ... button or control on it that required a battery to power it ... if you didn't plug it in the wall and have an on off switch, it was ... over ... he was not interested in it. I remember one time I ... his TV went out ... no, I know what it was, it was when we switched over to the digital format ... and trying to get him a box so that the TV would ... would receive the digital format. Well, it wouldn't work right. And, if the TV fluttered or the picture faded, it was ... "This is crap! This is crap! This is a conspiracy!" You know ... So ... I said, "Let me bring you over another TV that I had, that's a little portable TV, and, uh, it has its own tuner built into it, so you won't have to worry about ... all these wires and extra boxes." So I bring the thing over and he looks at it and it's, admittedly has a small screen. He said, "What do I do with this?" I said, "Well, Harry, it's a TV! Turn it on!" I turned it on, and he looks at it, and he says, "I can barely hear!" I said, "Well, Harry, uh, I can get you a set of

headphones and, you know, you'll hear it better, but it's a small TV," and I, then I remembered it ... has batteries, but I didn't want to say anything. And he says, "Well, what , where am I gonna put it?" I said, "Well, hold it," he says, "You want me to sit here and hold this TV and watch it?" He says, "Take it back!" You know, I'm trying to do him a favor and he's, he's now very upset at me for bringing such a device into his house. He wanted nothing to do with CD discs or DVDs, none of that, he ... wanted video tapes, he, he, he would do the video tapes--

Charlie: Yes.

Art: Never liked cell phones.

Charlie: Yeah, I know that I had, uh, given him, uh, several video tapes about circuses and circus training ...

Art: Now that he liked.

Charlie: He loved ...

Art: Yeah. That he liked.

Charlie: So, yeah, I know he got some good out of those. But, yeah, you're absolutely right, Harry was not, uh ... part of the technical ... age. He ... but you know what? He didn't need it! If

you put him on stage, and said, "Harry, here are your old props, make your own pyrotechnics," he'd do it. He didn't need all this stuff that, uh ... this ... you know, I think that, uh ... the old-time entertainers who had to build their own stuff--

Art: Right.

Charlie: Probably better than some of this ... type of entertainment we have today where they do rely on ... a lot of computerization and stuff.

Art: Sure, sure.

Charlie: So, Harry might have had somethin there.

Art: Yeah. I remember taking a couple of pictures of him, and then I went upstairs and printed em out, and he said, brought em to him, and he said, "How'd you develop em so fast?" I mean, this was his ... idea of things. He was, you know, twenty, thirty years in the past--

Charlie: Mmm.

Art: At least. So, uh ... when I showed him all of the computer equipment and everything, he would just shake his head and says, "Well, good, I'm glad you give me the picture, but don't show me how you did it!"

Charlie: Yeah ... Well, maybe some of Harry rubbed off on me cause I don't have a cell phone, so ... I always figure, well I don't need a cell phone because, if something happens, I'll stop you and you, you--

Art: You could just use mine. Yeah. Yeah. Definitely.

[00:03:46.22]

Daisy: Um ... you guys were pretty close to Harry, um ... so I, I feel like you guys actually knew the, the real Harry Wise, the private Harry Wise, in addition to his public persona, um, were, were there any sort of ... things that were just, like, off-limits that he ... just did not want to go there with you guys or share, or ... talk about?

Charlie: I think, over this film, that's, we're gonna talk about it. There, there, there's a side of Harry that uh, always wasn't, uh, for public consumption--

Art: Oh, definitely.

Charlie: Uh, he had, he had his entertainment side, then he had his, his private life, and, and of course he had a couple of marriages that didn't work out ... uh ... he had a, a couple of uh, lady friends during his ... fifty years in the entertainment business ... and he was very fond of women.

Harry never met a women that was not a "goddess" in his eyes. That's the way he always referred ... to em ... you know, "She's a goddess!"

Art: Yes.

Charlie: I don't care what she looked like, she was a goddess! He would say. And, uh, he had a lot of picture around of ... some of his sweethearts ... and, uh ... you know, you know, that was good and that was bad too, because, uh, when his, uh, marriages, uh ... didn't quite work out, uh, he lost a lot to his ex-wives, you know ... uh ... that was one thing that, that ... where he became Voglar the Mentalist, he was trying to recover from a failed relationship then, and he, he was pretty devastated over that one, and that was a little bit ... later in his life ... and he was living in a trailer up in, uh, St. Augustine--

Art: St. Augustine. Yeah.

Charlie: That was his retreat, he would disappear-

Art: Right.

Charlie: From Sanford, and he would end up up there. And, uh ... he was in a bookstore someplace and he found a book on mentalism, being a mindreader.

Art: Hmm ... mmm-hmm ...

Charlie: So he decided he would put something together and take it to college campuses to entertain ... students ... and fac, faculty. And that's the reason he got into that, because he ... it got him from what he was used to, and that was magic, into the world of mentalism, and gave him a whole different show to concentrate on. But then that didn't work out, because I think he was a mentalist uh, for, maybe a year or so--

Art: I don't think it was very long--

Charlie: It was very short--

Art: Yeah--

Charlie: That was one of his shortest, uh, stints in ... show business. What happened, according to Harry, was that he was ... amazed at ... how his audience actually believed that what he was doing was actually reading the minds of the people! Harry said, "It was all a trick!"

Art: Yeah.

Charlie: He says, what even made it worse ... is that ... it was that ... in cases like college campuses, with the faculty, and the students, who were supposed to be smart enough to realize

this is entertainment, he said, "After the show was over," he would get faculty members and students came up to him and say, "Could you give me a kind of an insight into what my ... grades are going to be on this essay that I'm turning in," he says, "I couldn't take it no more!"

Art: Yeah.

Charlie: He said, "They absolutely believed I was some kind of a psychic!" And so , uh, he quit that, he went back to, uh, doing magic, uh, after that. But ... that was kind of a strange period in his ... show business history, I think.

Art: Yep.

Charlie: Have you heard anything like that?

Art: Well, this was again before I really knew him.

Charlie: Mmm.

Art: But, on a number of occasions, we would be discussing something and someone would come up or ... he would ask a question, even at the restaurant, he would ask for something, and if it wasn't done just right, or ... if they didn't respond quickly enough--

Charlie: Mmm-hmm.

Art: He was ... very quick to be ... critical of ... he, he didn't suffer fools lightly there--

Charlie: Yeah.

Art: He was, uh, he was pretty ... intelligent himself, there's no question about that ... but he didn't have much patience for ... anyone who would be, could be duped or gullible or ... forgetful ... he was not that forgiving on some of those things, and I think that--

Charlie: Yeah --

Art: That may have come from that experience where he thought that people were, should be, you know, smarter than that, and not fall for those kinds of things.

Charlie: You know, uh, I asked him one time, I said, "Harry, do you believe in ghosts? UFOs? Stuff like that?" "No! That's a bunch of junk!" He did not believe in mediums or spiritualists or anything uh, like that, although he could get up on stage and ... and you would think, oh yeah, this guy's an expert when it comes to ... talking to the dearly departed ... but, but offstage--

Art: Yeah.

Charlie: He didn't believe in any of that stuff.

Art: No.

Charlie: But, um ... I don't know if you ever heard about ... when him and, uh, when Harry and Lynn Strange put on this ... put this show together where they toured the drive-in theaters?

Art: I did hear a little about that.

Charlie: It was called "The Facts of Life" or something like that, uh, adults only, of course, you put "Adults only"-

Art: Only, you're--

Charlie: On something, everybody--

Art: Everyone--

Charlie: Gonna wanna see it--

Art: Yep. Absolutely.

Charlie: And, uh ... they, uh, they, they ... went from drive-in theater to drive-in theater through Florida, putting this show on ... on the screen they used a, a film about childbirth that they got from the public health service ... and, uh ... it was a black and white thing ... you know, and ... then they would go from car to car selling, uh ... little booklets, they had one for the men and one for the ladies ... and the one for the, for the men was a, had a blue cover on it, and the women, had a pink cover on it. Now the men couldn't buy the women's and the women couldn't buy the men. And they would announce over the loudspeaker that they would be coming around if you wanted to buy one of these ... amazing books ...

Art: Okay.

Charlie: Had one for the women, one for the men. They were the same book!

Art: Book! I could, I could--

Charlie: Color. Cover on it ... And, uh ... he said that often, uh ... and I can't remember exactly, uh, Doctor Allen Davis, that's what he went by. Doctor Allen Davis. Doctor Allen Davis was Harry Wise, and, uh, he said he would, he would go up to the car selling these books to the people that was at the drive-in theater, and he says often, though, he says, "Oh, Doctor Davis! I read about you in Look! magazine! I saw your article in LIFE magazine!" Harry said, "Bless you!" He, Harry said, "I had never been in those magazines! I wasn't even a real doctor!" You know, so we talked--

Art: Yeah.

Charlie: About Harry pulling a con game--

Art: Yeah, right.

Charlie: By taking money ... that was one of his, uh, things that he did that, uh, few people know about.

Art: Yeah.

Charlie: But he made some money off of that, though.

Art: Yeah.

Charlie: It, it shows how, how gullible the public is, you know, and uh--

Art: Hmm.

Charlie: It, like you say, that, that was something that Harry ... found ... rather uh ... disgusting, I might add, that, uh, people can be so gullible.

Art: Right.

Charlie: He, he told me one time, he says, "Oh, you can rip off people," he says--

Art: Yeah.

Charlie: "They'll believe anything--"

Art: Right.

[00:11:39.24]

Ryan: I think I would've got along with Harry just fine!

Art: You think so, huh?

Ryan: I'm surprised he didn't try to become a preacher or something, you know what I mean?

Charlie: Oh, he did that one time.

Art: Yeah.

Ryan: Oh, really?!

[00:11:57.07]

Daisy: Um, Art, I understand that you interviewed Harry shortly before he passed away, and he mentioned something in your yard that ... portended his passing? Um ... can you tell me about that?

Art: Yeah, this was a very strange event, it was, uh ... no more than about three weeks before passed.

Charlie: Mmm-hmm.

Art: And he was sitting in our ... woods and we had a, a little gazebo out there, so, to keep the bugs off, and he was sitting under there, on his easy chair, which still sits there today, even though the gazebo's gone, the chair is still there. And he just loved the woods, and ... we had some Halloween decorations up, and one of the decorations that ... had hanging from the tree ... was this ... voodoo-like ... creature ... and, uh, you know, these things you could buy in the different stores around, hang them on trees ... and Harry looked at it and says, "Oh, I see a jambi (sp?) over there." And I said, "A what?" And he starts talking the mystical West Indian, uh,

connotation of this jambi. And I said, "Wait a minute, I gotta get this--lemme get this on camera--"

Charlie: Yeah.

Art: So ... I was doing ... kind of a ... on-the-fly interview, and he starts talking about the jambi, and I said, "Well what, what is it that you ... uh ... have heard about this?" And, and ... his ... background on it came through Tom Begley--

Charlie: Mmm-hmm ...

Art: Who, uh, was a neighbor of his ...

Charlie: Mmm ...

Art: And worked at the, uh, University of Central Florida for a while ... And also shared in our, uh, enthusiasm for Halloween and the mystical side of things. So, uh, evidently, Tom Begley told him that this jambi, if you see one, portends either your death or the death of somebody near you. Near to you. And, man, that was just a little--

Charlie: That's weird.

Art: That was weird. That was weird. And we knew that he was ill at that point, but we didn't know how imminent that was gonna be.

Charlie: That is, that is weird. Weird story.

Art: Yeah. And I do have that on, on tape, on, on a video clip.

[00:14:11.13]

Daisy: Um ... Art, um, can you tell me about, uh, Meanwhile Woods and Wiseacres, how long has it taken to construct it, it's a work-in-progress, right?

Art: Yeah, the, uh, Wiseacres ... Meanwhile Woods is the name that my wife gave to the house, she built the house. And ... when I came on the scene, she ... said, well, we started collecting a few little Halloween things, just, she said, "Well, why don't we put those out on the sun porch?" And that quickly became the Halloween Room.

Charlie: Mmm.

Art: And then, uh ... as it grew, I met Harry, Harry came out there, he loved it, he would want to sit out there for hours and just look it all over and watch the little animations go, and, uh, then he brought Tom Begley over. And Tom Begley loved it. And, and Tom was ... ill at that time, too,

more than we actually realized, and he says, "Well, I want to come back," he's gotta go to the hospital for a procedure, "But when I get back," I said, "I'm gonna, I'm gonna come out here, I want to sleep under this stuff!" He was just into it so much and, and Harry felt really good that he could introduce Tom to this, and ... and it was like a whole new dimension and then two weeks after that, Tom passed away. So, I, uh, Harry and I, my wife and I built this little ... addition to it, uh, the Tom Begley Theater District. Added that to the village. And, uh, Harry started ... he liked it, he liked it a lot, he says, "I hope I don't have to die before you build something about, for me!" I said, "No, Harry, we've already got ... something in the works ... we call it 'Wiseacres.'"

Charlie: Yeah.

Art: And, uh ... so I said, "It's gonna be ... your little venue here ..." Of course, he loved that, and I said, it fueled him. And we started thinking of names for the different pieces that would go in there, like we were gonna have a little, uh, uh, cafeteria called the Gargling Gargoyle Cafe ... so ... and, uh, something like, uh, "Our food is hard to swallow." And, you know, little ... we would banter these things back and forth and, and that ... became, you know, the buildup of this thing and he, he really liked to see the ... how this was going along. So, I'd bring him over there, every couple of weeks and show him the progress on it and ... one day I said, "Harry, I have to suspend construction on Wiseacres"--he got really upset. I said, "Why don't you come over and see it? As it is now." He says, "Well, why, why?" I said, "Just come over and see it." Of course, what I had done ... was hang, hung it from the ceiling.

Charlie: Uh-huh.

Art: So I suspended the construction.

Charlie: Oh I, I get it, okay.

Art: It was, as soon as he saw it--

Charlie: That's Harry Wise humor!

Art: Yeah, yes. I knew that that would be something that he would appreciate. It had a beautiful spot there, and he was happy that ... it turned out the way it did ...

[CAMERA BREAK - END PART 2 OF INTERVIEW]

Charlie Carlson and Art Litka – Part Three

[00:00:23.23]

Daisy: Can you tell me about the last time that you saw Harry, I know you ... had started to tell me.

Art: That's, uh ... pretty rough. Uh ... I was involved in carrying him back and forth to the ... hospital during his last ... days ... and, uh ... it was very sad, uh, I think he knew that this was, the end was near, um ... his diagnosis was not good and ... everything was starting to, uh, bother him about how to leave things and he was still concerned about paying this bill and that bill, cut this off or I won't have any more of this, but then he realized, too, that ... what did all this really matter? So, it was a conflict for him to ...

Charlie: Yeah.

Art: Try to let go, and um ... the last night ... um ... I had been to the hospital with him a couple of nights and I just decided that, well, I'll give him a break and, uh ... it was his birthday, actually, we, we had a, little cake that was there, which he couldn't eat, but ... um ... um ...

Brendan and uh, Anna, his wife, and I were there and ... so we kinda celebrated his birthday, and ... then the next day I didn't go in, uh ... and ... that night I got a call from ... Lynn ... uh, used to go by Lynn Strange, but his name is Lynn Ashe--

Charlie: Yeah.

Art: And, uh ... he had ... been notified by the hospital that he had passed. And so, that was ... that was ... kinda hard for me to ... let go at that point ... to say, okay, this is all over now. And, uh ... you know, I hope he's at peace, but--

Charlie: Mmm. Well the, the last I ... remember seeing Harry, he called me on the telephone ... he had that old car of his--

Art: Yeah.

Charlie: And the car was broken down, and he couldn't get to his ... treatment, and he says, "I, I need some money to get my car fixed." So, I says, "Well, I'll, I'll drive over and, uh, I'll go to the bank, I'll get you some money." So I gave him, uh, probably about five hundred dollars to fix his car, and uh ... it was, uh, week or so later he called, he said he needed some gas money, and I said, "All right, I'll be in Sanford and I'll, I'll give you a few bucks." So I come over to meet with him, and he gives me this great big pasteboard box, full of ... dishes. These, uh, Depression Era ... glassware.

Art: Glassware.

Charlie: I guess had uh, belonged to his mother.

Art: Mmm.

Charlie: And he says, "This is for given me something to get my car fixed," I says, "You, you don't have to do that," I said, uh, "If I can help you, I'll help you out. That's your mother's stuff, you keep that." "Oh no, no," You know how he was.

Art: Yeah.

Charlie: He would force, "Oh, no, no, you take it!" He's stubborn.

Art: Oh, very.

Charlie: I said, "Okay, I'll make a deal with you. I'll take it ... if I can give it back to you once you get well." "Okay, that's a deal. And I'll pay you back." "You don't have to pay me back." Well, of course, he never got well.

Art: Yeah.

Charlie: So I still got the, the glassware, in fact I've put it in a display case ... nice looking stuff. But that belonged to Harry Wise's mother. So, when I look at that now, you know, I think about him, you know--

Art: Right.

Charlie: It's the prettiest thing I've got, you know, of Harry Wise--

Art: Yeah.

Charlie: But that's, that was the last time that I saw Harry. Right there.

Art: Yeah. He was pretty destitute at the end. It was ...

Charlie: Yes, he, he was and had it not been for his friends, like, like--

Art: Yeah.

Charlie: Yourself, and me, and ... several others--

Art: Oh, I know, I don't know how he--

Charlie: He would've really had a hard time, you know--

Art: Yeah. And the interesting thing ... when he would get his monthly check, he started ... treatin everybody! I said--

Charlie: Yep.

Art: "Harry," He says, "Look! I got it, I'm gonna spend it!" He says, "When I'm out, I'm out, and then you can buy!"

Charlie: Yeah, that was Harry, that--

Art: Yep.

[00:04:49.22]

Daisy: Did you guys ever get to meet any of his family, I know his ... father passed away when he was touring ... with Lynn ... but ...

Charlie: No, I, I met his granddaughter--

Art: Yes, that's ... who I met.

Charlie: Of his relatives, I think that's the only person that I met.

Art: Granddaughter as well. But he had a daughter. Has a daughter.

[00:05:15.19]

Daisy: So, uh, you never met any of his ex-wives or anything--

Charlie: No.

Daisy: Wasn't touring with them at the time that you were working with him.

Charlie: No, I never met any of his, his ...

Art: He would have phone conversations with one of his ex-wives.

Charlie: Yeah.

Art: I would come over and he would be talking on the phone long-distance. I think she was in Texas.

Charlie: Yeah. She was out west.

Art: Yeah.

Charlie: They may, maintained a good relationship after the ... divorce ... she remarried, uh ... so it was, it was kind of a, a strange ... relationship and all, but they still communicated, though.

Art: Right.

[00:06:01.20]

Daisy: Did you experience anything unusual after Harry passed away?

Charlie: You mean, like, paranormal stuff?

Daisy: Yeah.

Charlie: I think the most unusual thing was what Art was talking about there.

Art: Yeah, that was, uh ... just thinking about that, it ... it was definitely a ... strange and ... you know there were a number of places in, even in my yard that I still ... can see that he's been around there, and I try to ... keep that sort of ... sacred, if you will ... like nobody sits in that chair, and ...

Charlie: There ya go!

Art: There's some ... you know ... but, I'm not that spiritual. And ... but there were those connections there, whether they were coincidental or not, I don't want to say anymore than that, but ... you can't help but feeling some connection.

Charlie: And you hope that ... yeah, that he is still there! You know? Who knows?

[00:07:02.08]

Daisy: Who was Harry Wise? Deep down, you know, if you had to sum up, who, who do you feel he, he was?

Charlie: Who was Harry Wise?

Art: Wise ...

Charlie: I would say there was a boy inside of ... this guy with grey hair ...

Art: Long, white hair.

Charlie: And that boy never went away. That boy--

Art: Yeah.

Charlie: That boy remained twelve years old inside of him ... for the rest of his life. That boy wanted to be in the circus, that boy wanted to be on the stage and that, that boy wanted to ... have people applaud him for his ... entertainment value. So ... who was Harry Wise? He was a twelve year old boy, excited by show business ... that was disguised as an old man. How's that?

Art: I think that, I couldn't do any better than that, that's definitely--

Charlie: Do you think that's on target?

Art: I think it's right on target. When he told me that day that he came home from school, was twelve, fifteen, I don't remember how old he said he was, but he told his parents, he says, "I saw a magic show today" or some kind of a performance--

Charlie: Mmm-hmm.

Art: Today and "That's what I want to do and I'm gonna be on that stage."

Charlie: Yep. That, that--

Art: It was from that young age on ... that ... that defined his life. Really did.

[00:08:26.00]

Daisy: Why do you think that he grew his hair out later in life?

Art: I think he didn't care about certain things and it also gave him a look that he was, uh, had that wizard-like look, and I don't think that grooming was something that he took very seriously, I know that sounds a little coarse, but, you know, reality was that was not a high priority for him.

Charlie: Well, he wasn't back on the--

Art: He wasn't-

Charlie: He wasn't, wasn't on the stage anymore, so--

Art: Right.

Charlie: He, he really didn't care ... too much about how he looked--

Art: Yeah.

Charlie: But I think what happened, as his hair grew out--

Art: It ... became his look.

Charlie: It, it became his look.

Art: Yeah.

Charlie: Yeah, so he truly became the wizard of Sanford at that point.

Art: Yeah. And he would do shows, the last couple of shows that I witnessed that he did in downtown Sanford in July of, uh ... 2009 ... uh, he did four separate performances downtown--

Charlie: Mmm-hmm.

Art: And ... he had that wizard look. The whole way through--

Charlie: Yep.

Art: It was hurtin him to do that many shows--

Charlie: Mmm-hmm.

Art: At that stage of his, uh, illness, but he did it, like a real trooper.

Charlie: Yep. Oh, he was a trooper til the end--

Art: Yes, certainly.

[00:09:40.12]

Daisy: What, to you, is the most important thing about Harry Wise?

Art: Oh, boy ...

Charlie: What is the ...

Art: Most important thing about H--

Charlie: Okay, let's talk about the most important thing, uh, when it comes to Harry Wise. I think Harry gave us a great deal of entertainment ... uh, he carried the entertainment across the country ... he kept the old ghost shows alive to the very end ... he, uh ... he gave us old-time entertainment. Uh, entertainment that you'd find in a circus sideshow--

Art: Mmm-hmm...

Charlie: Or in a circus ring. Or on a ... a, a vintage theater stage ... I think Harry made a lot of people happy. I think he made em happy with his entertainment, I think that he ... in some of his shows, uh, contributed to a lot of charities, uh--

Art: Yes, definitely--

Charlie: The Crippled Children's uh, home--

Art: Right.

Charlie: Uh, fire departments and whathaveyou ... so he ... his entertainment also produced money, funds that ... people could use to help other people, other causes with. So, uh ... I, to me, I think that's the most important thing ... about Harry.

Art: Well I think he was a good friend, too, cause ... mostly my interaction with him was not in the show business side, although I did see a few of--

Charlie: Mmm.

Art: Later things ... Mine was more of a personal interaction, and as a friend, just as somebody uh, to pal around--

Charlie: And he could be ornery, couldn't he?!

Art: Oh, could he ever be ornery! I said, "Harry," one day, I said, "Look," I said, "You could be out in the water, thrashing around, and I could throw you a life preserver and you would be the one to throw it back if you didn't like the color!" And he looked at me and gave me those very penetrating eyes and he says, "You're doggone right!" I think he made it a little more ... pointed than that, but ... that was the essence of it.

Charlie: Oh, boy ...

Art: Yeah.

[00:11:47.10]

Daisy: What quality or qualities did you most admire ... about Harry?

Art: Well, I'll, I'll, I'll speak up here, I admired the quality about him being as curmudgeonly and as abrasive as he was, and yet still loved by everybody.

Charlie: Yep.

Art: I could never get away with that. That well almost made me jealous that he could act like that in, in and yet still endear himself to people!

Charlie: Oh, yeah. He, he was very difficult to work with in his--

Art: Yeah.

Charlie: Later life. But, uh, when he was trying to, uh, run through a rehearsal or something like that, like when we did the big show--

Art: Yeah.

Charlie: With him, he would get so mad because something didn't work, he would fuss and he would--

Art: Oh, my god--

Charlie: Cuss, and I'm thinking, "Oh! I hope the assistants don't walk out the back door before we get the show going"--

Art: Yeah.

Charlie: You know, but they all sat right there! Nobody, you know ...

Art: Yeah.

Charlie: Everybody's working with him, kinda put up with him.

Art: Right.

Charlie: You know? And they would go buy him things, like a hamburger or a soda, or whatever--

Art: Exactly. They catered to him.

Charlie: I said, "You know, how's this guy do this?"

Art: Yes.

Charlie: You know, he's, he's so ornery and everything--

Art: Yeah.

Charlie: And then of course when you ... when the show happened, he was a different person!

Art: Yes.

Charlie: So, he was an amazing character. That's for sure.

[00:13:19.18]

Daisy: How are we, do we need to take a camera break or how're we doing?

Ryan: We're good. We're good.

[00:13:23.19]

Daisy: Okay, um, if it were up to you, I know I asked you this the last time, but if it were up to you, how would you want Harry to be remembered?

Art: Well, I think what we're trying to, how I would like to see Harry remembered is ... like places here ... with posters, uh, uh what you're doing, in terms of a documentary ... these are all ... things that I know he would have enjoyed ... as a legacy, he would ... want this to be ... shown and seen and ... his, his props displayed, you know, in a proud way, not ... in a ... in a good setting, and, and so ... I think that what we're doing, what the community is doing, at least certain parts of the community, is honoring that ... remembrance.

Charlie: Yeah, we're doing that, and we're also making him a ... a part ... of the history--

Art: Absolutely.

Charlie: Of this county, as well as the state.

Art: Mmm-hmm.

Charlie: Because he was probably, uh, in his time, the greatest entertainer to emerge out of this part of Florida.

Art: Yeah. Definitely.

[00:14:41.29]

Daisy: How has Harry inspired you?

Charlie: Well, I think we're inspired, uh, two different ways, because ... you were, like a friendship side, a social side--

Art: Right.

Charlie: Of course I, I was on the show business side. So, uh, I, I guess one of the things that, uh, that I, I ... got from Harry Wise was, uh ... looking at him as a mentor. You know--

Art: Mmm-hmm.

Charlie: He made me want to, uh, get on a stage and do something, you know, and when you, when you get up there, if you've got any show business blood in you, and you hear audience applaud, that show business blood warms up--

Art: Just warms up--

Charlie: Then you want some more--

Art: Yeah--

Charlie: You know?

Art: Right.

Charlie: So I, I think Harry gave me my drive to, uh, either produce shows or be in shows or, or whatever, you know, I even tried some magic at one time, I had small ... illusion show that I had on the road. But all of this stuff, uh, really was rooted in what Harry had done before me.

Art: Right.

Charlie: All the way back to when I was in the fourth grade, saw him on that little stage at the elementary school I went to. So, uh, that was my, my inspiration ... that Harry, uh, provided me with.

Art: Yeah. I think that my inspiration was to see him in his later years being in, on the one hand, as destitute as he was, and yet still as ... lively and as ... much of a fighter as he was, I mean he, he would do these things--

Charlie: Mmm.

Art: He didn't just ... become a hermit. Yes, he had that side of him--which I can relate to--but on the other hand, he also brought out things that helped me in my own way of ... presenting. Not quite in the same way that he did, but there were these ... unknowable aspects of being around him and ... having that influence you, like me, in front of the classroom.

Charlie: Mmm-hmm.

Art: Uh ... certain little nuances I might pick up and try on the students, and, uh, I would try out funny, punny material on him, and of course he got them right away and, and, so I would play that up and ... and I, I, I miss that--

Charlie: See, he almost got you into show business, too!

Art: It, su--he could have, I think if he had known me earlier I, I would have maybe have made that transition. But ...

Charlie: That's great.

Art: Yeah.

[00:17:17.23]

Daisy: Um, that's really all the questions I have, do you guys have anything that, that you would like to add?

Charlie: This is, I think we covered everything there is--

Art: Yeah. Whatdya think, Harry?

Ryan: I have a question. That's what I wanted to find out! If Harry was sittin here, and we were interviewing Harry, right now, so, you know, put yourself in character a little bit. [Art pretends to look at his watch.] What would HARRY say?

Art: Uh, I think he'd be gettin a little squirrely at this point. He might be som--

Charlie: Yeah, he'd probably get up and walk out.

Art: Yeah, or ...

Charlie: Cut the camera, I'm done--

Art: This is enough!

Charlie: How much am I gettin for this?

Art: Yeah!

Charlie: You know?

Ryan: Perfect. That's it!

CHAPTER FOUR: MARKETING PLAN

Executive Summary

Introduction

Wise the Wizard is a feature-length documentary about the late Harry Wise, a magician from Sanford, Florida. It combines animated reenactments with interviews and exclusive home movie footage to explore some of the highlights of Wise's career, as well provides a behind-the-scenes look at who he was. Interview subjects include the late Charlie Carlson, of *Weird Florida* fame and also author of Wise's biography, *A Wizard's Tux and Tales* (Luthers: New Smyrna, 2004) and magician/filmmaker Gary Lester, who owns many of Harry's former props and currently performs with them. Lester recently worked with legendary cult filmmaker Ted V. Mikels on *Astrozombies: M3 – Cloned* (2010) and *Astrozombies: M4 -Invaders from Cyberspace* (2012).

The film is currently in post-production and expected to be complete by November 2015. Following completion of the film, we will re-vamp the film's existing website and social media pages in anticipation of the upcoming festival season. Starting in January 2016, we will begin entering the film in festivals and will spend one year doing that. After the film has had a chance

to screen at festivals, we will make it available for home viewing through Vimeo and Amazon Video-on-Demand.

Key Personnel

Director/editor Daisy Blakelock is a San Francisco-based documentary filmmaker, but gained access to the subject and his close friends while living in Orlando, Florida. While this is her first feature-length film, she believes that the access she was able to get will provide an intimate look at her subject.

Cinematographer Ryan Retherford is a Florida native and has worked as a professional photographer for local businesses such as Orlando-based *Sweet! By Miss Holly* and has event videography experience as a camera operator for the Florida Citrus Bowl and for UCF TV, where he is currently a lead broadcast engineer. Retherford also teaches photography and video production at Valencia Community College.

Animator Mike TV (TV Labs) is a Detroit-based filmmaker who has collaborated with Ms. Blakelock on prior film projects as a director, camera operator, talent, and assistant editor. His animated shorts have been featured in underground film festivals throughout the Midwest, and we hope that his work on *Wise the Wizard* will expose his skills to a broader audience.

Product Description

“It’s a different dimension.” *Wise the Wizard* is a sixty-minute romp down memory lane as some of Harry’s closest friends recount their fondest memories of the man who was known as “The Wizard of Sanford.” Told entirely through interviews, the film uses colorfully animated reenactments to add a sense of whimsy to the more unusual and humorous events that took place during Harry’s life and in the months following his passing.

Wise the Wizard is the first documentary about Harry Wise, and it brings together his biographer, the late Charlie Carlson (*Weird Florida*), some of Wise’s closest friends, his props, personal photographs, and previously unseen home movie footage taken during the final year of his life. Incidentally, this is one of the last films to feature Charlie Carlson, who passed away in 2015.

The film’s small cast—consisting mainly of Harry’s closest friends—and use of previously unseen or rarely seen materials (on loan from the Sanford Museum and local private collectors) give the film an intimate feel, and the animated sequences give it the fantastical sensibilities of a campfire tale. While it is expected that the film will resonate most significantly in Central Florida, where Wise lived and where the main participants also live, it is hoped that the film’s overall themes of belief, showmanship, and legacy will translate to a broader audience.

Industry Overview

Film production is expected to generate \$34.1 billion this year, with horror, musical, and documentary films comprising a total of roughly 7.7% of revenue (Petrillo, “Movie & Video Production in the US” 15). DVD sales are dropping as the trend shifts from physical media to digital media, and revenue from film/video distribution is expected to decline to \$2.1 billion by 2015 (Ulama, “Movie & Video Distribution in the US” 7).

Market Analysis and Strategy

According to the MPAA, 25-39 year-olds represent the highest percentages of frequent moviegoers, and while we plan to target them, we also plan to target older age groups who are more likely to be familiar with midnight spook shows and ghostmasters. We hope to use Charlie Carlson’s presence in our film as a way to attract viewers who are interested in unusual history.

Motion Picture Distribution

Revenue from motion picture distribution was estimated at \$2.1 billion, with an expected annual growth rate of 0.9% from 2015-2020 (Ulama, “Movie & Video Distribution in the US”

4). As we shift from film to digital formats, it is more possible for independent filmmakers to self-distribute their work. Companies such as Distribber help independent filmmakers navigate through the digital distribution process.

Marketing and Distribution Plan

Festivals

We plan to spend one year applying to film festivals where we think *Wise the Wizard* would resonate well, and estimate spending \$1,000 (not including travel expenses) on festival entry fees. Since the film takes place in Central Florida, it makes sense to concentrate efforts there, but we also plan to apply to genre and niche film festivals throughout the country and abroad as well. We do not anticipate making any money off of this film or obtaining a distribution deal, but we want to use the festivals to generate publicity and hopefully build demand for the film's eventual digital availability.

Since the majority of deadlines have passed for the current festival cycle, we are going to continue polishing the film, revamping the film's website (to include a trailer, an electronic press kit, and links to related content), updating its various social media profiles (Facebook, Twitter, Pinterest, Instagram, etc.) and preparing posters and other marketing materials during the first half of 2016. We anticipate spending a total of \$2,500 on marketing, split between festival marketing and distribution marketing.

We will begin applying to festivals in late spring of 2016, and will continue applying to festivals through 2017. Festivals we plan to enter include the following: the Daytona Beach Film Festival, which has a specific category for Florida made films; the Florida Film Festival; the Fort Lauderdale International Film Festival; the Melbourne Independent Film Festival; Central Florida Film Festival; Orlando Film Festival; Tallahassee Film Festival; the Coney Island Film Festival, which seems like a natural fit due to its celebration of carny and sideshow culture; Sebastopol Documentary Film Festival, which includes a category for hybrid docs; San Francisco Documentary Festival; Hot Docs; Full Frame ; and True/False Film Festival.

Streaming and Digital Download

After the film's festival run, we will make it available for streaming and digital download through Amazon Instant Video™ and Vimeo On Demand. Approximately six weeks before the film is available for streaming and digital download, we will begin marketing heavily through the film's social media platforms. Specifically, we will purchase ads on Facebook and Google, as both sites allow us to set custom advertising budgets and tailor our own ad campaign to meet our specific needs. The bulk of the \$2,500 we've budgeted for marketing will go toward buying ads, and will cover two to three months total.

After the film has been available through Amazon Instant Video™ and Vimeo On Demand for at least six months, we will try to make it available through Netflix Watch Instantly.

Unlike Amazon Instant Video™ and Vimeo On Demand, Netflix Watch Instantly requires the use of a third-party aggregator to negotiate a streaming license. Also, once the film is available to Netflix subscribers, there will be little incentive for anyone to pay to download or stream the film elsewhere. We expect to spend a total \$1,350 for one year of streaming on Vimeo on Demand and Netflix Watch Instantly. Amazon Instant Video™ doesn't charge a service or membership fee for setting up or distributing video downloads.

For a graphical representation of our distribution timeline, please see Table 1. Marketing and Distribution Timeline.

Break-Even Point

If we follow the marketing and distribution scenario outlined above, we will spend approximately \$4,850, over the course of two-and-a-half years. Not including festival entry fees, which we have projected at \$1,000, we would be spending \$3,850 on marketing and distribution. Since we are only planning to release the film digitally, it will cost us the same amount whether or not one person downloads the film or one thousand people download it.

In order to break even, we would need to sell 385 digital downloads at \$9.99 each or 965 streaming rentals at \$3.99 each. While this is certainly possible, we cannot yet predict the likelihood of such an outcome. Currently, breaking even is a best-case scenario. For a graphical

representation of projected marketing and distribution expenses, please consult Table 2.

Projected Marketing and Distribution Expenses.

Table 1. Marketing and Distribution Timeline

Activity	Date Range
Pre-festival film prep/marketing	January-April 2016
Festival cycle	May 2016-May 2017
Pre-digital release marketing/post-digital release marketing	August 2017-October 2017
Digital release (Amazon, Vimeo)	October 2017
Load film to Distribber for Netflix release (90-day lead time)	April 2018
Release film on Netflix	July 2018

Table 2. Projected Marketing and Distribution Expenses

Item	Projected Expense
Festival entry fees	\$1,000
Printed materials (posters, half-sheets, postcards)	\$500
Graphic Design	Gratis (in-house)
Google and Facebook ads, two months	\$2,000
Vimeo PRO membership, one year (required to sell film through Vimeo On Demand)	\$199
Distribber membership, one year	\$150
Distribber placement fee, Netflix HD	\$999
TOTAL	\$4,848

APPENDIX A: ORIGINAL BUSINESS PLAN

Information and Risk Statement

For Information Purposes Only

This business plan (the “Business plan”) is for information only and is not an offer to sell or a solicitation of an offer to buy securities. The Business Plan is not a prospectus and is not a private placement memorandum. The Business Plan and its contents are not to be construed as legal, business, or tax advice.

The membership units discussed in the Business Plan will not be registered under the Securities Act of 1933. The exemption from registration will be claimed under Regulation D created by the Securities and Exchange Commission.

The membership units discussed in the Business Plan will be registered in accordance with the blue sky laws of any state with blue sky laws applicable to the membership units described in the Business Plan.

The membership units discussed in the Business Plan will be restricted and as such will be prohibited from resale or distribution.

Any prospective purchaser of membership units described in the Business Plan will be required to demonstrate that (1) he or she has the sophistication, or has retained the services of an investment adviser with the sophistication necessary to evaluate the membership units described herein, and that (2) he or she can afford the total loss of his or her contribution.

Statement of Risk

Between 60-70% of movies lose money and less than 10% manage to break even (Vogel 65, 133). Using averages to predict a film's performance, as most film business plans do, is unreliable. It is impossible to predict a film's box office gross, irrespective of financial model used or the film's budget, genre, cast, time frame, etc. Box office gross drives the financial success or failure of a film. The variance, or statistical measurement of deviation from the mean for box office gross, is infinite, so any predictions made would have the confidence interval of plus or minus infinity (Juuso 123). Financial advisor Jeremy Juuso likens this to a pollster stating "a candidate currently has 40% of the public's support with a margin of error of plus or minus 40%" (123).

Predicting a single film's performance is even more difficult than a candidate's public approval ratings. In describing the unpredictable nature of box office performance, we have not taken into account how a film's artistic merit might affect its performance. Artistic merit might include the overall quality of a script, or how the skillfulness of the filmmakers is reflected in the final product. Because artistic merit is impossible to quantify, it cannot be used as a reliable indicator of performance. However, any potential contributors should consider a film's artistic merit when deciding whether or not to contribute.

Movies are one of the riskiest assets. Risks involved in the creation and exploitation of *The Wizard's Shadow* can be divided into four categories: Production, Distribution, Company Specific, and General Economic.

Production-related risks include but are not limited to: (1) the motion picture requiring more financing than was originally anticipated and being unable to complete production until such

financing is received; and (2) the final version of the motion picture being substantially different from and inferior to the originally conceived concept.

Distribution related risks include but are not limited to: (1) the motion picture being unable to generate revenues; (2) the motion picture not receiving a theatrical release; (3) the motion picture receiving an ineffective theatrical release that neither serves to generate positive cash flow for the picture nor to increase awareness of the picture for ancillary markets; (4) a distributor of the motion picture deciding to put the interests of one or many pictures it is distributing ahead of the motion picture; (5) a distributor of the motion picture going bankrupt; (6) the inability of the motion picture to compete for public acceptance against the likes of numerous other pictures, many of which will be supported by advertising campaigns much larger than that of the motion picture; (7) the motion picture not being accepted by the public; and (8) the motion picture competing against alternate forms of entertainment such as gaming consoles, cable television, and online entertainment.

Company-specific risks include but are not limited to: (1) Daisy Lu Studios LLC (the “Company”) having only one piece of intellectual property, the motion picture, and having no other intellectual property from which to derive revenue; (2) the Company being a start-up and as such having no operational history; (3) the Company being a start-up and as such being subject to the risks common to all start-ups; (4) the Company relying on the expertise of management to guide it through the marketplace and the expertise of dozens of non-management persons (actors, distribution executives, postproduction companies, etc.) to successfully create and exploit the motion picture; and (5) there being no market for and no market likely to ever exist for the membership units discussed in the plan.

General Economic risks include but are not limited to: (1) the introduction of new and competing forms of entertainment technologies; (2) the deterioration of general industry and marketplace conditions; (3) unfavorable interest rate movements; (4) unfavorable currency exchange rate fluctuations; and (5) general industry and market uncertainty.

One, many, or none of the aforementioned risks may result in total loss of financial contribution to the motion picture. The risk factors outlined above do not include all possible risk factors.

Executive Summary

Introduction

Daisylu Studios, LLC was formed for the purpose of creating niche documentaries with a retro, American feel. Our first full-length feature will be *The Wizard's Shadow*, a creative non-fiction film about the late Harry Wise, "The Last Ghostmaster of Central Florida." *The Wizard's Shadow* marks Daisy Blakelock's directorial debut. Ms. Blakelock is an unknown documentary filmmaker living in central Florida, where this film takes place. Author and TV Producer Charlie Carlson has participated in an interview and donated archival materials for this project.

Management

Daisy Blakelock is the sole manager of Daisylu Studios, LLC.

Product Description

The Wizard's Shadow tells Harry Wise's story through his favorite places and things, and through the people who knew and loved him. Charlie Carlson, the leading authority on Harry Wise, and author of *A Wizard's Tux and Tales: The True Story of Magician Harry Wise* has participated in an interview for this film.

Industry Overview

Film production is expected to generate \$30.5 billion this year, with 75.1% of revenue derived from box office receipts (Kaczanowska, "Movie & Video Production in the US" 5). DVD sales are dropping as the trend shifts from physical media to digital media, and the most recent figures list a 50% growth in digital sales in 2011 (Kaczanowska, "Production" 9).

Market Analysis & Strategy

According to the MPAA, 25-39 year-olds represent the highest percentage of frequent moviegoers, and while we plan to target them, we also plan to target older age groups who are more likely to be familiar with midnight spook shows and ghostmasters. We hope to use Charlie Carlson's presence in our film as a way to attract viewers who are interested in unusual history.

Motion Picture Distribution

Revenue from motion picture distribution was estimated at \$1.9 billion last year, with an expected annual growth rate of 1.9% from 2012-2017 (Kaczanowska, "Movie & Video Distribution in the US" 5). As we shift from film to digital formats, it is more possible for independent filmmakers to self-distribute their work. Companies such as Distribber help independent filmmakers navigate through the digital distribution process.

Financial Information

Daisylu Studios, LLC is seeking donations of \$5 or more to help offset post-production and distribution costs. These costs include external media storage (hard drives), festival entry fees, and DVD duplication.

Company Description

About This Company

Daisylu Studios is an Orlando, Florida based LLC that was formed in October 2012 for creating niche documentaries with a retro, Americana feel. Our first feature film will be *The Wizard's Shadow*, a documentary about the late Harry Wise, a magician and midnight spook show performer from Sanford, Florida. *The Wizard's Shadow* is geared toward fans of cinema history and retro kitsch. We anticipate our core audience members to be between 30 and 50 years old. Our budget for *The Wizard's Shadow* is \$10,303, with an expected timetable of 2 years from development to completion. We are planning self-distribution for DVDs, digital download, and streaming. We hope to use Amazon.com's CreateSpace for DVD fulfillment and would likely use iTunes and Amazon Video for digital download, and Netflix and Hulu for streaming.

Personnel

Daisy Blakelock will produce and direct *The Wizard's Shadow*. Although not a Florida native, she feels that her status as an outsider who has lived in Central Florida will give her a unique perspective on the subject and location. Ms. Blakelock holds a BFA in Motion Pictures

Production from Wright State University and studied under esteemed documentary filmmakers Julia Reichert and Jim Klein. Reichert and Klein's first film, *Growing Up Female* (1971), was recently added to the National Film Registry. Ms. Blakelock also worked on Julia Reichert's Emmy Award-winning feature documentary, *A Lion in the House* (2006).

Professional photographer and Florida native Ryan Retherford will act as the film's director of photograph (DP). Mr. Retherford has experience shooting publicity materials for local businesses such as *Sweet! By Good Golly Miss Holly*, and has event videography experience as a camera operator for the Florida Citrus Bowl and for UCF TV. Retherford also teaches photography and video production at Valencia Community College.

Local author and TV Producer Charlie Carlson (*Weird Florida*) participated in a videotaped interview for this film. Mr. Carlson is the highest-profile individual we have approached for this project, and is arguably the leading authority on Harry Wise.

Filmmaker/magician Gary Lester participated in a videotaped interview for this film and performed some of Harry's tricks for us on-camera with his assistant, Danielle Interdonato. Mr. Lester is an award-winning filmmaker in both documentary and fiction filmmaking, and has worked as a second-unit director for cult filmmaker Ted V. Mikelis (*Astrozombies*). Gary and his father, Richard Lester, run Blue Heron Productions, a Daytona-based production and distribution company. Richard mentioned Gary's involvement in this project in Blue Heron's monthly newsletter, which goes out to hundreds of subscribers around the world. Their affiliation with this project will also help it gain publicity and credibility among fans of independent cinema.

Brendan McWilliams has tentatively agreed to provide guidance on our miniature set and prop construction. McWilliams is a scenic artist at Universal Studios, Orlando, and has over 16

years' experience designing and building large-scale and miniature sets and props for amusement parks and haunted house attractions.

Product Description

Synopsis

“It’s a different dimension.”

The Wizard’s Shadow, a 90-minute creative non-fiction film, explores the life and times of the late Harry Wise, a central Florida magician and ghostmaster. Ghostmasters were touring magicians who performed at “spook shows” (sometimes referred to as “ghost shows” or “monster shows”). An offshoot of vaudeville and a precursor to haunted house attractions, spook shows consisted of live entertainment performed at a movie theater before a horror or sci-fi film was shown. Spook shows were different from regular magic shows because they also included a “black-out” segment, in which the house lights in the theater would go down and monsters would run amok in the crowd. While spook shows were occasionally performed at drive-in theaters, the spook show trend in general died out by the 1970s. Also, while documentaries have been made about the histories of horror films, grindhouse films, and midnight television horror hosts, there has never been a documentary made about ghostmasters, Harry Wise, or spook shows. *The Wizard’s Shadow* hopes to remedy this oversight.

This film will give viewers a brief introduction to ghost shows, introduce viewers to the late Harry Wise, and explore how he has inspired fellow showmen (and women) and magicians. Brendan McWilliams, who, along with his wife, Anna, helped take care of Harry toward the end,

is planning a ghost show in time for Halloween. This ghost show will include a character that is in homage to Harry Wise. We hope to document Brendan's progress and incorporate some of that in our documentary as testimony to how Harry has inspired younger generations of magicians. Another magician, Gary Lester, knows and performs some of Harry's magic routines, using some of Harry's original props. We also hope to include some footage of Mr. Lester. During an interview for this project, author and TV Producer Charlie Carlson cited Harry as his inspiration for getting into stage magic.

Since Harry was a magician, one of the central themes in *The Wizard's Shadow* will be illusion. We will use trick photography, animation, and reenactments to explore this theme.

Another theme, inherent in the film's title, is shadows. Shadows themselves can create illusions, and light and shadow are fundamentals of photography. Since film is a photographic medium, we feel this is appropriate. We plan to use shadow puppets, cardboard cutouts, and silhouettes to explore this theme.

Finally, since our subject is a dead magician and spook shows were an outgrowth of vaudeville, we feel it is appropriate to explore space and memory, psychic fingerprints, and communing with dead spirits. We plan to accomplish this by combining voiceover narration with video and still photography of places and things that were important to Harry. Some of those things include covered bridges, the Bob White Citrus Packing Plant, unicorns, and Halloween decorations.

Brendan and Anna McWilliams, who looked after Harry in his later years, also accompanied him on numerous visits to his favorite haunts. They have not been emotionally ready to visit any of these places since Harry died, but have offered to act as our tour guides as we visit

these places for the first time. Hopefully, this will be a cathartic experience for them and hopefully we will be able to include some of that in the documentary, as such footage pertains to place and memory and will help give the film a sense of intimacy

Details

The Wizard's Shadow will be a niche documentary. We hope to have a budget of \$10,303 and our intended audience will be 30-50 year old retro enthusiasts and cinema history fans. The film will be shot in central Florida with segments in Sanford, Enterprise, Pierson, Lake Helen, and Dr. Philips. UCF Film MFA student Daisy Blakelock will direct, and we will shoot in High Definition.

According to IMDb, other successful documentaries that were shot in High Definition include *Cave of Forgotten Dreams* (dir. Werner Herzog, 2010) and *Waiting for 'Superman'* (dir. Davis Guggenheim, 2010).

This film will include excerpts from our interview with local author/TV Producer Charlie Carlson, who worked as a teenager alongside Harry Wise in *Dr. Jekyll's Weird Show*. Carlson is best known for his book, *Weird Florida*, which sold over 2 million copies and spawned a PBS TV show of the same name. Mr. Carlson is the leading authority on Harry Wise, and the two remained close friends until Harry's death in 2009.

The Wizard's Shadow will also include some of Harry's original props, which Brendan and Anna McWilliams have in their personal collection. The props include a 1930s-era guillotine, a

magic staff, and a rubber snake that Harry used to throw into the crowd during the black-out sequences of *Dr. Jekyll's Weird Show*.

Brendan gave us some original 35mm trailers and reel-to-reel radio spots for *Dr. Jekyll's Weird Show* that we hope to include, if we can get them transferred and acquire the rights to use them. These 35mm trailers and reel-to-reel radio spots may be some of the only existing audiovisual material that remains of *Dr. Jekyll's Weird Show*.

We hope to have a rough-cut of the film ready in December of 2013, and a final cut ready by May of 2014.

Industry Analysis

Production and Distribution

Every movie goes through the following five phases: development, preproduction, production, post-production, and distribution. Development refers to the phase in which ideas are formed and honed into a screenplay or treatment, funds are raised to shoot the film, and key cast and crew are approached to participate. Once all of this occurs, preproduction can begin. During preproduction, key cast and crew sign contracts, locations are selected, and a shooting schedule is established. The next phase is production, which includes “principal photography” (AKA shooting

the movie). Production is followed by post-production, which entails editing together the film, adding special effects and music, and preparing a final negative.

The last phase is distribution, which may refer to theatrical release and/or ancillary markets including DVD/home video, broadcast TV, pay TV, video-on-demand (VOD), digital download, and streaming. Traditionally, a company or companies would buy the rights for the above markets, with perhaps several companies owning different rights. One company might own the domestic rights (US and Canada), another company might own the South American rights, and so forth. The most common scenario regarding theatrical release is that the film is first released domestically (on as few as one screen or as many as several thousand) and then released overseas and in ancillary markets.

Even if companies do not approach the filmmaker with distribution deals, a film can still be distributed—in such cases, the filmmaker would either approach distribution companies or handle distribution herself. It isn't even necessary for a film to have a theatrical release, or to be released in multiple markets. All films are distributed in some way—to put it simply, distribution is *how a film is made available to its audience*.

Current State of the Movie Industry and Predicted Trends

Film production is expected to generate \$30.5 billion this year, with an annual growth rate of 1.2% over the next five years (Kaczanowska, “Production” 5). The forecast revenue for 2017 is \$32.4 billion (Kaczanowska, “Production” 5). IBISWorld speculates that 75.1% of revenue comes

from box office receipts, DVD rentals, and sales and programming purchases by television networks (Kaczanowska, “Production” 5).

IBISWorld’s most recent industry report explains that in 2009, when spending on home entertainment fell 7.6% and then fell 5.2% in 2010, there were corresponding changes in industry revenue as well (Kaczanowska, “Production” 5).

Digital sales grew by 50% in 2011 (the most recent data available), and the proliferation of set-top boxes and mobile devices with streaming video applications will help continue this trend (Kaczanowska, “Production” 9) .

Market Analysis

How Much Do Independent Documentary Films Gross?

In 2011, three of the thirty top-grossing independent films with limited releases were documentaries (Knegt, “Here’s the 30 Top-Grossing Indies of 2011”). According to *The Numbers*, the 135 top-grossing documentary films of 2011 grossed a total of \$77,917,112 (“Box Office Performance for Documentary Movies in 2011”). Unfortunately, this is down from 2010, when the 103 top-grossing documentary films grossed \$90,449,736 (“Box Office Performance for Documentary Movies in 2010”). Incidentally, five of the thirty top-grossing movies and two of the twenty top-grossing independent movies were documentaries that year (Knegt, “*Black Swan* Leads

Potent Year for Indies”). The top-grossing documentaries in 2010 and 2011 earned significantly less than the ones in 2009, which earned \$194,238,821 (“Box Office Performance for Documentary Movies in 2009”).

During 2009, which was the most successful of the three years, five of the thirty top-grossing independent films were documentaries and four of the twenty top-grossing films were documentaries (“2009 Yearly Box Office Results”).

Are Documentaries Less Profitable Than They Used To Be?

Key here is that while the overall gross is going down, the quantity of films is increasing. For instance, in 2011, there were 135 top-grossing documentaries, while in 2010 there were 103 and in 2009 only 86 (“Box Office Performance for Documentary Movies in 2011,” “Documentary Movies in 2010,” “Documentary Movies in 2009”). Although more documentaries are enjoying theatrical release, the profits generated from theatrical release are smaller. A downward trend in profitability from theatrical release does not necessarily mean that documentaries are less profitable than they were in years past. Rather, it points to the growing importance of other release strategies. One such strategy is day-and-date, in which a movie is released in theaters and another format (DVD, streaming, video-on-demand) on the same day. Another strategy is simply video-on-demand (VOD), in which a cable company broadcasts the film and subscribers can purchase the film to watch within a specific time frame. With video-on-demand comes the added bonus that

cable companies can advertise the film to their vast network of subscribers more effectively than the independent filmmaker can.

How Documentary Films Are Marketed

Documentary films typically either use issues or castmembers (sometimes both) to sell the film—whatever it takes to get people to take notice and spread the word about the film. In the case of documentaries that deal with social or political issues, the goal is often to inspire people to take action after viewing the film. For instance, *An Inconvenient Truth* took out ads in the *New York Times* that cited record temperatures from the previous summer (Stanley, “John Leshner”). These ads also featured links to the website climatecrisis.org, where visitors could learn about climate change and find out what they could do in their communities to help stop it (Stanley, “John Leshner”). The film’s total domestic gross was \$24,146,161, and in a rare instance where an American film made more overseas, its foreign gross was \$25,610,346 (“An Inconvenient Truth (2006”)!

Of course not all documentaries are issue-driven, and marketing strategies must be tailored to suit each project. *Senna*, for instance, about a dead Brazilian Formula 1 driver, employed three strategies to help sell the film. First, it was released during Grand Prix season, but during a weekend when there was not a race, so as not to compete for viewers (Gant, “Driving Force.”). Second, the distributors researched the market to determine where the best locations were to release the film (Gant, “Driving Force”). Since they wanted to attract both documentary fans and

Formula 1 fans, they booked at “doc-friendly” places such as London’s Curzon Soho, as well as in locations that they deemed to be “along the Formula 1 corridor” (Gant, “Driving Force”). Perhaps the most significant thing they did to gain publicity was get an endorsement from *Top Gear* host and motoring columnist Jeremy Clarkson. Clarkson’s endorsement had two effects: first, it made motoring enthusiasts aware of the film; second, it gave the film credibility among motoring enthusiasts (Gant, “Driving Force”). As of November 27, 2011, *Senna*’s total domestic gross was \$ 1,612,430 (“Senna”).

While gaining celebrity endorsements can be an effective marketing strategy, another option is to let your cast sell the film. *American Teen*, which follows five high school seniors for a year, did just that. After the film wrapped, its stars were sent to Los Angeles and provided with the internship opportunity of their choosing and were given various freebies, in exchange for agreeing to continue to market the film and interact with fans (Sperling, “Lights! Camera! High School”). The castmembers attended screenings and participated in Q&A sessions after each screening, as well as maintained profiles on Facebook and other social networking sites where they could interact one-on-one with fans (Sperling, “Lights! Camera! High School”). The cast’s participation in marketing their film helped increase viewer satisfaction levels by providing an epilogue to the story, as each character blogged their way through their first year of college. The cast was also able to leverage their youth to gain credibility among younger viewers. Like *Senna*, *American Teen* exemplifies how important it is to gain credibility among your key demographic. *American Teen*’s total domestic gross was \$942,441 (“American Teen”).

Other films, such as *Exit Through the Gift Shop*, are sold almost entirely through word-of-mouth. Of course, it helps that *Exit Through the Gift Shop* features renowned street artist Banksy.

Thus, it has a built-in fan base of people who like street art or Banksy in particular. Nonetheless, *Exit* had no marketing campaign, save for a five-minute clip someone posted to Youtube and a couple of impromptu murals Banksy painted in Park City, Utah, to coincide with the film's Sundance Premiere (Wloszcyna, "Sick of Sequels? Feast on Three Fringe Films"). *Exit Through the Gift Shop*'s total domestic gross was \$3,291,250 ("Exit Through the Gift Shop").

Marketing Strategy

What Is Our Core Audience?

The Wizard's Shadow, a regional documentary about a deceased magician/ghostmaster from central Florida, will target documentary filmgoers, horror movie fans, magicians, and people interested in oddball popular culture history/Americana. This last group is hard-to-define but would include historians, collectors, museum curators, carnies, and members of the psychobilly music scene.

As previously mentioned, the top-grossing independent documentary films of 2011 grossed \$77,917,112 in theaters alone. In 2011, horror films grossed \$411,194,895 at the box office, proving horror is a profitable genre ("Box Office Performance for Horror Movies in 2011"). The key age group of our target audience will be 25 and older. We expect the most positive response

from Baby Boomers, as they are the ones most likely to remember and feel nostalgic about midnight spook shows and ghostmasters.

How Will We Reach Our Audience?

Charlie Carlson is well-established as a local celebrity in the oddball popular culture history/Americana realm, and has extensive experience as a carnival promotor. We hope that his involvement in this film will help us reach a core segment of our intended audience. Mr. Carlson has also appeared in several locally produced horror films, including *Book of Shadows: Blair Witch 2* and cult filmmaker Ted V. Mikel's *Astro-Zombies M4: Invaders from Cyberspace*. Carlson's show, *Weird Florida*, broadcast nationwide on PBS, and is available on DVD.

With regards to reaching magicians, we would target the Daytona, Florida magic scene, since Harry Wise knew many of these people and there is a magic convention held every year in Daytona. Gary Lester, a Daytona-based filmmaker/magician who has most of Harry's props and performs some of Harry's illusions, has participated in this film. Mr. Lester has worked with Charlie Carlson and cult filmmaker Ted V. Mikel. Lester and his father, Richard, run Blue Heron Productions, a Daytona-based production/distribution studio. Richard wrote of Gary's involvement with this project in Blue Heron's monthly newsletter, which reaches hundreds of subscribers. Their affiliation with this project will help us reach a wider audience.

Additionally, I am working with Brendan McWilliams on another project, *Hauntrepreneurs*, a TV show pilot about Leonard Pickel, the Winter Garden-based owner of

Hauntrepreneurs. Hauntrepreneurs is a consulting/renovation service for haunted house attractions throughout the United States. In addition to his other work, Brendan works as a freelance illustrator for Leonard, helping design haunted house attractions. I plan to use my affiliation with *Hauntrepreneurs* as an opportunity to help me reach people who are into horror films and haunted house attractions. Both Brendan and David, the guy he is planning the interactive spook show project with, are involved in this project. Working with them on this will allow me to get to know them better and help them feel more comfortable with me following them around with a camera. I also hope that I am able to barter my services on this project to help keep Brendan motivated (since he is a key player in *The Wizard's Shadow*) and possibly recruit potential crew for *The Wizard's Shadow*.

The Internet is the most powerful tool at our disposal, and we plan to have a trailer for the film as well as some key art available on the film's website before production wraps. The trailer will be embeddable and will also be available on Vimeo, which will increase its likelihood of being seen by more people than our website alone. Having such materials available before the film is released will help generate publicity and interest. Since it will take two years to move this film from development to distribution, it will be vital that we maintain an online presence so any supporters do not forget us. This online presence will include blogging about the project as it evolves and also blogging about related topics to help attract site traffic.

Outreach will be the foundation of our promotional strategy and the majority of our Prints & Advertising budget will be devoted to this activity. The best way for a documentary to gain notoriety and credibility among documentary fans is through festival exposure, but if this film does not get accepted to festivals, it will be important to have a back-up plan. Barring festival exposure,

we will seek alternate ways to promote this film, such as a story on NPR's *This American Life* or a write-up in International Documentary Association's *Documentary* magazine.

Motion Picture Distribution

Distribution Overview

Distribution refers to the process by which a film is disseminated among its potential audience. It entails licensing a film's rights to a distribution company or companies for a predetermined length of time. Distributors in turn license a film to markets, which are divided into geographical regions or territories. The two main markets are domestic, which consists of the U.S. and Canada, and foreign, which refers to all other territories.

Markets can also be divided into formats, such as theatrical, DVD/home video, TV, in-flight entertainment, educational, streaming, digital download, VOD, etc.

Distribution Trends

The most recent IBISWorld industry report about domestic film and video distribution predicted revenue of \$1.9 billion for 2012, with an annual growth rate of 1.9% from 2012-2017

(Kaczanowska, “Distribution” 5). 59.2% of 2012 revenue will be generated by movies (Kaczanowska, “Distribution” 4).

Technological advances such as streaming video, mobile devices with the ability to access said media, and cloud-based media storage have lessened the cost of distribution, and have made it easier for filmmakers to self-distribute their work. Physical media such as DVDs are no longer necessary.

As movie theaters transition to digital projection systems, this will cut down on some of the costs and time involved in distributing a film. IBISWorld predicts a 1.9% average annual increase in revenue over the next five years, hitting \$2.1 billion in 2017 (Kaczynowska, “Distribution” 9). All theaters are expected to shift to digital screening and distribution by 2016 (Kaczynowska, “Distribution” 10).

Distribution Expenses and Fees

Perhaps the best-known distribution expense is Prints and Advertising (P&A). Once a film has been completed, but before it can be exhibited theatrically, a master print of the final version must be made. All additional copies of the film (release prints) will derive from the master print. Historically, the master and release prints were done on 35mm film. As more theaters switch to digital projection systems, 35mm prints may become a thing of the past. The cost of a 35mm release print varies, but it is not uncommon for a feature film release print to cost \$1,500-\$2,000.

For the independent filmmaker, theatrical distribution can become prohibitively expensive. Even if the distributor pays for the prints up front, the filmmaker will not be able to pay back the distributor unless the film makes enough at the box office to cover these expenses. Any money the filmmaker owes the distributor will be taken off the top of proceeds.

Advertising refers to trailers, billboards, press kits, radio and TV spots, website banners, movie posters, flyers, newspaper and magazine ads, and lobby postcards. An independent filmmaker would probably not use or even have access to all of those outlets, instead focusing on a press kit and several other avenues, such as website banners or sidebar ads and a limited run of flyers and lobby postcards.

Film industry website The Numbers cites an average P&A budget of \$34.5 million for a major Motion Picture. Distribution companies will sometimes charge a flat fee to independent filmmakers, and that can range anywhere from \$40 at the low end (Film Baby) to \$100,000 (TriCoast Worldwide) at the high end.

Another fee is DVD production and duplication, which affects the independent filmmaker more than major studios because independent films are less likely to have a widespread theatrical release and are more dependent upon DVD sales.

If the filmmakers wish to make their product available digitally, there are companies who specialize in digital distribution, or the filmmakers may choose to upload their film to a torrent site and allow users to download it for free.

For a more detailed look at the distribution-related costs for an independent film, please see the following page.

Table 3. Distribution-Related Expenses

Distribution-Related Expenses	
Two 35mm Release Prints, Color (for limited theatrical run)	\$3,000
Theater Rental (LA and NY Premiere, 1-week run)	\$12,000 (@ \$1,000/night)
Quarter Page Ads in 4 major LA and NY newspapers	\$40,000
Limited Run of 1,000 DVDs	\$4,000
Digital Delivery (iTunes, Amazon VOD, Hulu, Netflix)	\$2,039
Cable/Satellite Delivery	\$5,249
Festival Entry Fees	\$2,000
Total	\$68,288* (*Does not include Agency fees, which vary widely)

Distribution Strategy

The Wizard's Shadow does not plan to approach any company for distribution, and does not expect that any company will approach us for distribution.

Our goal with *The Wizard's Shadow* is to be seen by as many people as possible while incurring the least amount of debt possible.

Ideally, this film's success would lead to future projects. *The Wizard's Shadow* is a niche film: it is a documentary about a dead magician/ghostmaster who lived in Central Florida, so it is unclear how well this film will do outside of Florida. Those who are interested in stage magic or ghostmasters may find it interesting, but those groups are also niches within the general population and don't represent American or international filmgoers as a whole. Thus, hopes of widespread distribution are unrealistic.

We will instead plan an alternative theatrical release, where we go on tour with a portable projector and screen our film at bars, coffee houses, union halls, basements, libraries, and schools. These screenings will be events with vaudevillian elements, whether in conjunction with a spook show itself or a comedy or burlesque routine. We will print a limited-run of DVDs, which we will sell at these events.

We don't anticipate an educational market beyond the Central Florida region—once we have DVDs available for sale, we will approach Daytona-area magic shops as well as the two local museums that have exhibits on Harry Wise: the City of Sanford Museum and the Museum of Seminole County History. If the Student Museum in Sanford is still in business, we will also

furnish them with DVDs of the film. The building the Student Museum occupies used to be an elementary school, where Harry Wise gave his first performance, and it happens to be across the street from his childhood home. The Student Museum's future is in jeopardy due to funding cuts at the state and local level, but UCF's History department is poised to take over operations.

We would like to use Amazon.com's CreateSpace for DVD fulfillment. In this scenario, DVDs would be available for purchase from Amazon.com, and our website would have a link that takes users to the Amazon.com listing.

Our final step would be to make *The Wizard's Shadow* available in downloadable and streaming formats. We hope to use Distribber, and would like to have delivery available via iTunes, Amazon VOD, and Hulu, as those three stores offer the most favorable terms. Of those three, only Amazon VOD automatically accepts submissions. Our website will link to these stores so users can be guided to where to purchase content.

Netflix offers the least favorable terms but has over 23 million subscribers, so it would be the last channel we explore (Pepitone, "Netflix Loses 800,000 Subscribers").

With any of these markets, advertising will be a crucial way to raise awareness for our project and get people interested in watching it. We plan to make one-sheets (with blank space to write the screening's date and location), postcards (with information on where to purchase the film), and posters (to be auctioned off as souvenirs), as well as advertise on Facebook and other social-networking sites.

Financials

Risk Statement

The film industry is risky at best. Even when a film has potential for broad appeal, it can face unforeseen challenges such as failure to attain distribution, failure to reach completion, stealth competition—in which a similar film reaches audiences sooner, poor marketing effort, failure to reach its intended audience(s), box office failure, poor DVD sales, general economic conditions, etc. It is impossible to predict how successful a film will be, and the aforementioned list of risk factors should not be interpreted as complete

.

How We Will Finance This Film

We will use a combination of self-financing and crowd-funding, and will also apply for grants. With regards to self-financing, I will provide funds on an as-available basis from my current full-time job, and I will need my consistent work history should I need to apply for lines of credit. I do not at this time have the resources to match funds.

My mother has generously offered to provide \$3,000 for production and \$2,000 for post-production, and I have spend approximately \$2,000 of my own money acquiring camera and sound

gear. My DP and a coworker have agreed to loan whatever gear we still need. Our estimated total budget, including distribution, is \$10,303. Our estimated total remaining production expenses are \$2,700. Thus, I should be able to cover production expenses entirely, but will be looking for finishing funds for post-production and distribution.

Our first step was to form an LLC, and our second step will be to apply for fiscal sponsorship from Fractured Atlas, which is a 501(c)(3) organization. Although *The Wizard's Shadow* won't have 501(c)(3) status, having a fiscal sponsor that does have that status will allow us to take advantage of certain funding opportunities for which we would otherwise be ineligible. We plan to use a site such as Kickstarter or indigogo for crowdfunding. Crowdfunding is a fundraising technique that uses the Internet to help pitch a business idea to potential contributors, usually in exchange for some sort of credit or souvenir. We will attempt to raise funds in increments of \$2,500, and plan to do at least two campaigns: 1 for post-production and 1 for distribution. We will have different tiers of funding, and each tier will have its own benefits, specified below:

- \$5-\$20 "Specter" Credit in the film and a signed postcard
- \$20-\$49 "Phantom" Credit in the film, signed postcard, and signed DVD
- \$50-99 "Ghoul" Credit in the film, 2 signed postcards, signed DVD, signed poster
- \$100-499 "Haint" Credit in the film, 2 signed postcards, 3 signed DVDs, 2 signed posters, and choice of available props from the movie (miniature sets, shadow puppets, phosphorescent ghosts on bamboo poles, etc.)
- \$499-999 "Ghostmaster" Credit in the film, 4 signed postcards, 4 signed DVDs, 3 signed posters, choice of available props from the movie, walk-on role in the film

- \$1,000+ “Prestige” Executive Producer credit, 5 signed postcards, 5 signed DVDs, 5 signed posters, choice of available props from the movie, magic wand, top hat, choice of walk-on role in the film or creative input over one scene in the film, 2 passes to premiere

While there are many grants available for documentaries, most are for documentaries that deal with social or political issues and for films with the potential for global appeal (John D. & Catherine T. MacArthur Foundation, Ford Foundation, Sundance Institute, etc.). Further complicating this is the fact that most of the more renowned grants either specifically state that monies cannot be used to fulfill thesis requirements or bar students from receiving funding altogether (ITVS, Ford, MacArthur Foundation, NEH, Florida Department of Cultural Affairs). Since *The Wizard’s Shadow* is a student film and is not a political or social issue film and is not likely to have global appeal, we would do best to focus our efforts on finding grants for regional films, experimental films, and historical films. Likely sources of funding include historical societies and arts and humanities councils. Potential grants and grant-giving *institutions to which we will apply include the Anthony Radziwill Documentary Fund, Creative Capital Foundation Grant, The Roy W. Dean Film Grant, The San Francisco Film Society, the Seminole County Arts Council, and the United Artists of Central Florida Artist Development Grant.*

Some grant-giving institutions provide seed money (Anthony Radziwill Documentary Fund), others provide funding throughout the entire production process, and others still are specifically designed to provide finishing funds for films which have secured or will secure distribution on public broadcasting television (ITVS). It is possible that I may be eligible to apply for some of these grants *after* I graduate, to help offset distribution costs.

Contributor Return

All monies secured (with the exception of bank loans or credit card debts incurred) will be considered donations, and there will be no guarantee to contributors aside from what is outlined in the donation tiers for our indiegogo donors. *The Wizard's Shadow* is a non-profit film, and we do not expect to make our money back. Our only concern is the ability to pay back any debt we might incur, and contributors should not consider this film a money-generating opportunity. There is the very real possibility that funds generated from the film alone will not be able to pay back debts incurred, which means that the filmmaker will be fully responsible for paying off those debts. Thus, it is of utmost importance that we incur as little debt as possible.

Royalties & Residuals

This film is a student project, and, unless otherwise advised, anyone who works on it should not expect financial compensation. If we generate money beyond what will be needed to pay off production and post-production related expenses, then we will offer the extra money to those who have volunteered the most time to our project, explaining to them that we cannot afford to pay every single individual who helped. Getting the proper authorization to use archival materials (spook show promotional materials, *Mr. Magic* production stills, etc.) will eat up the majority of our production budget. It is likely that we will end up donating any leftover money to local

institutions (museums, libraries, etc.), as without the help of said institutions, this film would not be possible.

One expense that we will not include in the budget, as it is a distribution-related expense, is E&O insurance. E&O stands for Errors and Omissions, and is frequently required for documentary films that have found a distributor. Sometimes the distributor will cover the cost of E&O insurance, sometimes not. The cost of E&O insurance varies but typically ranges from \$2,000-\$3,000. Filmemporium.com offers E&O insurance for \$2,500. Fractured Atlas can provide quotes for E&O insurance, but you must first be a member to receive a quote. Fractured Atlas also offers production insurance, but again, you must be a member to receive a quote. Per their website, membership costs \$95/year.

For a breakdown of our projected total production/post-production expenses and a breakdown of monies spent thus far, please see Appendix B: Budget and Appendix C: Final Cost Report.

MR. OLD STAGG
MR. MAGIC
DR. JEKYL
DR. EVIL
DR. ALLEN DAVIS
RAY DARKVALE
HANS VOGLAR



Figure 7. Sample Artwork

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APPENDIX B: BUDGET

Table 4. Budget

ACCT#	DESCRIPTION	PAGE #	TOTAL
1100	SCRIPT	2	0
1200	DIRECTOR & PRODUCERS	2	0
1300	CAST	2	0
	FRINGES		0
	TOTAL ABOVE-THE-LINE	2	0
2000	PRODUCTION STAFF	3	140
2100	CAMERA	3	1,825
2200	SOUND	3	687
2300	ELECTRICAL & GRIP	4	972
2400	ART	4	1,210
2500	COSTUMES	4	236
2600	M-UP & HAIR	4	0
2700	SPECIAL EFFECTS	5	0
2800	LOCATION	5	900
2900	TRANSPORTATION	5	275
3000	PROD FILM & LAB	5	1,118
	FRINGES		0
	TOTAL PRODUCTION	6	7,363
4000	EDITING	6	862
4100	LABORATORY	6	0
4200	POST PROD SOUND	6	408
4300	MUSIC	7	0
4400	ACCOUNTING, LEGAL, & MISC.	7	278
	FRINGES		0
	TOTAL POST PRODUCTION	7	1,548
TOTAL BELOW-THE-LINE			8,911
TOTAL ABOVE & BELOW-THE-LINE			8,911
FRINGES (Included in above)			0
Insurance 2%			840
Contingency 10%			552
Completion Bond 2%			0
GRAND TOTAL			10,303

APPENDIX C: FINAL COST REPORT

Table 5. Final Cost Report

ACCT#	DESCRIPTION	PAGE #	TOTAL
1100	SCRIPT	2	0
1200	DIRECTOR & PRODUCERS	2	0
1300	CAST	2	0
	FRINGES		0
	TOTAL ABOVE-THE-LINE	2	0
2000	PRODUCTION STAFF	3	420
2100	CAMERA	3	2,097
2200	SOUND	3	1,248
2300	ELECTRICAL & GRIP	4	924
2400	ART	4	70
2500	COSTUMES	4	116
2600	M-UP & HAIR	4	0
2700	SPECIAL EFFECTS	5	2,299
2800	LOCATION	5	290
2900	TRANSPORTATION	5	150
3000	PROD FILM & LAB	5	838
	FRINGES		0
	TOTAL PRODUCTION	6	8,452
4000	EDITING	6	2,431
4100	LABORATORY	6	0
4200	POST PROD SOUND	6	200
4300	MUSIC	7	0
4400	ACCOUNTING, LEGAL, & MISC.	7	270
	FRINGES		0
	TOTAL POST PRODUCTION	7	2,901
TOTAL BELOW-THE-LINE			11,353
TOTAL ABOVE & BELOW-THE-LINE			11,353
FRINGES (Included in above)			0
Insurance			590
Contingency 10%			0
Completion Bond 2%			0
GRAND TOTAL			11,943

APPENDIX D: FINAL PRODUCTION SCHEDULE

Table 6. Final Production Schedule

The Wizard's Shadow: Shooting Schedule [Revised 3/28/13]

Scene Description	Location	Cast	D/N	INT/EXT	COMPLETED	COMMENTS
"Green Springs" Animation Sequence	SILHOUETTE ANIMATION	The Unicorn	D	EXT	✓	
"Bamboo Forest" Animation Sequence	SILHOUETTE ANIMATION	The Unicorn	D	EXT	✓	
"Pierson AKA Unicorn Country" Animation Sequence	SILHOUETTE ANIMATION	Brendan, Anna, Harry, The Unicorn	D	EXT	✓	
"Jack o' Lantern Countdown Screen" Animation Sequence	SILHOUETTE ANIMATION	N/A	N	EXT	✓	Didn't translate to silhouette well -will redo in After Effects (POST)
"Broken Wand" Animation Sequence	SILHOUETTE ANIMATION	N/A	N	EXT	✓	
"Rabbits Out of Hats" Animation Sequence	SILHOUETTE ANIMATION	Harry	N	EXT	✓	
"Halloween Graveyard" Animation Sequence	SILHOUETTE ANIMATION	N/A	N	EXT	✓	
"The House of the Wizard" Animation Sequence	SILHOUETTE ANIMATION	Brendan, Anna	N	EXT	✓	
"Jacking Up Harry's House" Animation Sequence	SILHOUETTE ANIMATION	Brendan, Harry	D	EXT	✓	
"The Presentation of the Guillotine" Animation Sequence	SILHOUETTE ANIMATION	Brendan, Anna, Harry	D	EXT	✓	
"The Dance of the Mosquitoes" Animation Sequence	SILHOUETTE ANIMATION	Brendan, Anna, Harry	N	EXT	✓	
"Harry's Different Dimension" Animation Sequence	SILHOUETTE ANIMATION	The Unicorn, Mr. Old Stag	N	EXT	✓	
"So Long" Animation Sequence	SILHOUETTE ANIMATION	Harry, The Unicorn	N	EXT	✓	
"Driving Around in Circles" Animation Sequence	SILHOUETTE ANIMATION	N/A	D	EXT	✓	Didn't translate to silhouette well -will redo in After Effects (POST)
-END DAY 1-Thurs. Mar 21, 2013						
Gary "Professor" Lester and Lady D Rehearsing Magic Trick	Blue Heron Drive Daytona Beach, FL 32119	Gary Lester, Danielle Interdonato	D	INT		
Follow-Up Interview Questions w/ Gary Lester	Blue Heron Drive Daytona Beach, FL 32119	Gary Lester	D	INT		
Publicity Photo of Gary "Professor" Lester and Lady D	Blue Heron Drive Daytona Beach, FL 32119	Gary Lester, Danielle Interdonato	D	INT		
-END DAY 2-Sat, Mar 30, 2013						
Charlie Carlson Enters City of Sanford Museum	520 E. 1st St., Sanford, FL 32771	Charlie Carlson	D	EXT		Per Orlando Film Commission: Don't need permit if cast/crew under 3 people--awaiting permission from location

The Wizard's Shadow: Shooting Schedule [Revised 3/28/13]

City of Sanford Museum (ALT. Establishing Shot)	520 E 1st St., Sanford, FL 32771	N/A	D	EXT	Per Orlando Film Commission: Don't need permit if cast/crew under 3 people-- awaiting permission from location
Harry's and Charlie's Exhibits - Charlie says a few words	520 E 1st St., Sanford, FL 32771	Charlie Carlson	D	INT	Per Orlando Film Commission: Don't need permit if cast/crew under 3 people-- awaiting permission from location
Harry's and Charlie's Exhibits - Charlie says a few words	520 E 1st St., Sanford, FL 32771	Charlie Carlson	D	INT	Per Orlando Film Commission: Don't need permit if cast/crew under 3 people-- awaiting permission from location
Charlie Carlson Enters Museum of Seminole County History	300 Bush Blvd., Sanford, FL 32773	Charlie Carlson	D	EXT	Permit approved 3/27/13
Museum of Seminole County History (ALT. Establishing Shot)	300 Bush Blvd., Sanford, FL 32773	N/A	D	EXT	Permit approved 3/27/13
Harry's and Charlie's Exhibits - Charlie says a few words	300 Bush Blvd., Sanford, FL 32773	Charlie Carlson	D	INT	Permit approved 3/27/13
-END DAY 3-Fri, Apr 5, 2013					
Brendan placing Harry's ashes with the Halloween display	32819 Spring Run Ave, Orlando, FL	Brendan	D	EXT	
Publicity Photo of Brendan and Anna	32819 Spring Run Ave, Orlando, FL	Brendan, Anna	D	EXT	

The Wizard's Shadow: Shooting Schedule [Revised 3/28/13]

Brendan in his workshop, surrounded by Harry's props	32819 Spring Run Ave, Orlando, FL	Brendan	D	INT		Borrow Greg's Cobracrane; Bring Lowel lights and party gels
-END DAY 4-Sat, Apr 13, 2013						
Interview with Art Litka	Richmond Ave, Sanford, FL	Art	D	INT		
Publicity Photo of Art Surrounded by his Train Set	Richmond Ave, Sanford, FL	Art	D	INT		
Art's Collection of Harry's Show Posters	Richmond Ave, Sanford, FL	N/A	D	INT		
-END DAY 5-Sat, Apr 20, 2013						
Scenic Shot of Green Springs Park	Green Springs, Enterprise, FL	N/A	D	EXT		Per Volusia County Department of Parks, Recreation and Culture: Don't need permit
Road trip footage	Volusia County, FL	N/A	D	INT		Bring windshield mount and remote shutter control; need passenger to operate camera
-END DAY 6-Sat, Apr 27, 2013						
RESERVED FOR MAKE-UP SHOOT	TBD	TBD	TBD	TBD		
-END DAY 7-Sat, May 4, 2013						
RESERVED FOR MAKE-UP SHOOT	TBD	TBD	TBD	TBD		
-END DAY 8-Sun, May 5, 2013						
RESERVED FOR MAKE-UP SHOOT	TBD	TBD	TBD	TBD		
-END DAY 9-Sat, May 11, 2013						
RESERVED FOR MAKE-UP SHOOT	TBD	TBD	TBD	TBD		
-END DAY 10-Sun, May 12, 2013						
END OF PRINCIPAL PHOTOGRAPHY						

APPENDIX E: MUSIC SYNC LICENSE

“Arcane”

"Batty McFaddin - Slower"

"Brandenburg Concerto No. 4 in G, Movement I (Allegro), BWV 1049"

"Dreamy Flashback"

"Enchanted Valley"

"Evening of Chaos"

"Frost Waltz (Alternate)"

"Ghost Story"

“Hot Swing”

“Hyperfun”

"In Your Arms"

"Look Busy"

"Marty Gots a Plan"

"Monkeys Spinning Monkeys"

"Monster Promenade"

"Not As It Seems"

"Our Story Begins"

"Scheming Weasel (slower version)"

"Schmetterling"

"Slow Heat"

"Supernatural Radio A"

"Tango de Manzana"

"Tenebrous Brothers Carnival - Act One"

"Tenebrous Brothers Carnival - Mermaid"

"The Chamber"

"The Other Side of the Door"

"Winner Winner!"

Kevin MacLeod (incompetech.com)

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APPENDIX F: CREDIT LIST

A film by: Daisy Blakelock

Director of Photography: Ryan Retherford

Animation: Mike at TV Lab 13

Featuring:

Harry Wise

Lynn Ashe

Charlie Carlson

Danielle Interdonato

Gary Lester

Art Litka

Anna McWilliams

Brendan McWilliams

Music:

All songs arranged and performed by Kevin MacLeod (incompetech.com)

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Sound Effects:

Audiomicro.com

Stock Footage:

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Prelinger Archives

Archive.org

City of Sanford Museum

Art Litka

Gary Lester

Rollins College – Department of Archives and Special Collections

Special Thanks:

Charlie Carlson

Gary Lester

Richard Lester

Art Litka

Brendan and Anna McWilliams

Dr. Lisa Mills

Steve Schlow

Greg Gromak

Jane Blakelock

Gabriel Trainer

Kim Nelson

Alicia Clarke

Kelly Williams

APPENDIX G: CONTRACTS AND AGREEMENTS

List of Appearance Release Form Signatories

Lynn Ashe, signed 10/10/15

Charlie Carlson, signed 3/24/12 and 4/5/13

Danielle Interdonato, signed 5/26/12 and 3/30/13

Gary Lester, signed 5/26/12 and 3/30/13

Art Litka, signed 4/5/13

Anna McWilliams, signed 10/12/12 and 4/13/13

Brendan McWilliams, signed 10/12/12 and 4/13/13

Sample Appearance Release Form

FILM (WORKING TITLE): _____ (THE "FILM")

PERSON APPEARING: _____

PRODUCTION DATE(S): _____

PRODUCTION LOCATION(S): _____

I AUTHORIZE _____ ("PRODUCER"), PRODUCERS AGENTS, SUCCESSORS, ASSIGNS, AND DESIGNEES TO RECORD MY NAME, LIKENESS, IMAGE, VOICE, SOUND EFFECTS, INTERVIEW AND PERFORMANCE ON FILM, TAPE, OR OTHERWISE (THE "RECORDING"), EDIT SUCH RECORDING AS PRODUCER MAY DESIRE, AND INCORPORATE SUCH RECORDING INTO THE FILM, ANY VERSIONS OF THE FILM AND ALL RELATED MATERIALS THEREOF, INCLUDING BUT NOT LIMITED TO PROMOTION AND ADVERTISING MATERIALS. IT IS UNDERSTOOD AND AGREED THAT PRODUCER SHALL RETAIN FINAL EDITORIAL, ARTISTIC, AND TECHNICAL CONTROL OF THE FILM AND THE CONTENT OF THE FILM. PRODUCER MAY USE, AND AUTHORIZE OTHERS TO USE, THE FILM, ANY PORTIONS THEREOF AND THE RECORDING IN ALL MARKETS, MANNER, FORMATS AND MEDIA, WHETHER NOW KNOWN OR HEREAFTER DEVELOPED, THROUGHOUT THE WORLD, IN PERPETUITY. PRODUCER, AND PRODUCERS SUCCESSORS AND ASSIGNS, SHALL OWN ALL RIGHT, TITLE AND INTEREST, INCLUDING THE COPYRIGHT, IN AND TO THE FILM, INCLUDING THE RECORDING AND RELATED MATERIALS, TO BE USED AND DISPOSED OF, WITHOUT LIMITATION, AS PRODUCER SHALL IN PRODUCERS SOLE DISCRETION DETERMINE.

SIGNATURE: _____

ADDRESS: _____

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STATE: _____

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List of Materials Release Signatories

Charlie Carlson, signed 3/24/12

Alicia Clarke, City of Sanford Museum Curator, signed 4/5/13

Danielle Interdonato, signed 5/26/12 and 3/30/13

Gary Lester, signed 5/26/12 and 3/30/13

Art Litka, signed 4/13/13

Kim Nelson, Museum of Seminole County History Coordinator, signed 4/5/13

Sample Materials Release

MATERIAL RELEASE

Film (Working Title): _____ (the "Film")

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List of Location Release Signatories

Alicia Clarke, City of Sanford Museum (Sanford, Florida) – signed 4/5/13

Art Litka, Private Residence (Sanford, Florida) – signed 4/13/13

Gary Lester, Private Residence (Daytona Beach, Florida) – signed 3/30/13

Brendan McWilliams, Private Residence (Dr. Phillips, Florida) – signed 10/12/12

Kim Nelson, Museum of Seminole County History (Sanford, Florida) – signed 4/5/13

Sample Location Agreement

LOCATION RELEASE

Film (Working Title): _____ (the "Film")

Location: _____

Location Owner or Authorized [name and address]: _____

_____ ("Owner")

Date(s) of Recording: _____

I _____ ("Producer") and Owner agree as follows:

Owner agrees that Producer and persons designated by Producer may be in, on, or about the above location on the date(s) indicated above, for the purposes of preparing or making photographs, and/or video and sound recordings or otherwise (the "Recordings") in connection with the Film. Producer shall hold Owner harmless from and indemnify Owner against any damage to the above location caused by any persons designated by Producer to be on the location or against any injuries occurring to persons designated by Producer to be on the location.

Owner authorizes Producer to edit the Recordings as desired and to use them, in whole or in part, in connection with the Film, in all manner and media, as Producer shall determine in Producer's sole discretion. Producer, and Producer's successors and assigns, shall own all right, title and interest, including the copyright, in and to the Film, including the Recordings, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in Producer's sole discretion.

Owner represents and warrants that Owner has the right to enter into this agreement and that the rights Owner has granted hereunder will not conflict with or violate any commitment, agreement, or understanding Owner has or will have to or with, nor infringe upon any rights of, any person or entity. Owner expressly releases Producer and Producer's employees, directors, officers, agents, assignees, and licensees from all claims, losses, costs, expenses, settlements, demands and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Recordings in connection with the Film or the inaccuracy, alleged breach or actual breach of any representation, warranty, covenant, agreement or undertaking made by Owner herein.

Agreed and Accepted By:

PRODUCER OWNER

Date: _____ Date: _____

For additional copies of this form, visit <http://kino-eye.com/dvb/>

Permit

MOTION PHOTOGRAPHY PRODUCTION PERMIT ORANGE, SEMINOLE, LAKE AND OSCEOLA COUNTIES

Today's Date 3/22/13

PRODUCTION COMPANY/APPLICANT NAME Daisy Blakelock

ADDRESS Shoals Dr., Apt. [REDACTED] CITY Orlando

STATE FL ZIP 32817

PHONE (407) [REDACTED]

REPRESENTATIVE NAME & TITLE Daisy Blakelock

ON-SITE PRODUCTION COORDINATOR Daisy Blakelock

ON-SITE PHONE/CELL (407) [REDACTED]

PROJECT TITLE The Wizard's Shadow

Budget \$5,219

Total Cast (local hires) 1 volunteer

Total Crew (local hires) 2 volunteers

Total Room Nights N/A

Production Days - Prep to wrap

☐ Feature Film ☐ Independent Film ☐ Commercial ☐ PSA ☐ Web Series ☐ Music Video
☒ Student Project ☒ Documentary ☐ TV Series/Pilot ☐ Other

*If there is not enough space below, attach a separate sheet of paper with the required information**

Production Location	Dates & Times -- Rain Dates & Times
300 Bush Blvd. Sanford, FL 32773 <u>Museum of Seminole County History</u>	4/5/13: 1-3PM Rain Dates: 4/13/13: 1-3PM OR 5/4/13: 1-3PM

PLEASE EMAIL COMPLETED PERMIT TO Amy Nettles: amy@filmorlando.com
or FAX ATTENTION FILM OFFICE: 407.425.6428.

**MOTION PHOTOGRAPHY PRODUCTION PERMIT
ORANGE, SEMINOLE, LAKE AND OSCEOLA COUNTIES**

If there is not enough space below, attach a separate sheet of paper with the required information

PRODUCTION SCHEDULE: include all relevant information such as production activity, number of cast and crew involved, number of production vehicles at location, any temporary structures, etc.

Filming a segment about the Seminole County Museum's exhibits dedicated to local legends Charlie Carlson and Harry Wise. Crew will consist of myself and possibly one volunteer. Cast will consist of Charlie Carlson. Crew and equipment will be transported in my car. Charlie Carlson will provide his own transportation and meet us at the location.

3 crew
1 cast

(minimal equipment setup)

CITY, COUNTY OR STATE SERVICES: describe any additional personnel, facilities, or property assistance needed. For example - police escort, restroom use, extended hours, etc.

Restroom use -- will use museum facilities if needed.

SPECIAL EFFECTS: Check any applicable categories below and include an explanation detailing the activity.

Stunts	Explosives	Firearms	Fireworks	Incendiary Devices	Other
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Explain: NA.

TRAFFIC CONTROL AND PARKING: Describe all traffic control and parking arrangements necessary.

When requesting parking, road closures or intermittent traffic control, a map of the impacted area must be included.

Parking -- will park in museum lot.

(4 personal vehicles)

**PLEASE EMAIL COMPLETED PERMIT TO Amy Nettles: amy@filmorlando.com
or FAX ATTENTION FILM OFFICE: 407.425.6428.**

**MOTION PHOTOGRAPHY PRODUCTION PERMIT
ORANGE, SEMINOLE, LAKE AND OSCEOLA COUNTIES**

APPLICANT'S CERTIFICATION

The applicant agrees to abide by the provisions of the City/County/State Codes pertaining to Motion Photography Production, as represented by this permit and any attachments. In addition, the applicant agrees to restore location production sites to the condition existing immediately prior to production. This permit is to be in possession of the production company at all times while on location and must be presented upon demand by any City/County/State authorized agent. The person whose signature appears below certifies that he/she is an authorized agent of the applicant and is duly authorized on the applicant's behalf to execute this application.

INDEMNIFICATION

The applicant indemnifies and holds harmless the City/County/State, named as Seminole County, its officers and employees, from and against all claims, damages, losses and expenses, including reasonable attorney's fees, arising out of or resulting from the acts or omissions of applicant, its contractors, subcontractors, their employees, agents or servants, during the filming and all activities associated therewith for which this application is filed, including the use of any city owned property, such as a golf cart.

INSURANCE CERTIFICATE

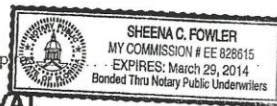
An Insurance Certificate additionally insuring Seminole County, as the Certificate Holder, in the amount of no less than \$1,000,000 or \$5,000,000 in the case of explosives/stunts, must be attached to this application.

APPLICANT SIGNATURE Daisy Blakelock DATE 3/22/13

NAME & TITLE (PRINT) DAISY BLAKELOCK, VCF STUDENT FILMMAKER

Sworn and subscribed before me this 22nd day of March, 2013

Notary Public Sheena C. Fowler My commission expires



**AUTHORIZATION FOR PERMIT APPROVAL
FOR FILM OFFICE ONLY**

POLICE/SHERIFF'S DEPT. approval via email DATE 3/22/13

FIRE DEPT. _____ DATE _____

RISK MANAGEMENT approval via email DATE 3/27/13

TRAFFIC & ENGINEERING approval via email DATE 3/27/13

PARKS/RECREATION DEPT. approval via email DATE 3/28/13

PARKING/METERS DEPT. _____ DATE _____

CODE ENFORCEMENT _____ DATE _____

CITY/COUNTY DESIGNEE C. Coen DATE 3/27/13

Certificate of Insurance



CERTIFICATE OF LIABILITY INSURANCE

DAISBLA-01

CAHA

DATE (MM/DD/YYYY)
3/22/2013

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER Maury, Donnelly & Parr, Inc. Commerce & Water Streets Baltimore, MD 21202	(410) 685-4625	CONTACT NAME: PHONE (A/C, No, Ext): FAX (A/C, No): E-MAIL ADDRESS: INSURER(S) AFFORDING COVERAGE INSURER A: Hartford Insurance Companies INSURER B: Chubb Group of Insurance INSURER C: INSURER D: INSURER E: INSURER F:
INSURED Daisy Blakelock Shoals Dr. Apt Orlando, FL 32817-		NAIC # 11000

COVERAGES **CERTIFICATE NUMBER:** **REVISION NUMBER:**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR	TYPE OF INSURANCE	ADDITIONAL SUBROGATION	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	GENERAL LIABILITY <input type="checkbox"/> COMMERCIAL, GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> PROJ <input type="checkbox"/> LOC	X	30SBMBU6795	2/21/2013	2/21/2014	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 1,000,000 MED EXP (Any one person) \$ 10,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMPOD AGG \$ 2,000,000
A	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input checked="" type="checkbox"/> HIRED AUTOS <input checked="" type="checkbox"/> SCHEDULED AUTOS <input checked="" type="checkbox"/> NON-OWNED AUTOS		30SBMBU6795	2/21/2013	2/21/2014	COMBINED SINGLE LIMIT (Ea accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (PER ACCIDENT) \$ \$ \$
	UMBRELLA LIAB <input type="checkbox"/> OCCUR EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE DED \$ RETENTION \$					EACH OCCURRENCE \$ AGGREGATE \$ \$ WC STATUTORY LIMITS <input type="checkbox"/> OTHER <input type="checkbox"/>
	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N <input type="checkbox"/> N/A				E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$
B	Volunteer Blanket Accident		99065259	3/21/2013	3/21/2014	Volunteer Accident

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (Attach ACORD 101, Additional Remarks Schedule, if more space is required)
 Seminole County, its officials, officers and employees are included as additional insured with respect to general liability as required by written contract.
 Medical: \$50,000; Accidental Death/Dismemberment: \$25,000; Aggregate per Accident: \$500,000; Deductible: \$250

CERTIFICATE HOLDER Seminole County 1101 East 1st Street Sanford, FL 32771-	CANCELLATION SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS. AUTHORIZED REPRESENTATIVE
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Licensing Agreements

Sound Effects Licensing Agreement

Sound Effects License Agreement

This sound effect license agreement is a contract between you (the "Licensor") and AudioMicro, Inc. ("AudioMicro"), collectively the "Parties". Upon purchasing this license, you agree to be bound by the following terms and conditions:

Grant of License

AudioMicro grants you a non-exclusive license to utilize a particular sound recording (and the underlying composition, as may be the case), hereinafter referred to as the "Sound Effect", in accordance with the terms and conditions herein. This license is valid in perpetuity and in the territory of the world. Once you make payment to AudioMicro for use of the Sound Effect, and so long as you comply with the terms of this agreement, you may use the Sound Effect over and over again in as many projects as you wish, for as long as you wish, without any additional payment to AudioMicro. You may use the Sound Effect for your own project as well as projects that you undertake for your employer or clients.

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Sound effects purchased under the terms of this license agreement may be used the following types of projects: TV, Radio, films, film festivals, iPhone/iPad/Android/Facebook apps, web videos (YouTube, Vimeo, etc.), websites, podcasts, softwares, video games, e-cards, slideshows, Powerpoint, Flash, animations, audio on-hold, wedding videos, corporate videos, as a ringtone (for personal use), or for your own personal enjoyment.

Prohibited uses

You may not use the Sound Effect in any downloadable format intended for multiple distribution such as in a template-based system, e-card generator, or other medium that re-sells/redistributes the Sound Effect or products incorporating the Sound Effect or in any "build-it-yourself" media tool. If you desire to do so, please [contact us](#) for special license arrangement. You may not use the Sound Effect to compete with AudioMicro, upload it to any other sound effect library, or use it in a way that would likely be considered defamatory, libelous, fraudulent or illegal.

Ownership

You understand that AudioMicro's contributors own and retain all right, title, and interest in the Sound Effect. You may not sublicense, sub-distribute, or resell the Sound Effect as your own.

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In no event shall AudioMicro's total aggregate liability to you, or to any third party claiming through you, arising out of or in connection with your use of or inability to use the Sound Effect (whether in contract, tort, or otherwise) exceed the monetary amount actually paid by you to AudioMicro for use of the applicable Sound Effect. Your sole remedy shall be a refund and you agree that this license is granted to you without any further warranty or recourse.

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You agree to indemnify and hold AudioMicro, its affiliates, parents, subsidiaries, employees, directors, officers, successors, assigns, distributors, investors, lenders and anyone else associated with AudioMicro, harmless from, and against, any and all claims, liabilities, costs, damages, or expenses (including attorneys' fees), asserted against AudioMicro arising out of your use of the Sound Effect.

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This Agreement, its validity and effect, shall be solely interpreted and governed by the laws of the State of California and within the United States. Any claims shall be brought solely in the Federal District Court of the District of California, and in the county of Los Angeles. You expressly consent to the exclusive jurisdiction of these courts and to the service of any required notice or process upon you by registered mail or overnight courier with proof of delivery.

Last revised June 2012

Source: <http://www.audiomicro.com/legal-docs/sound-effects-license>

Stock Footage Licensing Agreement

SHUTTERSTOCK

Terms of Service

Shutterstock License Agreement(s)

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Part I Visual Content Licenses

Image Licenses

Footage Licenses

Restrictions on Use of Visual Content

Part II Warranties and Representations

Part III Indemnification and Liability

Part IV Additional Terms

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