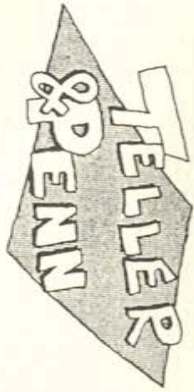


MOFO GOES HOME

Writer: Spencer Chandler

Artwork: Aaron Tardos

MOFO
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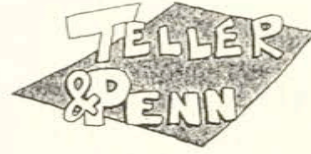
HAPPY
HOLIDAYS



MOFO'S NOSE



Issue #6 GRAPHIC ARTIST: AARON TARDOS
Nov. '90 WRITER: SPENCER CHANDLER TELLER & PENN NEWS LETTER



Introduction

Hi gang, what's going on? The summer's over and school has begun, and so has a new show for Teller & Penn. Inside this issue, Teller tells all about it.

Here's a poem suitable for carving into the stall of your favorite public restroom:

A fan of Teller & Penn
Is someone you can't trust.
For if you do,
You'll surely find,
Your money replaced with dust!

The results of the "What I'm Doing this Summer Contest" are in. Well, talk about response! No one ever dreamed that we'd receive such a turnout. Make no mistake about it. I'm talking mega-sackfuls, here!

All right, I lied. We received 8. But each had a lot of soul - really, they did. Also, it's cool when people participate. It adds a lot to the club spirit. Anyway, what does one do when he has only 8 entries with which to work? No, he doesn't lock himself in the bathroom and cry into a roll of toilet paper, he simply lets Teller bleed all over the entries and the one with the most blood on it wins, of course.

And the winner is... Alex Crothers! Alex Crothers (not an alias) sent in a pair of slacks and a tie with his entry, and as you all know, that was the preferred style of dress for this contest.

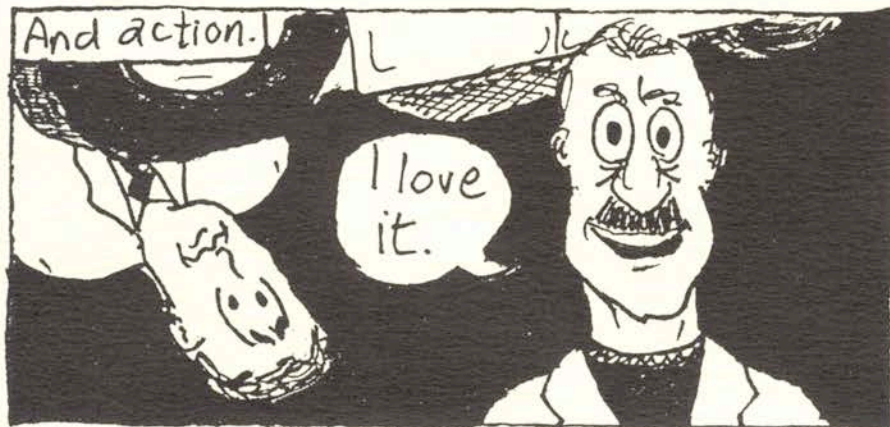
Alex spent his 3rd summer in a row at Tannen's Magic Camp and fancies himself someday becoming a magician. Despite his magician status, he has been declared the winner. He won because of his clothes!

Here's a picture of Teller & Penn holding Alex's tie and slacks. Alex received the autographed original as his grand prize.



Till next time,
Spence

A PREVIEW OF "DON'T TRY THIS AT HOME"



P&T 1990/1991 TOURING SCHEDULE

<u>DETROIT</u>	September 25 - October 14
<u>TORONTO</u>	October 16 - October 27
<u>CHICAGO</u>	October 29 - November 3
<u>MILWAUKEE</u>	November 6 - November 7
<u>BALTIMORE</u>	November 9 - November 11
<u>MIAMI</u>	November 16 - November 17
<u>MINNEAPOLIS</u>	November 21 - November 25
<u>SAN FRANCISCO</u>	November 28 - December 16
<u>LOS ANGELES</u>	December 18 - December 31
<u>PITTSBURG</u>	January 11 - January 13
<u>WORCESTER</u>	January 15 - January 16
<u>PROVIDENCE</u>	January 18 - January 20
<u>PHILADELPHIA</u>	January 22 - February 3
<u>BUFFALO</u>	February 5 - February 7
<u>ROCHESTER</u>	February 9 - February 10
<u>BOSTON</u>	February 19 - March 3
<u>NEW HAVEN</u>	March 5 - March 6
<u>HARTFORD</u>	March 8 - March 10
<u>CLEVELAND</u>	March 12 - March 17

(Cities and dates may change without notice.
Check your local listings for Theatre and show times.)

INSIDE INFORMATION

by Penn Jillette

I suppose people who read Mofo's Nose should get inside info. They should read stuff here that the marks don't know and can't find out. I have just that, I have an injury that's in a very private place that happened during the shooting of our TV special in NYC the end of August. The special is for NBC and is called "Penn & Teller - Don't Try This at Home". The special is not top secret, as a matter of fact NBC is supposed to promote the hell out of it. It'll be on near the end of October and it'll be prime time. Yeah, yeah, the truth is out - all we ever really wanted to do was prime time magic specials - just like David Copperfield. Of course David is on CBS...and aren't they the network that's in third place? Or maybe it's fourth. Maybe Dave has dragged them down below FOX, PBS and Home Shopping Network.

Anyway, our special is really cool and damn nearly killed me. I drove a tractor trailer over Teller's chest on 6th Avenue in front of Radio City and double clutching is sure no day at the beach. I did a serious make out scene with a drop dead gorgeous model named Carol Perkins. It was a normal sex scene except we were eating fire while we were kissing. That's right, she's pretty, smart and we taught her to eat fire. It was great when she'd screw up and put little burns around that pretty face that you've seen in magazine advertisements. I dig her and it was a good bit and we both got burned a lot. I think you'll like it.

We did lots of other new stuff including "Liftoff for Love/Ripoff of Love" which is going to make the magicians' heads blow up. The other stuff we did that they hated we

24 September 1990 - 5:32pm

Greetings from a Northwest jet on the way to Detroit, the Motor City. I am writing this on a new computer -- the little Sharp four-pounder, and the flight attendant is announcing the connecting flights over the loudspeaker in a voice that could drill a hole in steel.

Tomorrow we open at the Fisher Theatre, the first stop on a tour that will last about six months. The show is full of raw, new stuff; it's about 40% new -- mostly in the second half -- and it's thrilling and scary to do. You see, we had a show that had been taking shape for ten years or so. We had it really polished, and it had become so natural and easy to do, I started to understand why many performers, having established an act, just keep doing it till they die. But the price of security, I guess, is avoiding the unknown -- and missing out on the sense of adventure. "Old men ought to be explorers," I think Eliot said, and even though I'm only forty-two, I think I should be trying to develop good habits.

So, while we still do the Hand-Stab, the Suspension, the Bible, the Needles, Cuffed to a Creep, and Shadows, now we're introducing Amanao'Damocles (where we drop a refrigerator on ourselves), Liftoff to Love (which you'll see in the tv special), a nude Houdini box escape (it's Penn and you never see his pecker), a new act for MOFO (with ten audience volunteers), a weird, time-twisting trick featuring an Immortal Duck, and what Penn calls "simultaneously the sweetest and creepiest idea we've ever had," King of Animal Traps -- a sort of dreamy recollection/fantasy of a childhood obsession.

TELLER

13 October 1990 - 6:34pm

Tomorrow is our last show in Detroit. These three weeks were a really thrilling time for me. All those things I described in the last entry met their first "real" public, and, night after night they grew. Sometimes I knew why; sometimes we deliberately worked on something and consciously altered it to improve it.

But more often, things developed more gradually, to me almost mysteriously. Penn & I seldom "talked out" problems. We just went back and did it again, better. It's a hard thing for a mechanistic thinker like me to understand. But in a way, the process is more like growing a tomato plant than building a bookcase. Of course, we first have to make sure the skill and plot of the bit is right, so that the big chunks of action are where we think they should be. At the beginning we do a lot of rearranging. But then, we stop that "surgical" stuff and start learning to perform.

weren't trying to anger them. This time we set out with that goal in mind. They're going to come at us with weapons. I think we can take them.

But, here's the part that should be private. We produced 100,000 honey bees in a cage for "Don't Try This at Home" thus setting the world's record for number of animals magically produced. It also meant we got stung. Teller got stung a couple times but Robbie Libbon, the new Director of Covert Activities, and I were stung more than 20 times each. Before we did it they tested us to make sure we weren't allergic and they had a nurse on duty. But the tests really don't tell you what's going to happen when you get over 5 stings and I had an allergic reaction. I didn't break out where I got stung. There I just had the usual bumps, stings and itching. The allergic reaction was in a very private place. I lost all the tension in and two layers of skin on my scrotum. Now, that should be more inside information than you could possibly want. But...I talked about it on CNN. Sorry, I didn't save it for you, but I always share too much and the interviewer was cute and I thought she would dig it.

We're in Detroit now with a half new show called "Penn & Teller - The Refrigerator Tour" (you notice how we always get our names in the title?) We open the show with a refrigerator dropping on our heads. It's okay. I think the show is good. We did it 6 times at SUNY Purchase to get it set and now, we got 5 months on the road to get it tight.

So, I'm in Detroit but I have a brand new Grid 1450sx computer which is bigger than Teller's Sharp but has lots more power. I guess it's kind of like dogs looking like their owners.

And in a way that totally amazes me, things that I wasn't happy with sort of sneak away into the night, as we do it time and again. Penn is an amazing partner; he really understands this part of the process in a deep, wise way. He has a way of knowing when an idea is good and on the way to getting **really** good. He gives things that I might otherwise throw out prematurely a chance to grow into their true shape. He makes me be patient. It's hard, but I'm learning.

Sometimes people ask me, "How can you stand the repetition of doing the same show night after night?" It's hard to explain to explain that working with Penn, as the new show grows and ripens, is not a repetition; it's an adventure.

TELLER



PENN & TELLER
"DON'T TRY THIS AT HOME"

(Friday, November 23rd on NBC)