



MagicBunny.co.uk

TOP HAT

April 2003 - Edition 13

Here's wishing the whole of MagicBunny a happy Easter time!

This month's edition hosts a wealth of articles from around the World, starting with news from MagicBunny and then we are treated to an interview with "The Magician's Magician", Daryl. Part four of Michael Jay's Misdirection series is here as well as an article from our American columnist, Michael St. Louis.

All of this is followed by yet another fantastic effect by Peter Marucci. For the more advanced magician, Euan McCall Bingham explains his improvised version of the traveling aces, named Logical Assembly. A great idea for flash paper was sent in by Vince that can leave anything from a prediction to a spiritual message after flash paper is burnt. And to finish, Peter Marucci gives his explanation of the faithful comedy piece - the "Elephant Fly" which is a must for comedy acts everywhere

On behalf of MagicBunny, I hope you all have a good holiday and look forward to seeing you on the boards.

~Jon Snoops~
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Every issue of the TOP HAT contains original effects and articles written by readers and members of MagicBunny.co.uk. If you have a submission, please email TOPHAT@magicbunny.co.uk

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Message From Admin

Welcome to the April edition of TopHat, the official ezine of www.magicbunny.co.uk

You may not know this but, as Admin, there are many additional functions available to me that other users are unaware of. One of these additional functions is access to a summary of the board statistics. These are averaged out from the very day these forums were formed and so they do not provide a totally reliable means of analysis but, when compared on a week-by-week basis, they can yield some interesting and encouraging reading. The board summary for Sunday 13th April was as follows:

Number of posts: 38141

Posts per day: 93.19

Number of topics: 4535

Topics per day: 11.08

Number of users: 785

Users per day: 1.92

This means, when you take our current settings and average them over the whole year or so that Magic Bunny has been operating, the above "average" figures are formed. Obviously, during the first few months or so the activity at Magic Bunny was a fraction of what it is now and so these figures do not reflect the true activity of the past few weeks, merely an averaging of statistics from the very conception of the boards.

Last Sunday, the board summary was as follows:

Number of posts: 37288

Posts per day: 92.67

Number of topics: 4442

Topics per day: 11.04

Number of users: 753

Users per day: 1.87

A quick number crunching exercise of these figures from the same time last week can yield a very accurate record of the activity of the past week. Over this past week there has been a rise of 853 in the total number of posts, a rise of 93 in the total number of topics and 32 in the total number of users.

This level of activity for a board of just one year is quite a remarkable achievement. Sometimes, within the varying fluctuations week-by-week, the number of posts can rise by as many as 200 a day and the number of new visitors can be as much as eight in one day.

I'd like to thank all our active posters for the support that they have offered in the achievement of these figures. Magic Bunny has already grown to be the most active Magic forum in the United Kingdom and it is my dream to extend to extend this accolade to cover the globe. Perhaps we may reach this vision one day.

By Admin

An Interview With Daryl

20 QUESTIONS FOR DARYL.

Many of you reading this interview will know that, last October, I took some time out to travel to Las Vegas and visit a certain magician at his home for tuition. Daryl Easton, more commonly known as Daryl (the Magician's Magician). A constant inspiration to the magic community and a hell of a guy to boot. Creator of classic close-up innovations such as the 'Hot Shot Cut' and the 'Ultimate Ambition', Daryl continues to improve and work on his magic through nearly 4 decades. A true master of sleight-of-hand and always on demand to perform for his peers, what makes Daryl tick?

Born on August 13th, 1955, Daryl became fascinated with magic at an early age. At 7 years old, Daryl first came in contact with the legendary Svengali deck. So the magic began. Daryl has strived to excel in all his magical and personal accomplishments, and it shows. A multi-award winning magician and gold medallist at the World Congress of Magic. Also a record holder of 6 academy awards from the Magic Castle in Hollywood. (No one has earned more). Daryl's career has seen him go from performing street magic in San Francisco to performing at President Bush's inaugural candlelight dinner invitation. In addition to being one of the worlds most sought after close-up performers, Daryl is one of the busiest teachers of magic, offering private and group tuition in his home. I set the task to the Magic Bunny community to ask 20 questions for Daryl and what follows is a true reply from the worlds most 'ambitious' close-up performer and someone that I am very, very proud to call teacher.

>From Cyber magician:

How do you feel your gentlemanly style of presentation carries across all performance types

Cyber magician,

I greatly admire both Juan Tamariz and Guy Hollingworth and I like to think that my "gentlemanly style of presentation" has something in common with each. I originally heard about the gentlemanly style of presentation from Dai Vernon when he was talking about Nate Leipzig. I agree that people would much prefer to be fooled by a gentleman (as opposed to a smart alec). I think that Guy Hollingworth is the ultimate gentleman and Juan is the ultimate strong (wildman) performer. Ideally, I would like my style to include the best from both.

>From Robert Bye:

Do you have as much passion for any other hobbies that are not magic related?

I enjoy playing Blackjack, but it's nothing like my passion for magic.

At 48 years of age, what are you sure of?

I'm sure that being responsible for your actions and living an honest lifestyle is the best way to go. For the record, I'm 47 years old (born on August 13, 1955).

>From Mister Toad:

What item, representing magic, would you put in a time capsule for future generations to see?

"The Dai Vernon Book of Magic" or perhaps a thumb tip and Gary Darwin's book "101 Tricks with a Thumb Tip".

What 1 line would you like to see on your tombstone?

I'm sorry, but answering this question truthfully would take a lot more time and thought than I can spare at the moment.

If you were allowed a maximum of just twenty words in a universal "who's who", what would you like to see written by your entry?

Yikes! That's two in a row! Answering this question truthfully would also take a lot more time and thought than I can spare at the moment.

>From Damien:

Do you agree with Houdini's words:

"I consider no man to be a magician unless he can adequately perform the cups and balls?"

An Interview With Daryl (cont.)

No, not at all. I believe that one can still be an excellent magician without ever touching any cups or balls. I think its as silly as saying that you don't consider anyone (man or woman) to be a musician unless they can play a particular piece of music.

>From Sean :

Where did you get the inspiration for your ambitious card gimmick ?

I asked myself "How can I really place a signed card in the middle of the deck and then, without any moves, cause it to arrive on the top of the pack?" The answer was almost obvious... have the card go through the middle!

Would you ever use your magical ability for your own gain ? ie playing poker ?

If you mean cheat, never! If you mean being alert and aware to take advantage of particular situations that may present themselves, always! Remember: Be responsible for your actions and live an honest lifestyle.

>From Cyber magician:

How do you feel your gentlemanly style of presentation carries across all performance types?

I'm sorry, but I don't understand the question.

Were you approached to make the card sleights volumes, or did you feel that you should make them?

Both actually. Louis (the president of L & L Publishing) was going to do the project and then he heard that I had already started a similar project on my own. We agreed to work together.

If the second is true, why did you feel that you needed to do them?

I remember when I was a young boy I bought a set of "Wild Card" from a magic dealer and the first thing the instructions said was "Perform a Hamman Count". I had no idea what a Hamman Count was and there was no explanation in the instructions. I was devastated that I couldn't perform the trick I just purchased. Years later, I realized that many magicians have a difficult time learning from books. It would be helpful if they could see what a sleight was supposed to look like and it would be much easier to learn if they could be taught visually.

How do you think magic as an art form is going to head in future years.?

I don't know but I think David Blaine is moving magic in an interesting direction.

>From Michael Jay :

When considering the idea of going " FULL - PRO ", how much importance would you place higher education as something to fall back on.?

Education is always a good idea. Try to study subjects that will be helpful in advancing your magical career.

>From Lucien De Silva :

Which sleight did you find the most difficult to master?

Probably the Second Deal.

If you staged a half hour parlour routine for friends, what would you include?

Daryl's Rope Routine, Hefty Penetration, Ring, Rope and Wand, 3 Fly III, Jumping Knot, Ambitious Card Routine (with the Ultimate Ambition finish).

>From Andy C :

In old bugs bunny cartoons, every so often a situation would arise where a jester or other entertainer was in front of a medieval king (yosemite sam) and had to entertain him. After a few seconds the bored king would pull a lever and the jester would fall into an alligator pit.

Faced with those circumstances, with one shot at entertaining someone, Life or Death, What effect would you choose?

The Coin Assembly. There is no wasted time: it takes less than 30 seconds to perform and three effects take place in that time (that's an average of one effect per 10 seconds).

An Interview With Daryl (cont.)

>From John Macdonald :

Can you come back to Blackpool next year please?
Thanks for asking, but I can't make any promises at this time.

>From Magicsamx :

When you were named as the magicians magician, how did you feel?
I was not actually "named" this, it's a "handle" I came up with and decided to use for myself. Back in the early 1970s, I met a bartender that helped psychiatrists work out their mental problems. He was known as the "Psychiatrist's Psychiatrist". I liked the idea and I decided to apply it to my profession.

>From Darryl Moores :

What's the most embarrassing that has happened to you when performing?
Once, I performed "Out of this World" and I got so involved with the presentation that I performed the switch on the wrong pile. Instead of having the cards 100% right, they were 100% wrong! Without missing a beat, I said "... which, when you think about it, is just as difficult!" The audience didn't seem to appreciate the logic of my claim!

If you play cards with friends, are you ever tempted to ahem, tip the odds in your favour, if you know what I mean?

If you mean cheat, never! If you mean being alert and aware to take advantage of particular situations that may present themselves, always! There are ways of tipping the odds in your favour without resorting to cheating. Being dishonest carries a very high price tag and for me, it's not worth it.

>From The Scot :

What do you generally do if you mess up an effect? What's your cover or get out line?
It's very rare, but once in a while, it happens. I have no stock cover lines, I just don't draw any attention to the mistake and I keep going. If you don't hesitate and you move right on to the next part of your routine, believe it or not, chances are good that the audience won't even notice the mistake. Have confidence!

On behalf of all the Magic Bunny community, I would like to say thank you to Daryl for taking the time to answer these questions. We wish you ever more 'magical' success.

By Gary Scott

Visit Daryl at his website www.foolerdoolers.com

The Art and Science of Misdirection Part 4

We have touched on the fact that misdirection can be built into the routine as an afterthought, which is the most common way of using misdirection. The magician has his/her routine all set up then goes back and looks at the different areas where he/she must take attention off of the secret maneuvers. At this point, he/she begins to put misdirection into the effect, so that heat is taken from the secret maneuver and placed elsewhere. In the various techniques on misdirection that we've discussed, you'll find that you can use several of them together to achieve this "after thought" way of misdirecting attention. However, there is a more powerful way of using misdirection and, while it won't be easy at first (and will never be as easy as the "after thought" technique), you'll find that this other way will make your magic so much more amazing.

The most powerful way of using misdirection is to build that misdirection into your routine or effect right from the beginning. Slydini has spoken of magic as being like a piece of woven cloth. Misdirection is one of those threads that runs through the cloth. If you weave a handkerchief, then go back and fix any problems with it, you will not have as beautiful a piece of cloth as you would had you woven it correctly from the start. So, too, with misdirection in magic, it must be woven in as part of the cloth, rather than something to go back and fix the holes with later on.

The Art and Science of Misdirection Part 4 (cont.)

Before we get into that, we need just two more specific tools, another two techniques of misdirection, which will weigh heavily in the method of using misdirection as a part of your routine or effect as you "weave" it. These are numbers 9 and 10 in our misdirection technique tool chest.

9. Control of Interest - You must give the spectators something of interest to take away their desire to look where you don't want them to. Sounds like a no-brainer, but this is so often overlooked. A person is going to look where ever their attention takes them, if you do not control that attention, then you cannot get them to look where you want. You must offer them something of greater interest than the area where your secret maneuver is taking place. If you are palming an object and both hands appear empty, then both hands are of equal interest. You obviously want the eyes on the hand the is honestly empty, so you should fill that hand with something - be it a piece of paper, a cup, a pencil, whatever, just make your clean hand more interesting than your dirty hand. If you really want their attention somewhere else, other than your dirty hand, you must offer them something of greater interest.

This is where building misdirection into a routine as you go along, rather than as an after thought, begins to take shape. As you build your routine or effect, consider right from the start that you need to offer something of greater interest. Now, understand that you can use subtlety, as in number 4 found in part 2 of this series, as a way of showing the hand empty. In other words, by offering something of interest to pull the attention to the dirty hand as a subtle way of showing the hand empty will be a powerful tool, but will it work the way you want it to with the routine or effect at hand? Now is the time to figure this question out, not once you've completed the effect.

What this will garner for you is a logical reason to do everything that you do. This misdirection that you are building in will give you reasons to go to the next point of the effect or routine. If it comes as an after thought, it may not logically, or psychologically fit into the effect or routine. Still, you need it there, so you will use it and all the while your audience will pick up on this discrepancy, even though they may not even realize that they've picked up on it. What happens is that your magic will be viewed as a trick, rather than magic. This is something that, I hope, you want to avoid. That is the power of building in misdirection while you piece together your routine or effect. It gives reason to your movements, it is built into the fabric of your effect.

Of course, you will want to use the other misdirectional techniques if you can at this point, to strengthen this even further. You must work on this, just as you'd work on creating your effect or routine. When given the proper tools, you will be able to make up a routine or effect and now you have tools for misdirection, which you will build, simultaneously, into your effect along with the sleights that you use to build the effect itself. As I said, this will be hard at first, but this will serve to take you from the level of a good magician to an exceptional magician.

The next technique, also important to understand while putting your routine together, helps you to build your misdirection into your routine as you go. In fact, this is terribly important in your overall effect, regardless of it's misdirectional uses.

10. Continuous Direction - This is a story telling device and is used in every theatrical production worth the time to watch. You must, absolutely, give continuous direction as you work your effect or routine. It is your job to take your spectators on a journey through your magical realm. It is your job to keep them on the path so that they don't get lost in the woods. A poorly directed theatrical production will find its audience's attention going off in different directions, considering this or pondering that, while the story is being told. Do not let your audience drift like that.

You must highlight the important parts of the effect that you are creating. Using #9 above to give interest where you want it, you must also build these highlights into the effect or routine. Given thought, you will realize that to build the effect or routine, then go back in hindsight and add these two important factors into the effect or routine, simply will not work. Taking both #9 and #10 into account as you build your effect or routine will elevate your work to a whole new level.

Magic, and I mean real magic, is not easy. The consideration of numbers 9 and 10 above serve to show that a good effect or routine isn't something that you simply come upon. You must spend the time and effort to build

The Art and Science of Misdirection Part 4 (cont.)

your effect or routine with all the power that you reasonably can. Do you want to be a magician, or do you desire to simply trick your audience? I am giving you the tools to make you a magician, but it is your choice as to whether or not you will use the tools given you and spend the time and effort to elevate your magic to the level that it really deserves. The choice is yours.

In the next issue of Top Hat, I shall finish off this article. Until then, go back, re-read all of the ideas and insights on misdirection that I have given you. This is work and work is what I expect out of you, assuming that you desire to be a magician and not a trickster.

Mike.

Thoughts From Mid-West America

USING YOUR THIRD EYE

When I was in art school, whenever we got an assignment I would lean back on my horse (that's what the benches in art school were called; not all of us Yanks are cowboys!) , pull my hat down over my eyes and turn up the volume on my Walkman. I'd spend at least ten or fifteen minutes like this before every project. My professor never minded, though, he knew I wasn't sleeping (that's what my Chinese Cultural Revolution Lit class was for... but don't tell Prof. Wang!). He knew I was planning out my project in my head. From there, I took the top four or five ideas and made little sketches to work out the rest of the bugs. Visualizing my options allowed me to work through a lot of problems without wasting valuable time or supplies.

Visualization is an incredible tool. I use it everyday in my art, cooking, martial arts, building projects and even in my magic. By using my imagination to figure how various options may work out I still save time and effort and sometimes can even improve my skills without ever leaving the privacy of my own skull!

Back in art school I would run through different ways to approach an assignment. Often these were set themes or subjects but each student had to figure out which angles, lighting and palette they would use. Behind my eyelids I would pretend to be a viewer of the completed work. From this vantage point I would run through my options, mentally re-arranging still life pieces or imagining different distances to find the overall effect I wanted. A few quick pencil sketches then followed to narrow down my choices. I always thought of this as "Big Picture Visualization" because it doesn't focus on any specific action or technique but instead on the overall product.

When I was performing magic and martial arts to promote my gung fu system's family of schools, I used Big Picture Visualization (BPV) to plan my routines. We used to arrange for space at health expos, county fairs and even the odd psychic convention to advertise our schools. Often, I would put on several odd bits of traditional Chinese style sideshow performance between the group forms, self defense demonstrations or fighting displays. I used a mixture of magic and martial arts which had to be impressive but fairly safe. Also, I had to have several ready to fit into different time slots and allow for folks who might visit several times. I would imagine myself as a spectator (much like imagining myself as a viewer of my art projects) and cycle through possible combinations of the things I could do. I would even imagine my patter and came up with a lot of my favorite lines this way! I would try to determine which combinations I liked best as a spectator and which made the most narrative sense. I would even time my visualizations so I could gauge what may fit in three, five and ten minutes. There were a lot of good routines that I realized had time problems and others that bored even me without the right patter! After a couple of days of this I had basic ideas that I needed to fine tune.

When using BPV it is important to remember that you are imagining everything the audience would see and hear in real time. You have to watch yourself perform every movement, make every transition between tricks and speak every word you plan on using. If you skip any of this than you are robbing yourself of the insight BPV can offer. And if you lose your train of thought, start over from the top of your act!

Thoughts From Mid-West America (cont.)

I teach a lot of visualization in my gung fu school. Most commonly I have my students shadowbox or perform their animal sets while imagining an opponent in front of them reacting and countering each move. This gives them a chance to catch many mistakes they are making and discover many of the openings in their defenses without getting pummeled. We call this kind of visualization "Fireproofing."

After you have gone through your Big Picture Visualizations and gotten a few ideas for routines you can sift through them with fireproofing. We will visualize each routine again, but this time you go through from your own point of view. Instead of determining the entertainment value like we did with BPV we are checking on the technical aspects of each routine. As you go through the routine it is important that you visualize where props are placed, the locations of body loads and other important technical details. Important things fireproofing can reveal are optimal prop and load placement, timing for steals, hard to follow tricks (for example ones that leave wet hands) and much more. Remember to look for these rough spots: Is anything palmed at any given time? When must you steal items (and how long can you conceal it once stolen)? How do props relate to each other in the space of your table or area? Another great use for fireproofing is to run through the dreaded magic show mistakes. If you have already dropped that concealed silk 50 times in your head you'll have a plan if it ever really happens!

The last kind of visualization is the cause of the most controversy. Up until now the techniques mentioned have been brainstorming sessions in the form of structured and disciplined games of 'Let's Pretend.' Technical Visualization maintains that you can improve skills solely through visualizing perfect results. I first heard of it years ago in stories-- possibly apocryphal-- of prisoners who played game after game of chess in their head during long periods of solitary confinement and emerged masters or of an American pilot held prisoner during the Vietnam War who improved his handicap after two years playing 18 holes a day of imagined golf. Theoretical physicist Michio Kaku mentions in one of his books that he credits doing hypothetical physics problems in his head during basic training for his mental discipline. A few years ago results of a psychology experiment circulated through the martial arts world. Basically, people were tested on their ability to shoot NBA distance free-throws. They were then divided into three groups: one shot 20 free-throws a day, one did nothing and the third group imagined making 20 free-throws a day. After some period of time they were re-tested and the third group was the most improved. This is Technical Visualization (TV).

I have learned from martial arts that TV cannot be used to acquire new skills; it can only hone abilities you have already physically learned. So you can not learn to roll a coin across your knuckles merely by imagining yourself doing it; you don't have the proper frame of reference if you do not know exactly how your hand should move and how the coin rolling over the fingers feels. You can, however, strengthen a skill you have learned so once you can successfully, but very slowly, roll that coin then you can use TV to gain speed. You would simply imagine yourself doing the coin roll the way you perform it (it is best to actually do the action a time or two before beginning so you have a fresh mental image). You then imagine doing it again slightly faster. For the rest of the TV session you imagine this slightly elevated speed. Slowly, over several days, you imagine gaining more and more speed. One of the important points to remember is that you must be very realistic in your TV session; you can't imagine rolling the coin with blinding speed if you can barely perform the move! I tell my gung fu students to merely imagine the next increment of improvement.

In all fairness, I should mention that the jury is still out on TV. I have seen results with the technique in martial arts (particularly when used to try to maintain or improve skills when they can't be physically performed due to injury), but can't honestly say that I have applied TV very seriously to magic (my meditation sessions tend to stick to the warrior arts). I would be more than happy to help anyone interested in using TV (or any of the visualizations); just e-mail me (michaelsaintlouis@hotmail.com).

If you want to try any of the techniques I have described, here are a few things to keep in mind. Find a comfortable spot, close your eyes and breathe easily. Eliminate distractions like the radio and television. All of the techniques require you to picture everything happening in real time; you can not gain real results by spending 3 or 4 minutes going through a 15 minute stage routine! With the exception of BPV, you must imagine the way your body physically feels as well as how the actions look. Start small and don't go more than 20 or 30 minutes a day at first. And most of all, keep an open mind!

By Michael St. Louis

Over the Rainbow

St. Patrick's Day -- just passed -- is noted for the "wearin' o' the green," leprechauns, shamrocks, and a host of other things Irish.

So how do you turn all that to a magic theme?

Well, that's what I'm here for; so, read on:

Effect: The magician, in a real Irish accent (or atrocious fake one), talks about St. Patrick's Day and the legend of the leprechaun.

Seems the wee folk are given to playing tricks on mere mortals, especially when they are captured and asked about their secret pots of gold.

To escape human clutches, the leprechaun will say that the gold is hidden at the end of the rainbow and, while the mortal goes on that wild goose chase, the leprechaun makes good his escape.

To demonstrate, the magi shows a rainbow-colored silk, which he stuffs into his left hand. With an empty right hand, he reaches into his pocket and takes out an Irish 50-pence piece -- a "lepre-coin," he explains.

He rubs the left hand with the coin, opens the hand, and reveals -- a pot of gold!

Working: You'll need a nine-inch rainbow silk; that can be made by taking a white silk and coloring it in stripes with various colored Sharpie markers. (Don't worry if the stripes "bleed;" it's supposed to be a rainbow.)

You'll also need a gold pot. Readers of my Showtime column in the Linking Ring will recall, from the Three Little Pigs routine of some years back, that these can be found at craft shops that specialize in miniatures for doll houses. It's a tiny brass chamber pot, in fact.

The 50-pence Irish coin can be found at most coin shops in the "junk" box. It has a picture of a harp on one side and is about the size of an American half-dollar.

And -- for the gaffus that does the dirty -- you'll need a thumb tip.

The silk and coin are in the right jacket pocket; the pot and tip in the left pocket.

As you tell the story, both hands go into the pockets, the left palming the tip and pot and the right grabbing the silk by one corner. Bring the right hand out of the pocket a fraction of a second before the left, putting on the heat on the ungimmicked silk and the otherwise empty hand.

Show the silk on both sides, stuff it into the left hand (actually the thumb tip) stealing the tip as the right hand completes its job.

Gesture with the right hand (to show it as empty, without actually mentioning that fact) and reach into the right pocket (ditching the tip) and bring out the coin.

Do your finest mumbo-jumbo with the coin, explaining that this time the leprechaun wasn't so smart because you got to the end of the rainbow -- and found the pot of gold!

Second Thoughts: This is just one of many, many similar routines I use with a silk and a thumb tip. The thumb tip is the one piece of magic equipment that I never go anywhere without; in fact, I usually carry two.

If you don't want to make up the rainbow silk, a nine-inch green silk will do, to represent the leprechaun. Or you

Over the Rainbow (cont.)

could sketch a picture of a leprechaun on a white silk, in green ink.

And, if you can't find the gold pot, a gold coin will do almost as well. In fact, you could even use a gold-covered chocolate coin and then give it to the spectator.

Finally, the Irish coin isn't really necessary. It's just a gag I like (the lepre-coin) and -- for the ultra-cautious -- it gives a logical excuse for going to the pocket to ditch the thumb tip.

Besides, it's a lot better than bringing out some "invisible woofle dust" (which, no doubt, comes from dusty, invisible woofles).

Erin Go Bragh!

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Logical Assembly

This is quite an interesting little assembly effect, the switch used is fairly unique in this context and the logic is quite solid. By logic I mean that you place three cards onto each of the three aces (apart from the leader) and then show only three indifferent in each pile each time an ace appearing with the leader ace. I'm currently working on a face up version which could prove to be more deceptive.

METHOD

Run through the deck face up, and strip out the four aces as you come to them. Close up the spread, catching a break at about the centre of the deck. Turn the deck face down executing Ken Krenzels Mechanical reverse at the breakpoint. The deck is now in face to face condition. Place the four aces face down on top of the deck so that the ace of spades is on top.

Deal the top card face up onto the table. As you explain that it is the leader ace of the other 3 cards.

Now for the switch. With the hands held about 2-3 feet apart toss the deck from the left hand to the right, however as you do this let the deck flop over in midair. This is an easy matter if you just pull down slightly on the right edge as you toss the deck to the right hand. The three aces are now on the bottom and the deck still appears face down, due to the decks faced condition. There's no need to make a move out of this, just casually toss the deck to your right hand and reach forward with your left hand to "reposition" the ace of spades.

Now with your right hand thumb off the top three cards (indifferent) so that they are in a line above the ace of spades, in classic T formation.

Transfer the deck to the left hand and half pass the bottom card as you square the deck.

You now appear to place 3 cards onto each of the 3 face down aces (indifferent). What you actually do is place 2 cards onto each by using any fake count you like. I use a snap method which I'm not sure as to whom it belongs. Either Daley or Vernon I think. Basically you snap the first card into the right hand, pretend to snap the second card; really you take nothing then snap the apparent third card into the right hand, leaving you with 2 cards.

So the situation is now that you have three piles of cards consisting of 3 indifferent and the ace of spades face

Logical Assembly (cont.)

up below the piles and the other three aces on the bottom of the deck. The bottom ace is face down.

Catch a break above the bottom two cards and transfer the deck into right hand biddle grip, taking the break over with the right thumb.

Now you are going to sweep the right hand to the left as the left hand sweeps to the right end of the row. As you do this the right hand passes over the ace of spades where it drops the two cards below the break so they fall slightly jogged on top of the ace of spades. As this is happening your left hand picks up and fans the three indifferent cards, showing the apparent and instant vanish and transposition of the first ace. This isn't particularly difficult; it just needs a bit of timing.

So to continue. Place the deck aside and pick up the middle pile of indifferents. Count the 3 cards as if they were four, using the standard Elmsley technique. ie, count one steal it back on the count of two, count the last two fairly. As you do this you say, "three indifferent cards" (counting 3) "and the ace of", (glance at the face of the fourth card and miscall it as the ace which is hidden face up between the two face up aces on the table. You just need to remember the sequence of the aces when you place them on the top of the deck at the start).

Place the apparent ace on the table where it originally came from (ie the middle pile) and place the other two on top. It just looks like you place the ace back below the 3 indifferent.

Show your right hand as empty and place it on the face up ace packet, show your left hand empty and place it on the center pile. Pause a moment before spreading the three cards below the right hand as you lift the right hand off the packet. A face down card appears between the two face up aces. Pause again before showing the cards in the centre pile are now three indifferent cards. Now show that the face down card between the aces is indeed the next ace (same ace as you miscalled).

Pick up the 3 aces and place them face up on top of the deck out of the way, don't pick up the deck first, just place the aces on top. You can if you like have a spectator place them on top of the deck, there's only 3 aces so everything is fair.

Pick up the last pile and again false count the 3 cards as four, Miscall the last card (the only ace left) as you set it up for the Findley tent vanish.

Do the tent vanish, making it appear your right hand takes the card away from the packet. Crumple the hand and show that the card has gone. Show you now have only 3 cards left.

To finish, pick up the deck and deal out the 4 aces by using Charlie Millars face up bottom deal.

All that's left to do is a simple clean up of the faced deck. Paul Currys half pass fits in well here, if you finish by ribbon spreading the deck face up on the table to show everything is fair.

END NOTES

You'll need to mess about with the ordering of the aces so you can do the miscalls and make sure that you are doing the bottom deal on a card of like colour. To show the four aces on top without a fake deal requires two further half passes or Ken Krenzels invisible reverse transfer.

By Euan McCall Bingham

Flash Revelation

Editor's Note: This nice little idea was sent in by Vince and requested that it was added to the ezine. If you have a small piece of flash paper around, do try it because the effect amazes every time.

Here's an utility idea that I had.

It could be adapted to mentalism, cards, or whenever you want a spectacular way of revealing a forced prediction.

Use a large piece of flash paper and finger-paint the prediction on the paper with white glue (Elmers, etc.)

The message is invisible when the glue dries.

Put the prepared paper on a dinner plate, ignite same, and *YOUR MESSAGE WILL BE REVEALED IN ASH.*

I stumbled on this by accident trying to glue a couple of pieces of flash paper together.

It could be that this has been published before, but I've never seen it.

By Vince

Rapport

I originally wrote this a couple of months ago just for me, and it helped me so much I thought I would share it with other magicians. It was very helpful to me and enhanced my whole performance and I think it will be extremely helpful to all new and old magicians. It is a bit of a read, but trust me it is worth it. (If you don't think it's worth it, just read it any way because it took me a long time, LOL. thanks)

What is Rapport?

Rapport is the key to great performances 99.99% of the time. It is something that exists between two people (or more), which puts them both at ease. They both feel comfortable in each other's presence so they are in a naturally comfortable situation. Usually they begin talking and acting in similar ways to each other. Now, some people can easily create this with everyone, experienced magicians especially, but it's difficult for others. I will explain how you can gain instant Rapport with anyone you meet and wish to perform magic to. How you can make them feel at ease which in turn will make you feel at ease and will get rid of all your nerves and create a much more enhanced performance

The techniques for gaining instant Rapport

Just think about people who you have natural rapport with, your close family members, your close friends (that's why they are your close friends). You normally don't have problems performing with them because you have already established a rapport with them, they feel at ease and so do you, and so you perform better. Now wouldn't it be great to have that with everyone you meet. Well the technique of gaining instant rapport is quite simple really.

Attention!

The first step is, as you should already know; give that person/s your undivided attention. Don't be distracted by things going on around you, other people who are just watching and jeering you. Concentrate on the person/s you are performing to. Make them feel important. Really want to show it to them.

Echo! Echo! Echo!....

The second step is using a technique called "echoing" (it is sometimes referred to as mirroring). You will notice that people who have a rapport with each other will be echoing each others body language, speech patterns, sometimes even breathing rate. Think about it, when you and you friends are hanging out, you congregate in a

Rapport (cont.)

certain way, whether it will be sitting in a group at lunch, or sitting on the back seat of the bus with your feet on the seat in front.

Also you echo each other's speech patterns, you have your own slang and terminology. Now I'm not saying you should know the way a spectator sits with their friends, or slang terms they use, they were just examples. But if you're going up to a person, try and subtly echo their body language.

For example if you walk up to a guy who is sitting down on a park bench don't stand in front of him peering down performing, it is very intimidating. Sit down next to him, or crouch down. Be at his level. Adapt to the way he is positioned, as this will make him feel more comfortable.

Also try to echo their overall body language. If the guy on the park bench (he won't mind if we use him again) is just sitting there casually, chilling out. Don't be all hyper up in his face; he's likely to think you're a weirdo. If he's casual, you have to be casual. If you're in a formal situation, be formal, if you're in an everyday situation, be like you would be everyday. Adapt to the situation.

To echo someone's speech pattern you don't have to know them intensely. It's simple. When you walk up to someone and speak to them you can tell their basic speech pattern. Are they casual, sophisticated, etc. You don't want to be walking up to some cool looking guy being all formal "(in a posh voice) Excuse me sir, would one like to partake in a viewing of my selected craft" and the same goes if you walk up to a guy in a tuxedo you don't want to be (for want of a better word) "slangy" "Yo wassup homie, wanna see some magic". This won't make them feel comfortable.

The same goes for dealing with people of different ages, with kids you need to be more basic, don't use big elegant words, and with aged people don't use all the hip slang terms.

Don't force echoing though, be subtle. Still be natural though or they will just think you're strange if your copying every little move they do.

Your Body language

Your own initial body language is extremely important. You need to open it up towards the spectator. You will find if you open up your body language, arms unfolded, legs uncrossed, eye contact, good posture. (Don't be slouching and looking at the floor mumbling, speak clearly and stand straight). The spectator will then echo this back to you automatically creating rapport and putting them at ease, which is exactly what you want.

Confidence

If you approach a spectator not being confident you will probably give off signals and instantly squash any chances of rapport. You need to be open, confident and positive.

Believe that everyone you approach really wants to see your magic, and if they don't that's fine, just walk away. It's their loss.

If you're not confident in going up to someone performing pretend as though you are confident. You're an actor. So act! Act as if you are confident in going up to someone, they won't know. All they will see is this confident person, then it all just rolls on from there.

Be natural

This is the most important part of being a great close up entertainer. Be natural when you approach someone don't fake it or overdo it, be natural. People respond to natural behaviour. Also remember natural behaviour is different for different people, so get to know people and their natural behaviour (I could go into talking about demographics at this point, but this post is long enough as it is).

Role Reversal

Learn to see it through the eyes of the spectator, so you know how they feel. Act how you think they would want you to act, so they feel comfortable. After experience this will become natural, all of it will.

You wouldn't want some strange weirdo coming up to you with large staring eyes saying in a deep voice "Want to see some magic?"

To perfect all of this you need to be adaptable to different environments, and situations.

Observe people all the time and learn. Just by watching (not in a psycho stalking neighbour in the shower sort of way) people going about their everyday people you can learn so much. Try it!

You may ask;

Q. How do you know "people"?

B. That's easy. Just watch people.

Rapport (cont.)

So remember

- Give them your attention
- Echo! Echo!
- Think about your body language. Open it up.
- Be confident.
- Be natural.
- Observe people.
- See it from their perspective.

Following these techniques will definitely put the spectator at ease, thus putting you at ease, thus eradicating all nerves and totally enhancing your performance. This worked wonders for me it will for you.

Escher.

The Great Elephant Illusion

There are good jokes, there are bad jokes, and -- every so often -- there are jokes that are so bad, they're good. This fits that last category.

It's based on an old, old gag line, combined with a bit of magic. It doesn't read all that well but, believe me, it gets a socko audience reaction.

Effect: The magician shows a handkerchief on both sides and, as he folds it up into a bag, he announces that he is going to make an elephant fly, using just the handkerchief.

Showing his hand empty, the magician reaches into the handkerchief and pulls out a two-foot-long zipper -- an elephant "fly."

Working and Presentation: This is, of course, our old friend the Devil's Hank, loaded with a two-foot zipper that you can pick up at any craft or sewing store. Load the zipper into the hank, and you're ready to go.

In your most pompous and bombastic manner, show both sides of the hank, saying: "Ladies and gentlemen, in the 1920s, the great Harry Houdini made an elephant disappear from the stage of the New York Hippodrome -- or did he make a hippo disappear from the New York Elephantdrome? No matter! Tonight, I am going to outdo that amazing illusion by making an elephant fly -- using only this simple handkerchief."

Fold the hank into a bag, and go through whatever mystical gyrations that suit your style. Finally, pause for dramatic effect, reach into the bag, and pull out the two-foot zipper.

"Ta-da!" you announce, taking a sweeping bow.

Second Thoughts: Well, I warned you it was a bad joke!

But I also said this plays a lot better than it reads -- and that's the truth!

This is strictly for adult audiences; most kids are not going to get the joke right away (if at all) and this is, after all, really a quick, throwaway bit. Although, don't dismiss it on those grounds.

The Devil's Hank should look as much like a normal handkerchief as possible; I made one up using those blue hanks with the white polka dots. This is no time to pull out an "ordinary" hank, covered in Chinese figures,

The Great Elephant Illusion (cont.)

cabalistic symbols, or bunnies and top hats. I repeat: For the gag to work, it must look ordinary.

The zipper should be a bright and contrasting color -- white or red, for example. I use both, since I had two zippers of those colors while playing around with the idea of doing the Afghan Bands with zippers. (Well, why not?) Leave the zipper about one-third unzipped, so it will be instantly identifiable for what it is.

The audience is not going to tear up the house over this little routine; however, they'll probably be talking about it long after they've forgotten the linking-ring routine that took you six months to learn (and which proves that you have far too much time on your hands).

Have fun with this; your audience certainly will.

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Thanks to this Month's contributors.

Please send submissions for the May issue in by the 5th of May to TOPHAT@magicbunny.co.uk

Happy Easter,

Jon Snoops