



MagicBunny.co.uk

<< Part II

TopHat (cont.)

## *Finalé Edition Part III...*

...last ever monthly TopHat

**By Jon Snoops**

*...continued from Part II*



Well, we're winding it up now and what better way to start than a brief message from Nigel Shelton on where we've come from and where we're going. After this, longtime columnist Michael L. shows his similar appreciation.

Peter Marucci shares another of his pet routines. As usual, it's commercial, usable and complete. And finally, Michael Jay closes with his thoughts and a routine he's been using for years.

I should mention that this edition's contents are focused on four magicians who, along with Craig Browning, Daniel de Urquiza and others, have supported this ezine since the beginning with regular submissions keeping the monthly publication alive. Of course, every article received and published has been greatly appreciated, there's no doubt about that. But these people are the ones who, month-in and month-out have not failed to provide stimulating articles for you and me. So I'd like to take special opportunity to thank them for their columns which, over the years, have formed a large bulk of the ezine.

I've just done a quick count, and it looks like in all we have around 75 *different* contributors to this ezine. Some have sent one piece in, some several over the course of this four-year publication. I want to thank each and every one of these people who have actually taken the time to contribute something back to the project. We all enjoy reading free publications like TopHat but without these 75 writers, there would be nothing *to* read. So thank you for all of your work that I've had the pleasure of reading and sharing with our readers.

What's more, the latest addition to this project was Chatter on Patter. With Will Wood at the helm, this ongoing supplement was always going to live up to the standards of TopHat and this month's edition is no different. Will has worked hard to produce something to be read, utilised and enjoyed and I believe he has done this after reading many favourable comments from readers. This month's Chatter on Patter features not one, but two complete routines for you to analyse. The eight issues of this supplement, together with the main ezine form a fantastic resource for us all. Will Wood deserves much credit for continuing on with this project despite setbacks so my thanks go also to him for providing a solid publication to sit alongside this one.

Well, if you're still reading along with all this, you're in for a treat. Those that have skipped along to the juicy stuff will miss out on something that ties all of this together. Some of you may know that Bruce Graham has spent some time in beginning to compile an index of the entire run. He emailed me a few weeks ago, and to my sincere amazement, supplied a **complete copy** of this index. That's right, every article from every issue (apart from this one of course) had been dissected, indexed and referenced. It's easier for me to show you than to try and explain this monster of a task that Bruce tackled. So allow me to introduce: [TopHat: The Complete Index](#).

After adding details from this final edition, Bruce single-handedly completed this project which ties all 52 editions together. We now have not only an extensive resource in TopHat but also an *accessible* one. I

## TopHat (cont.)

cannot imagine the time which must have been invested into producing this and so I'd like to publicly take the opportunity to thank Bruce for doing so on behalf of everyone who will eventually use the index to good effect.

Just before we go, who else to thank but the one man who has made this whole community possible. It's been five long years and only someone with this much heart and dedication would be able to maintain such a high standard of operation. Without Nigel Shelton, there would be no TopHat to read, so thank you for everything you've done towards it.

So that's it, please enjoy...

*By Jon Snoops*

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### FINALÉ EDITION

Due to the overwhelming number of submissions, this month's ezine has been split into three parts which together comprise the final edition. Please click on an article below to jump to it (or its corresponding issue) or scroll down to begin reading. You can also use the Bookmarks panel (left) to navigate.

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A Thank You

**A Thank You...**

...to you all

**By Nigel Shelton**



Being the Owner/Administrator of Magic Bunny, the vast majority of my online time is taken responding to correspondence that I receive in the running of this site. Unfortunately, it is right to say that it is rare for members to contact me when they have a positive or professional experience when using the site. Regretfully, problems do occur and most of these are directed for my attention. Therefore, I tend to have biased postbag each time I come online – one that does not tell the true state of the boards and the projects that can be found there. If I were to judge the success of the boards on the basis of the contents of my inbox then I would offer a prejudiced and negative response – one that would not be an accurate indicator of the true state of the site. Dealing with problems (such as the posting of content that could be deemed offensive, trying to settle disputes between warring members and so on) on a daily basis often clouds my online experience and it is for this reason I am truly thankful that there are people (and projects) online too that remind me constantly of the high standard of professionalism and camaraderie that exists on the boards.

Again and again, I view well-thought out postings of support and advice, I witness the input from our special guests or I see the work that goes into projects such as "TopHat" and "Chatter on Patter" and I reminded of the success of Magic Bunny and the true character of how these boards have progressed over the past four years. It is for this reason that I am particularly grateful to all those who have supplied input to TopHat over the past fifty editions and to all the people (particularly the editor, Jon Snoops) who have worked so hard to produce such a high quality free resource for all our members. All of these people are the very bedrock of this site and, without their unconditional support and input; these boards would be nothing more than just another Internet gathering place for gabbling chatter. Instead, Magic Bunny is an online community of like-minded individuals, who freely offer high-quality support and feedback without reservation. It is for this reason that I am truly grateful to Jon Snoops and all the hundreds of others who have provided input to TopHat from the very early days up to the present time. If it were not for the enjoyment that I receive from reading my monthly editions of this excellent resource (and seeing the other successful online projects and the frequent high-quality contributions on the forums) my online experience would have been halted many years ago, clouded by negativity from the contents of my typical daily postbag. TopHat is a great success and a true valued asset to the activity of the forums.

My most sincere thanks to Jon Snoops and to all those who have assisted in making TopHat the accomplishment that it is today. Without their highly-valued input, Magic Bunny would have never achieved its accolade of the UK's premier magic discussion boards.

Thank you.

Nigel Shelton

Thoughts From Mid-West America

**Thoughts From Mid-West America...**

...another thank you

**By Michael L.**



Hey everyone.

Nothing too long this time. I'm sure there is a bumper crop of worthy articles and I don't want to take up too much valuable space! If you really feel like you need to read more of my insanity, I am doing a blog on my Myspace page (<http://blog.myspace.com/tvmagicpal>) that is a bit more like the first set of "articles" I

### Thoughts From Mid-West America (cont.)

had in Top Hat. I use quotes because my first articles were rants which I had sent to Michael Jay and that he submitted to Top Hat! Be warned though, Myspace doesn't have any kind of language filter... and neither do I! And of course, there is my show, Abraca-Pocus!, that should be available in Europe by the time this is printed. I host it, so don't watch it with your girl... my one-two combination of fat and bald will sour her on men for weeks!

Seriously though, I really just wanted to contribute a thank you. Thank you to 'Snoops,' the guy who really holds Top Hat together. And thank you, as always, to Nigel for putting this place up for us to hang out.

Thank you to all the moderators; it can't always be fun to keep this motley crew in line. Thank you to Will Wood for Chatter on Patter (which I already miss). Thank you to Michael Jay, for suckering me into all these articles. And most of all, thank you all of you.

Thank you to everyone reading this, whether you are a Magic Bunny member or downloaded this from some distant file-sharing site. I hope you all can go out and be the best magicians and best people possible!

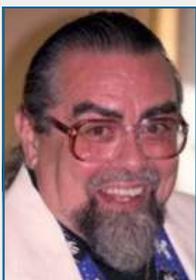
Now leave me alone. As I'm writing this, I have to go watch the US get spanked in the World Cup (again).

Sincerely,  
Michael Lauck

### The Seven Deadly Sins

## *The Seven Deadly Sins...* ...unholy divination

By Peter Marucci



#### **EFFECT**

*"In western theology, the capital sins are considered the Seven Deadly Sins. They are Envy, Greed, Anger, Pride, Lust, Gluttony, and Sloth."*

As the magician lists the sins, he shows a packet of cards, on which the name of each sin is printed. He has the packet cut by spectators a number of times and then asks one of them to cut the packet and take the first face-down card and look at it, without showing it to the magician.

The magician then attempts to "look into the soul" of the spectator, to divine which of the seven sins she was tempted with. After a dramatic (we hope) reading, he announces the name of the sin. The audience is amazed and falls down, worshipping the magus. (Again, we hope)

#### **METHOD**

This is very old and has many applications. I'll mention some of them later but right now, here is the working:

You'll need seven cards with the name of one of the sins on each one. They are in the following order: Pride, Anger, Gluttony, Greed, Lust, Envy, Sloth. Note that the first letter of each word spells the nonsense word PAGGLES. (Gluttony and Greed are in alphabetical order according to their second letter.) Single, complete cuts of the cards will not change the cyclical order of the word PAGGLES.

When the spectator selects a card, take the top half of the packet and place it underneath the other packet, the one that was formerly on the bottom. The bottom card of the packet is now the card that was directly above the chosen card - and its first letter will tell you what letter the next card begins with and, thus, what the sin is.

### The Seven Deadly Sins (cont.)

For example, say the card now on the bottom of the deck is Envy. In the word PRAGGLES, the next letter is S, for Sloth. And you know that is the chosen card.

After you have revealed the sin, take the card back and put it on top of the deck. You are now set, automatically, to repeat.

#### PERFORMANCE

Because this is so simple, it has to be sold on your acting ability. When you come to reveal the chosen sin, do it as dramatically as you can. For example:

**Pride:** *"You have selected one of the sins. And you are not bashful about it; you may even brag about it. In fact, you are downright boastful, one might even say prideful. Aha! That's it - you have taken the sin of Pride."*

**Anger:** *"You selected one of the sins and you are not happy with your choice. You are most unhappy. In fact, one might even say that you are very upset or - that's it - you're angry, because you selected the sin of Anger"*

**Gluttony:** *"You selected one of the sins but it bothers you because you are not used to being singled out. But now that you have a taste of the limelight, you rather like it. Or perhaps it is the taste that you like - because you have selected the sin of Gluttony."*

**Greed:** *"You have selected one of the sins. Its name is printed on that card. And I may have trouble getting the card back when we are finished, because you may want to keep it. And that would be due to the fact that you selected the sin of Greed."*

**Lust:** *"You selected one of the sins and you may deny that it is relative to you. You may deny it passionately, in fact. So passionately that your actions tell me you have selected the sin of Lust."*

**Envy:** *"You selected one of the sins but you don't think it applies to you. In fact, you wish you had selected another card - any other card. You feel that, if someone else had chosen a card, it would be a better one than you have. That would be due to the fact that you are envious of them, having selected the sin of... Envy."*

**Sloth:** *"You selected one of the sins and I would ask you to look at the card. Ordinarily, you would not bother; it just seems to be too much trouble. And that might be because - you have selected the sin of Sloth."*

#### SECOND THOUGHTS

There are many applications for this, besides the bizarre. You can use animal names (and a Noah's Ark theme?), different foods (I do this with Italian foods, while table hopping in an Italian restaurant), just about anything that can be jiggled around to make a "nonsense" word.

The good thing about this stack is that, unless the audience knows the key word, they will never spot the fact that it is in some sort of order.

Okay, there it is; act away! But, please, if you don't think you can carry this off, you are probably right! And you shouldn't try it. Leave it for someone with a more developed acting ability or until you develop your own. However, if you can do this, have fun with it; I know your audience will.

Cheers,

Peter Marucci  
[pmarucci@cogeco.ca](mailto:pmarucci@cogeco.ca)

Time to Say Goodnight

***From the Desk of Michael Jay...***

***...Time to Say Goodnight***

**By Michael Jay**



And here we are, four years later. Would you call it the end of an era? How long is an era, by the way? That's subjective, isn't it? But, I suppose that that is all we have in this lifetime. I'll let you interpret that any way that you please.

I have thought long and hard on this final column and after much internal struggle, I've decided to share a very nice, impromptu effect. The effect is underused in my opinion, but it requires specific performance surroundings which are not always available. Nevertheless, if you're looking for something that isn't the trick of the day and you want to stand out from the crowd, I have to admit that I've never seen another magician do this, anytime, anywhere...This might just be for you.

I'm not going to go in depth on this effect, I am going to leave it up to you to translate this into your own character. The trick we are talking about is called "Glass through the Table," which can be found in the impromptu section of the Wilson's magic course. You do have Wilson's course, right? If you don't know the trick and you have the book, please look it up now.

You'll find that this trick will work with a salt cellar as easily as it will a glass. The salt cellar may even be better. I use the salt cellar and have never done this with a glass, but am certain that if you were using a smallish tumbler, it would be just fine. Whatever you use (salt cellar, tumbler, pepper shaker - what have you), I suggest that you stick with that item because the feel will be different and it could cause you to make a mistake when you don't really want to make a mistake.

Now, the basic effect finds us putting the glass through the table, using a coin as a misdirectional tool to bring about the magic. But, in the original effect, the glass goes through the table instead of the coin, which you tell your audience that it is the coin that shall penetrate the table initially. The coin never penetrates through the table. That is a weakness, in my point of view.

Let's routine this effect, shall we, ending up with the coin openly going through the table (since it's what we promised we'd do originally, anyway). I will assume that you have all items necessary at hand and, appreciably, we won't need anything else to make this clever trick into a bit of magic.

Okay, you're looking for that spot in the table where the coin will penetrate right through, to the amazement of all. You set that coin on the table and explain this weird phenomenon to your spectators. You take your pointer finger and move the coin around, looking for that "sweet spot." Not finding it, you pick that coin up by sliding it to the edge of the table, gripping it with thumb underneath, fingers on top, so that the thumb clips the coin flatly to the fingers: Exactly like you'd pick the coin up if you did what is described above - slide the coin to the edge of the table and picked it up.

Now, here's the diabolical thing, when you pick that coin up by sliding it to the edge of the table, make sure that the top edge of the coin shows over the top of your fingers, but just a sliver - enough to prove that the coin is in your hand and for no other reason. Take that coin, tap it on the table top ("looking for that sweet spot," you tell your spectators) then set the coin on the table (as the hand taps and the thumb releases, the coin will make a "ka-thwap" sound as it is deposited on the table).

Under your four fingers (slight sliver hanging out), move it around. Stop, because you can't find the spot and tell your specs this isn't an easy thing to do.

Pick the coin up by sliding it to the edge of the table, one more time. Only, this time, keep the coin fully hidden behind the fingers (last time you flashed a sliver of silver above the fingers - this time you don't) and present the coin, hidden behind the fingers, to your spectators making a specific statement (maybe: "I don't know why I can't get this coin to go through, it IS silver, which normally works pretty easily") but, when you present the coin for them to see, they really can't see it...They have to take your word that that coin really is in that hand. That's okay, you're going to show them that it is in your hand and you're not going to make a big deal out of it.

Time to Say Goodnight (cont.)

Coin in hand, do exactly what you did earlier when you had the coin peaking out from behind your fingers. Tap, tap, "ka-thwap." Slide the coin around (your specs still can't see the coin, but they hear it). Still no luck getting it to go through, take your fingers off of it, sit back and explain that you don't know why this won't work, leaving the coin on the table for all to see.

We are building misdirection into our routine. I will explain nearer the end.

It is here that you do "Glass through the Table" and are left with the coin sitting on the table, jaws having dropped over the glass going through the table.

Okay, you failed, didn't you? Sure, you got magic, but you failed. So, let's actually put that coin through the table, very openly.

Pick the coin up again, the same way you did twice before, only this time let the coin drop into your lap as it gets to the table's edge. Again, present the coin to your spectators, just like you did before - they couldn't see it then and they can't see it now, but you have it in your hand (convince yourself of that) and, while "showing" the coin, retrieve it from your lap with your other hand.

As a side note, your other hand remains under the table at all times during this routine in preparation to catch the coin when it penetrates, so that arm/hand is at liberty to retrieve items from your lap, sight unseen.

Coin in the hand under the table, tap the coin on the table and set it down at precisely the same time as you do this on top of the table, with the hand that holds nothing. You must mirror your hands hitting the table at precisely the same time. Precisely. The timing here is everything. Try it. Hold a coin in one hand under the table and pretend to hold a coin in the hand over the table. Tap both hands against the table at the same time and it will appear that the hand over the table, with nothing in it, is tapping a coin against the table.

Call that "Audio Misdirection" if you will.

Set that coin down on the table, doing it precisely at the same time as the hand under the table is doing it - "ka-thwap." Push against the table and remove your hand - the coin is gone. Pull your other hand from under the table with the coin sitting openly upon the fingers.

You have just done exactly what you said you were going to do, you've done it openly and the specs saw that coin in your hand at all times (well, they think they did).

The misdirection is "two tooled."

The first tool is continuous direction (which is nothing more than a single tool of misdirection). You continually directed attention to the coin, so when you direct the attention on the coin that isn't really there, logic says that it is.

The second tool is repetition. The repetitive motion of picking that coin up by sliding it to the table's edge makes it no longer of interest (and, it incorporates the rule of 3). You direct attention to picking the coin up while employing misdirection to make them not really care. You make a point of showing a coin that really isn't there, which the specs fully expect you to do (you've done it twice before) - by making a point of showing the coin (which you don't really show) you misdirect their attention by directing their attention to a non-existent item.

Of course, it's "Tri-Tooled" if you consider "Audio Misdirection" to be a tool...

And that brings my column to an end. I'll see you all in the funny papers.

Mike.

Well that's the end I guess. 4 years, 52 editions, 75 contributors... god knows how many readers.

Thanks for joining us over the years. We hope you've enjoyed the trip as much as we have. What left to say but good night, take care and we'll see you again soon.

That's all...  
:-)

The End