



MagicBunny.co.uk Online Discussion Forum

Proudly Presents Issue 1 of the All-New Magical E-zine....

TOP HAT

April 2002

Hello and welcome to Issue 1 of MagicBunny.co.uk's monthly e-zine THE TOP HAT. Each edition will be packed full of news, articles, magic effects, website links and more. We hope that you find something useful and, even more importantly, you enjoy it. This e-zine goes out to all members of the MagicBunny.co.uk Online Discussion Forum.

If you know of any magicians who would be interested in this monthly publication, tell them about the MagicBunny.co.uk website and there they can sign up for this e-zine to be delivered directly to their mailbox. Alternatively, they can look at the online version of this e-zine at the same address. The more subscribers that we get means more articles, effects and news for this e-zine, making it even better for you.

Visit <http://www.magicbunny.co.uk> to browse the forums and find out more information about this publication.

Yours magically,

~Jon Snoops~
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This Edition's Contents

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

This edition's highlights:

MAGIC ARTICLE: *"So, You want to be a Star, do you?"* by Nigel Shelton (UK)

MAGIC EFFECT: *"The Crucifixion"* by Sean McQuade (UK)

MAGIC ARTICLE: *"Getting Work"* by Charlie Allan (UK)

MAGIC REVIEW: *"Dan Harlan's Rubber Band Magic Vol. 1"* by Nigel Shelton (UK)

MAGIC ARTICLE: *"Blackpool Convention"* by Colin Mcleod (UK)

MagicBunny.co.uk Online Discussion Forum

In the last Moderator's Meeting from MagicBunny.co.uk the agenda was as follows:

1. To seek input regarding new membership applications.
2. To gain feedback from users.
3. To enquire about a monthly news forum

Membership Applications

It was decided that any prospective member who wanted to gain entrance to the secret areas should email any member of the moderating body with a request for entry. They should include in their email some copies of recent posts that they have submitted and a brief paragraph about themselves and their magical background.

The email will be circulated for discussion around the moderator team, before the next moderators' meeting. At this meeting the member may be given full access to all boards or partial access to a selection of these. If partial access is given, a member may always email again at a later date for their access to be increased.

If you wish to have access, please follow the above instructions to put in a request.

Feedback

Feedback from users is an important factor in keeping the forums as user friendly as possible. It was decided that the best way to gain feedback is through a feedback form. This can be located at <http://www.magicbunny.co.uk/questions> Thank you for your input.

Monthly News Forum

It was also decided that we needed some kind of news forum had to be created to keep in touch with users and keep them informed of the latest happenings. This e-zine was created as result of this, and we are looking into the creation of a news forum in which all events can be posted, including personal adverts and promotions.

The MagicBunny.co.uk Online Discussion Forum continues to grow in size, and more and more good posts are popping up. We'd like to thank all our users for this growing interest.

NEWS BULLETINS

Each month, readers can send in news bulletins for users to be notified of. These can include details of a tour, lectures, advertisements and any other information. Please send in all submissions to TOPHAT@magicbunny.co.uk

Cathal Kielty - Mental Magician

Hello everyone

My name is Cathal Kielty and I'd like to introduce you to my new website. It has information about me, and also gives details of how to book me for a show, which can range from street magic to children's shows.

For more information, visit <http://magiccathal.tripod.com/>

David Smyth's The Magician's Living Room

I'm David Smyth and I'd like to take the opportunity to invite you to my website the Magician's Living Room. It is a place where magicians of all abilities can come and relax and talk about what they do best. Take a break and go to <http://www.daveswebworld.com/>

MagicBunny.co.uk Bring A Friend Scheme

What an incredible month it has been!

Sixty-five new members in the space of a few weeks, this is so encouraging.

Initially, the Magic Bunny forums were designed for a small select group of friends but things have progressed so far and so quickly.

We acknowledge that Magic Bunny should move forward, there is no way that we can offer a supportive role to our members if we restrict our membership. That is why we are introducing the "bring a Buddy" scheme.

If each member brings just one friend, we can double our membership in the course of just one day. May I take this opportunity to challenge you to find just one magician friend who you'd like to introduce to these boards. If you can rise to the challenge, then we will be able to further increase the support that we are able to offer to our members.

HIGHLIGHTS

So, You want to be a Star, do you?

By Nigel Shelton

This is a multiple-part essay that I wrote about becoming professional in the magic business. My first section was about constructing a long-term plan to work towards.

Many of us are happy to do magic as a hobby - it is an interesting pastime and a great way of breaking the ice in new situations. But there are some youngsters on these boards who seriously want to make a profession from their skills and so this thread is aimed for them.

The route to stardom is narrow and there are many pushing to get through, so how, if you are a youngster, can you squeeze through that slender opening and enter the arena of stardom?

This thread is a collection of ideas that you may wish to employ if you want to make magic your vocation. There are many ways of squeezing past the others to get through that door. Below, you may find just a few strategies that you may want to consider. There are many others that I have not yet mentioned - if you have any great ideas, please do add them here too.

Construct a Long-Term Plan

Think carefully about where you really want to go in the future. Do you want to become a local celebratory or do you have higher ambitions. Set yourself targets to achieve so that you may realise your own personal ambitions. Obviously, the road to being a Children's Party Magician leads in a different direction to that of a Table Hopper, or whatever.

When you have set your targets, think of a time scale that would be realistic. Some targets may take years to come to fruition. Be realistic, becoming a professional will not occur by the end of the week.

Look at the longer-term targets and break them down into smaller steps. A leap across a wide river is difficult but if you set up smaller stepping-stones you will cross that barrier eventually. Remember that even the longest journey begins with just one small step.

Eventually, you will have a long-term plan. Included within this plan will be many smaller steps to help you achieve your targets.

A typical plan might look something like this:

Three-Year Action Plan

Stage 1 – Year 1

Action Points and Targets

To maintain school progress by the completion of homework assignments. To reduce Internet usage during weekday evenings. To complete all homework assignments by the date due. To attend to schoolwork before any magical activities.

To complete necessary GCSE course work. To submit all GCSE coursework to the best of one's ability, within the time allocated.

To study and revise for GCSE's. To construct a revision timetable. To maintain a regular and thorough revision programme until the completion of all GCSE's.

To undertake voluntary work at residential homes and hospitals. To perform at least five magical performances during the course of the year.

To collect evidence of voluntary work. To collect photographs and letters of thanks from the above voluntary work.

To begin the construction of a Record of Magical Achievement. To purchase a loose-leaf folder or document holder. To construct an A4 title page. To use ICT to build A4 sheets for inclusion into a Re-

cord of Magical Achievement. To mount photographs and letters of thanks onto A4 sheets for inclusion into the folder.

To take part in local Magic Club Competitions. To construct a ten minute magic routine. To take part in at least two magic competitions during the course of the year.

Stage 2 – Year 2

Action Points and Targets

To continue with schoolwork. This target is to be constructed following results of the GCSE's.

To undertake paid work at local clubs and establishments. To perform at least ten paid magical performances during the course of the year.

To gain publicity through the local media. To submit articles to the local press regarding magical work undertaken. To arrange for an interview with a local paper reporter regarding future plans and ambitions.

To develop the construction of a Record of Magical Achievement. To continue to add evidence of achievements to document. To add newspaper clippings to this record.

To take part in local Magic Club Competitions. To construct five additional ten minute magic routines. To take part in at least four magic competitions during the course of the year.

To build sources of evidence for sponsorship. To record a magical performance onto videotape. To construct a website containing personal information, advertisements for magical performances and ICT evidence taken from Record of Magical Achievement.

Stage 3 – Year 3

Action Points and Targets

To continue with schoolwork. This target is to be constructed following results of the GCSE's.

To undertake paid work at local clubs and establishments. To perform at least twenty paid magical performances during the course of the year.

To seek sponsorship. To write to local businesses and employers regarding sponsorship. To provide evidence of achievement through circulation of videos, web advertisement and the Record of Achievement. To seek and establish trust with one sponsor. To provide sponsor with feedback, videos, photographs as appropriate. To provide sponsor with necessary goodwill and publicity.

To take part in local Magic Club Competitions. To construct five additional fifteen minute magic routines. To take part in at least four magic competitions during the course of the year.

To gain publicity through the local media. To offer services voluntarily as a magician at a local fete or road show. To submit articles to the local press regarding magical work undertaken. To write to and approach local radio regarding magic plans. To write to and approach local television regarding magic plans.

To seek professional work. To write to local theatres and shows. To consider contacting minor sea-side theatres or holiday establishments for performance during the summer vacations. To use Record of Magical Achievement and website as evidence at interviews for professional work.

When your plan is recorded, try to stick to it and achieve your individual targets. Discuss it with a friend or relation and get them to support you. A long-term plan is as essential as a map is for finding your route to your final ambitions.

Look for next month's installment - Building a Portfolio. Until then, I'll hope to see you at MagicBunny.co.uk :o)

The Crucifixion

By Sean McQuade

Effect:

The spectator chooses a card from a deck at random. He places it on top of the deck. The magician shuffles the cards thoroughly and hands the deck back to the spectator. He then pulls out a nail. He asks the spectator to throw the cards in the air, while they are up, the magician throws the nail. It stabs through the spectator's card and pins it to the cross

Method:

1. The cross of course is pre-prepared with the card nailed into it.
2. You force the card on the spectator, palm the card then shuffle the rest of them
3. Give them to the spectator and let them shuffle while you still have the card palmed.
4. Place your hand in your pocket to pull out the nail and pocket the card at the same time.
5. Show the nail & tell them some story but tell them your going to crucify their card.
6. Get them to throw the deck in the air and then pretend to throw the nail but hold it/palm it.
7. The spectator will look in amazement when they see the card they picked nailed into the cross.

Information/Problems:

People pointed out problems off settings. Its a bit disrespectful for a church and could be offensive in a hospital, etc, so it doesn't necessarily have to be a cross, just a wall or even a small cross on a house wall, etc.

People also asked how you would give a reason for the nail. Someone suggested something about the Romans, you say, the Romans executed people who took the ace of spades, then force that on them and say, oh I wont crucify you, I'll do your card instead, etc. You can make up anything as long as it makes sense.

Noise was also pointed out. If there is no noise the effect is not so good, and you can't really throw a nail because it would be way noticeable on the floor. I thought of maybe a coin, or something hard that doesn't make too much noise when it hits the ground so that when it hits the cross it makes a convincing sound but doesn't cling or nothing when it hits the ground. Then with a coin or something else, if they find it on the ground, you can just say it was there before hand, someone dropped it on the ground or something.

Misdirection is a big thing, you don't want them to look across or for you to be motioning toward the cross so they look at it prematurely, so I thought maybe you could say "I'm going to pin your card to the ceiling, misdirect them, so they look at the ceiling and not over where the cross is. Then when they throw up the cards, you throw the coin against the cross, and they think the nail has hit it and they look in amazement as the see their card pinned to the cross

Getting Work

By Charlie Allan

In the following text, I will perhaps give some thoughts for those who want to perform in the so-called real world.

Based on my own experiences here is some advice on how to get work. I'll write more as time becomes available or stop if I am telling people things they already know!

1) Get to know the PEOPLE!

There is an old saying in the business world that it is not what you know it's who you know. This applies to getting paid magic work as well. So who do you need to know ?

People to "know" come into various categories depending on the type of work you want. Now the ideal holy-grail of magicwork is close-up for interested adults and I'll cover how to get into this market later.

The "bread & butter" gigs, I'm afraid, are children's parties. Don't knock them as you will command between £70 - £130 for 45 mins work which, involves only four or five effects.

You have to work for FREE for the first couple, I started in a new job and word got round the office that I was a magician (TIP: always promote yourself as a magician at every opportunity!) and the office manager was having a birthday party for his kid. I was asked how much I would charge, I of course did it for free.

I only had a few "kids" items but put on a decent show with a change-bag, "wizard box" (Robert Harbin" and a dove-pan". It was amazing how this one gig lead to so many other gigs through word of mouth and a lot of kids demanding a magician at their parties. So for one free gig I now do at least one a week.

I also wanted the corporate work which is a bit more difficult to get into i.e. convince places that they need a magician.

My regular Saturday night gig is now in a nightclub! This came about as a result of big queues for this particular venue. I would be doing stuff to my mates while standing in line and this evolved into doing stuff for loads of people in the line. After a while I chanced stuff on the bouncers (scary move I know).

They liked it and as a result I was allowed straight in every week without paying providing I showed them a trick. My reputation grew and I would soon be performing in the VIP lounge, not getting paid at this point just enjoying a cheap night out !

About a year ago I was performing and the club owner was entertaining friends of his so I was asked to do a few effects for him and his guests. One of the guys owned a restaurant and suggested I might go down well in his venue. I was given a couple of weeks to see how it went and now perform every week there.

SUMMARY

Get yourself known to people as a magician.

More to follow

Dan Harlan's Rubber Band Magic Vol. 1

By Nigel Shelton

Name: Dan Harlan's "Magic with Rubber Bands – Volume 1"

Additional Notes: This is the first of a series of videos based on the theme of "Elastic Band Magic."

Length: 72 minutes.

Miscellaneous Details: © 1995 L & L Publishing

Obtainable from: Davenport's in London

Recommended Retail Price: Unknown (Christmas present)

Difficulty: This video contains two imposing and lengthy elastic routines. The first of these starts with the "Crazy Man's Handcuffs" routine and continues with an assortment of various other miscellaneous tricks. These effects are easier to perform than the second section. Although these are easier, they still produce a very powerful effect. The second section involves a number of production and multiplication moves and could be considered to be more involved than the first routine. The second section certainly needs more initial preparation and loading before it can be attempted in front of an audience.

Comments: Like many well-produced instructional videos, this makes use of the introduction, teaching and reinforcement principle.

That is...

(1) Tell them what you are going to tell them,

(2) Tell them

(3) Tell what you told them. This makes for a particularly effective learning experience. Each of the two major routines is shown in the same basic way. The introduction shows the routine in its entirety in front of an audience, then the routine is broken down into its consistent parts and the main teaching begins.

Finally, there is a revision and consolidation section to reinforce the main teaching points.

Contents: Below, I have outlined the names of the various effects contained on the video and a brief outline of what each one entails.

Rubber Cuffs

This effect is more commonly known as "Crazy Man's Handcuffs." A pair of elastic bands are linked across the index finger and thumb of both hands and the bands are linked together. After a few confirmatory moves to prove that the bands are indeed linked, the two bands separate easily.

Mark Fitzgerald's Back Two-gether

This move can be described as the opposite to the "Crazy Man's Handcuffs" move. The two bands are shown to be completely separate. As the left and right hands are drawn together, the two bands become linked together with one band caught behind the other.

Soft Spot

A spectator is asked to hold one elastic band between his/her fingers. A second elastic band is looped behind this and stretched to prove that it is indeed trapped. After a move slides backwards and forwards, a soft spot is found in the spectator's band and the second elastic band appears to melt away to free itself.

Dave Neighbor's Twice as Crazy

This effect is an adaptation of the "Crazy Man's Handcuffs" effect. Here the band of the moving hand penetrates the other hand's band one strand at a time.

Dave Neighbor's Crazy Link

In this adaptation of the "Crazy Man's Handcuffs" effect, the bands of the stationary hand are released one band at a time. When this effect is combined with the previous effect, the bands of both

hands pass through a stage where two of the bands are released but two of the bands remain trapped. This gives the impression that the two bands have become inter-linked half way through the performance.

Crazy Twist Link

Two bands are seen to be locked together in what seems to be a "Crazy Man's Handcuffs" type arrangement. Instead of the bands being released as before, one of the two bands is rolled into a small ball and then seen to vanish into nothing!

Donald Carolan's Card Cuffs

Two holes are ripped in a normal playing card and the magician inserts two of his fingers. An elastic band is draped over the fingers and drawn through the card. A quick hidden move releases the band from the card.

Martin Carolan's Climbing Ring

A spectator passes a ring to the magician and it is placed upon the strands of a single elastic band and the whole arrangement is held at an angle. The ring climbs up the band unaided.

John Swomley's Snap Two

A wedding ring is borrowed from a spectator and then caught between the two strands of an elastic band. The ring is seen to penetrate the two strands, one strand at a time.

Jeff McBride's Post Modern String Art

The magician holds his hands in a "Here's the Church, here's the steeple" arrangement. As he/she opens his fingers an elastic band is caught in an attractive arrangement between the fingers.

Gary Beutler's Appearing Band

A single elastic band is flicked between the fingers and a second band mysteriously appears.

Band Parenthood

Two bands are placed inside a closed fist and are left for a few seconds. It seems that the two bands were male and female because, as the fist is opened, a handful of countless baby elastic bands drop from the fist.

2 to 1 Join

Two tiny elastic bands are taken and stretched between the forefingers. The bands are flicked and combine to form one longer band.

Ray Kosby's Recurring Nightmare

Four tiny bands are taken and turned into one large loop of elastic. This loop is combined with one medium sized band and one tiny band. The threesome is placed upon the fingers and stretched. On release, all three bands become the same length. The effect ends with the three bands returning to their normal lengths.

1 to 2 Split

A single elastic band is flicked between the thumb and forefinger. On release it splits into two separate bands.

Gary Beutler's Multiple Appearance

A single band is squeezed between the fingers. A handful of countless elastic bands are produced.

Gary Beutler's Tongue Tied

A single elastic band is chewed around in the magician's mouth. It appears with a knot tied in the middle.

Gary Beutler's Hindu Bands

A bundle of bands are placed with the magician's mouth and chewed around. A single strand is pulled from between the teeth. All the bands appear one-by-one tied in a long line.

Conclusion: Overall this is an excellent video. I'd say that it contains a wealth of information. Some elastic videos contain just three or four effects; this one contains eighteen great effects built around two lengthy routines and also includes information, such as the construction of gimmicks.

Overall, if you were interested in elastics, I'd say this is a must at 10 out of 10. If you're not interested in elastics, then it may be the starter of a whole new genre for you.

Would I recommend this to a friend? I think that actions speak louder than words, so let me tell you that I intend to buy the next video in the series when I visit London again. I can't endorse it any more highly than that!

Rubber band magic is finally being stretched to its ultimate limits!

The Blackpool Convention

By Colin Mcleod

Friday

4:30pm- Arrived at my hotel, and met with Nigel and Drew.

5:25pm- Left the hotel and arrived at the Winter Gardens, and registered.

(Not sure about the times here, so here's what I can remember)

Walked round the dealers for a bit, before they got swamped, and then saw Hannah Ammar, to our surprise. Twenty minutes later we spotted Michael Ammar, who was trying to find his wife, however was stopped by me, and was forced into signing 23 packs of Bikes, Magic of Michael Ammar, ETMCM Series, Cup and Balls Videos and Michael Ammar Live at the Magic Castle. Well not really, just a playing card. Next we; Drew and I, helped him to track down his missus, whilst having an in depth discussion on Shadow Coins, and the Topit.

David Williamson then came over, and signed cards for us, however performed some nice sleight of hand, and managed to switch Drew's card for mine.

I then spoke with him about Rocky Raccoon, to which he offered to sign my Rockies 'Butt'. Tempting offer, but had to be declined.

Next up was meeting Lennart Green; it was only a brief signing card session to which led to him being swarmed by fans.

We then went and took our seats for the Simon Lovell lecture. What can I say, I laughed from start to finish. He taught some great effects, and a great ending, napkin to rose, which like he said a spectator will keep forever, as a memory of your miracles.

Next we were off to the Green/Tamariz lecture. Green worked way too fast, so we just had to watch in astonishment as he performed his miracles.

Next up was Tamariz- I loved his three cards across, with the kicker ending.

It was then back to the hotel, where we performed some magic.

Saturday:

Up nice and early for the long day ahead.

We got there, and began visiting the dealers.

After a few hours of resistance, we headed to the Sankey/Sheets Lectures.

Bob Sheets- What a performer. He taught many things you would only dream about making look like real magic. A great Dice Routine, and a great Three Shell and Pea Routine.

Again he was a very funny guy and his effects were simple and effective. Paperclip is a great routine, and was the highlight for me.

Next was the master class, and this again was incredible. This was great fun, learning one effect from each professional. It had a great ending with David Williamson. He performed 3 coins through table cover. When he invited a spectator up to help in the explanation, a plant of course, who began eating a lot of Jaffa Cakes, and bursting open a bottle of cola. He ended up choking with Williamson carrying him off stage, so we never really got to see how to perform the effect.

Jeff McBride was up next, and the thoughts that came from this man. He taught more about the presentation of the art, and telling how magicians are different from someone with a magic act.

At night it was the championships. I will give you the highlights, as the only parts I am going to mention are of real interest. Show started, a few magicians, I forget their names, came on and did a little

routine. Then, out of the blue, James Smith came on to the stage. What can I say, his routine blew me away. It was incredible. Card Manipulation, Dancing Cane, Fan Magic, ending with 2 **massive** glass balls. I recon the only reason he didn't win, as due to the judges seeing the miracle, they must have fainted, and this caused them to forget what they had just saw, not letting James in with a fair chance.

David Williamson then came on to the stage. He got two women up, and handed them a deck of cards. They each dealt themselves 10 cards, and held them tight within their palms. He then put them to different sides of the stage, and got 20 men up. 10 men surrounding each woman, to ensure he could in no way get to the cards. He then began running, tackling, fighting the men, to try and get to the woman to change cards. However each time he failed, but produced a card from his pocket to make it look like he had got a card, and put it back in his pocket at the other side. At the end he asked them to count the cards, but they each still had 10. He then asked everyone to count the men surrounding the woman, and three men had traveled from one side of the stage to the other. This was very funny, and was the first time I saw a three people across.

Sunday:

Again it was back to the dealers, where I met Derren Brown, and we talked about his new book, and his mentalism.

It was then off to the Williamson lecture, where we learned some great effects. He mentioned that he had a video on sale, and that it was a special for Blackpool. I then decided to rush out and get a copy, so I could come back and get it signed. After I had it signed I went out, and heard the woman say that was them sold out of them, so I felt quite lucky .

The close-up sessions began, and Hannah Ammar told Drew and I to sit at the end section, as it was quiet, and as the magicians were always switching every 15 minutes, we would still get to see every-one. So the show was great. We saw Sankey, Williamson, Ammar, Green, Lovell and Sheets. Williamson and Lovell were very funny, and so began flicking cards back and forward at each other.

Next was the Ammar Lecture. We decided to go in around an hour before it began to get a good seat, and a great lecture it was. Many of his thoughts of magic came out, and he made a strong lecture, with many great routines.

The lectures ended with Simo Aalto's. He seemed a little unprepared, but he was rushed from the close-up show, and then back to the close-up show.

My weekend ended with the Gala Show. It was a great evening, however this seemed a little long into the evening and I was very tired after the long weekend; however it was much enjoyed, and went very well.

It was an incredible weekend, and the fact I got to speak to my favourite magicians, was amazing. Michael Ammar, David Williamson, Derren Brown.

This however is my personal account, but I hope from that you can see it was an amazing weekend.

This marks the end of MagicBunny.co.uk's first ever TOP HAT e-zine. On behalf of MagicBunny I hope that you've enjoyed it. A thank you for all the people that offered articles for this issue. Look out for next month's issue, once again packed full of exciting news articles, magic effects, reviews and more!

Until then, Good Luck with your magic, I hope good things go your way

Jon Snoops

Editor of MagicBunny.co.uk Online Discussion Forum's E-zine—TOP HAT

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